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MOTION PICTURE HERALD

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REVIEWS

(In Product Digest)

A Stolen Life
Boy's Ranch
In Old Sacramento
Avalanche
Glass Alibi
Caravan
Rendezvous 24
Days and Nights
Gaiety George

(In News Section)

Somewhere in the Night
She Wrote the Book

Exhibition at crossroads as Allied, MPTOA and ATA lay plans to gain and hold new theatre memberships

Shorts get new emphasis in annual sales campaigns

U. S. sees no conspiracy in control of decency

Better Theatres

Spring



BUYERS NUMBER

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THE SMPE — AND ITS ROLE IN THE BUSINESS

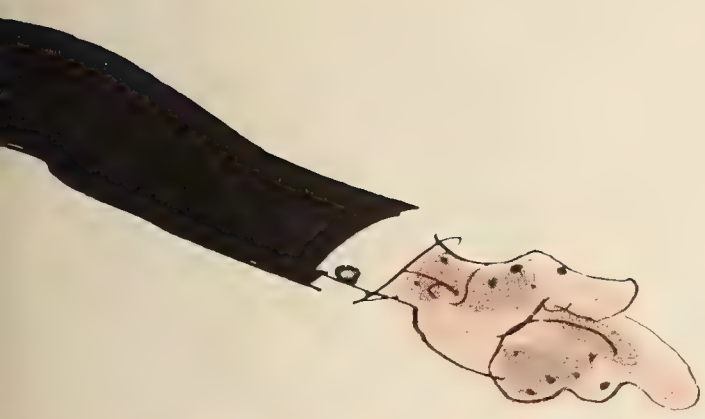
VOL. 163, NO. 5; MAY 4, 1946

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"Correction,
please"



"THE GREEN YEARS IS A



WONDERFUL MOTION PICTURE!"

record breaking

(1st week breaks M-G-M
record at Music Hall.
2nd week tops 1st week.
3rd week sets NEW all-
time M-G-M record. And
merrily we roll along.
Tell the folks it's coming!)

Doubly wonderful in a wonde



GLENN FORD

ON THE FIRST
IT STARTED! FI
LIST OF ALL T
Bette
WILL BE
"A Sto
AT THE HO

Directed by CURTIS BERNHARDT

Screen Play by Catherine Turney • Adapted by Margaret Buell Wilder • From a Novel by Karel J. Benes • Music by Max Steiner

ully different Double Role!



MAY
F ON YOUR
HITS FROM
Davis
n Life"
VOOD N.Y. NOW

TWENTIETH ANNIVERSARY OF TALKING PICTURES

DANE CLARK

ALSO WALTER BRENNAN · CHARLIE RUGGLES



VARIETY'S NATIONAL BOXOFFICE SURVEY COVERING ALL KEY CITIES SAYS: "BIGGEST BIZ HEADED BY 'DRAGONWYCK'!" YES, IT'S THE BIGGEST YET...FROM 20th CENTURY-FOX!

Darryl F. Zanuck presents
GENE TIERNEY in
"DRAGONWYCK"
From the Novel by Anya Seton—with
WALTER HUSTON
VINCENT PRICE
GLENN LANGAN
Written for the Screen and Directed by
JOSEPH L. MANKIEWICZ

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 163, No. 5 — May 4, 1946

MARCHING DOLLARS

THERE'S boom, some say "inflation", in the news of the amusement world these days. From Washington come figures from the Bureau of Internal Revenue to show March ticket taxes at $36,374,651, about five millions over February and the high for 1946. A lot of that came from Broadway, the Third New York collection district, where the federal collection for March theatre admission taxes was $6,008,504, only slightly under January and to be compared with $3,935,078 in March a year ago.

It goes on all over. Last Sunday, baseball attendance made a new peak with 271,677 fans paying their way into eight big league parks. A year ago the figure was 174,432. The baseball experts are forecasting that the all-time high of 11,000,000 will be passed.

The Department of Commerce in Washington has given out figures to say that the public's spending in the first quarter of the year for non-durable goods has reached the record annual rate of $120,000,000,000. The statement does not describe all the non-durable goods; which possibly do not include motion pictures, which are also highly non-durable. The figures do indicate that the consumption of whisky, food and clothes is way up. The argument is that the customers cannot find durable goods on which to spend their money.

Inevitably there are effects from all this in the motion picture field. No announced programs for increased admission scales appear, but they are in a state of contemplation and consideration. Just for instance, Mr. John J. Friedl of Minneapolis was quoted out there this week in the local press as saying: "Until two weeks ago I was set against any general increase in admission prices, but now I do not see how we can continue to hold that point of view in the face of inflation that has set in in all industries."

■ ■ ■

TOO MUCH TERRITORY

THE proposal of the New York City License Commissioner, Mr. Benjamin Fielding, to set up a code to control theatre advertising is properly viewed with concern by the industry and its Motion Picture Association. Such a development might infect the whole American scene with a new order of censorships, inevitably confusing, conflicting and ineffective.

Theatre advertising is not a thing apart. It is subject to, or may readily be made subject to, precisely the same social and legal controls as other merchandising copy.

Mr. Fielding's intent, as expressed in his comment about "exaggerations of misleading titles, statements or suggestions offensive to public decency, and unfair representation of the life, habits, history and customs of other nations", is more admirable than practical. He takes in an amazingly large territory for control through powers of the office of license commissioner. He would set up a bureau of the municipality to sit in judgment on some complexly debatable issues. One wonders what might be his criteria, standards and authority. His proposal would afford broad opportunity for the Society for the Preservation of the Pategonian Indian, or the Esquimaux Improvement Association, to move in and raise hell. And they would, too, for publicity's sake. The City of New York would have to decide.

Meanwhile the showmen whose copy has been giving offense and pretext for such critical considerations as Mr. Fielding's current expression may well be made subject to disinfectant attentions from the associations and other organizations which purport to represent the business. The same considerations and devices of self-regulation which so successfully operate in motion picture production can and should apply in the field of theatre advertising.

There are enough laws and codes and bureaus. Also common decency needs no definition save among the utterly depraved. There is plenty of law for them, too.

The fact that, after the rise of a protest in print, Mr. Fielding has announced that he will be conferring with the Motion Picture Association seems of minor relevancy.

■ ■ ■

MOTION picture exploitation is now headed for a new high by the announcement of Mr. Howard Dietz of a campaign for MGM in the skies of the eastern seaboard. A giant K-type dirigible, acquired from the Navy, will be roaming the airways with electrically limned spectacular signs a block long and readable for five miles around. The project has the daring and challenge that is showmanship. It is said there is "always room on top". That is where this one goes.

■ ■ ■

AN index of the continuing and growing interest of the world market for American pictures, revealed again as lands overseas emerge from the duress of the war, is to be had in the circulation reports for *Motion Picture Herald* that flow across the editor's desk. In the current report appear new subscribers in: Bangalore, Tel-Aviv, Athens, Hong Kong, Manila, Brussels, Singapore, Prague, Poona and Oslo, to mention but a few of the far places. Where the pictures go, *The Herald* goes, first.

■ ■ ■

THE abrupt passing of Mr. Tony Sudekum of Nashville ends a significantly typical career in American showmanship of the motion picture. Even when he was a boy driving his father's bakery wagon he had dreams of owning a big show, a circus maybe, something that would bring crowds of people. He went into exhibition with less than a thousand dollars in capital. He died at the head of a corporation controlling every theatre in Nashville but one, and many others. He knew what he wanted and went out and got it, positively. He gave to causes, too, in that generous fashion characteristic of the emotionally responsive showman. He will be missed.

—Terry Ramsaye

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THIS WEEK IN THE NEWS

Now on Payroll

EFFECTIVE as of Wednesday, Eric A. Johnston, president of the Motion Picture Association of America, began to draw a salary, at the rate of $100,000 annually. He had until then also been president of the U. S. Chamber of Commerce. He announced when he became MPAA president he would not accept a salary until his withdrawal from the other post. That resignation became effective Wednesday. The chief business before the Chamber at its convention this week in Atlantic City was the selection of Mr. Johnston's successor.

Mr. Johnston declared Tuesday in Atlantic City that if Federal price control were erased in the immediate future business "would be back in the national doghouse within a week." He said it would be "suicidal" if control was abolished now. "The worst thing that could happen to us would be for prices to spiral and for us to have a period of boom and bust," he told reporters.

The MPAA president confirmed trade reports that he expected to go to Italy and most other European countries this summer in connection with Association business.

"Scarlet" Canopy

THE DEBUT Wednesday of "Scarlet Street" at the Paramount theatre in Atlanta was under court protection as litigation in connection with the picture entered the fourth dimension. The City censors had banned the film. Judge Bond Alamand ruled in Superior Court that the action was "unreasonable, arbitrary and an abuse of discretion." He ordered the censors to post a bond of $10,000 by Monday to indemnify Universal against any loss it might suffer in a possible appeal. The City Attorney appeared on the deadline without the bond money and filed an appeal from the order to post it. The City did not protest the court's limitation of censorship authority.

A Choice in Size

KEEPING one eye on the domestic market and the other on the potentialities of the foreign 16mm market, Roy Del Ruth, film producer and director, announced in Hollywood last Saturday that he will use two scripts and two camera crews in filming "It Happened on Fifth Avenue," the first of his productions for release through Monogram. This will provide two distinct negatives, one for the established 35mm market, and the other for the rapidly growing 16mm field. Mr. Del Ruth said he decided to make the two versions simultaneously in order to avoid future cuts and blowups, thus affording visual perfection and complete story continuity in the narrow gauge version as well as in the standard 35mm reels.

Fireproofed Whiskers

WHEN Roscoe Ates dropped a cigarette into his prop beard and nearly burned himself to a cinder during the filming of PRC's "Missouri Hayride," one of the Westmore brothers, Bud this time, came to the rescue and fireproofed those whiskers. He just sprayed a trick fluid on the beaver and then applied a match to it. This time, no fire. And Mr. Westmore is holding on to this secret of beard fireproofing. Think what the patents would amount to if the days of full beards returned.

"Bojangles"

WITH New York's Mayor William O'Dwyer proclaiming Monday as "Bill Robinson Day," the Negro tap-dancer was guest of honor at various affairs celebrating his 60 years in show business. During the day Mr. Robinson took bows at public and private functions throughout the city, while that night he was honored at the Cafe Zanzibar by New York business men, municipal officials and stars of stage, screen and radio.

Daylight Saving

THOSE long hours of early-evening daylight—for many years an exhibitor burden because of the effect on box office receipts—officially went into effect in many sections of the country during the early hours of Sunday morning. First reports from the field showed that 95 per cent of New York State's 13,500,000 people adopted Daylight Saving Time, according to the Mayor's Conference estimate in Albany. All 62 cities in the state and most villages made the change. In Pennsylvania the Chamber of Commerce reported that 122 municipalities adopted the new time system, including most of the major population centers, while in Louisiana a wide majority voted for daylight saving with the exception of Shreveport and Alexandria. In Ohio, however, a statewide survey revealed that Youngstown and Zanesville are the only two Ohio key cities to make the change.

Meanwhile, acting on an appeal from the American Broadcasting Company that the announcement "this program has been a transcribed presentation" will become a monotonous refrain during the daylight saving months, when most of the networks programs are transcribed, the FCC will decide whether or not to lift this requirement permanently and have the stations make only one announcement a day.

EXHIBITOR at the crossroads, as three signposts beckon Page 14

ON THE MARCH—Red Kann in light and serious trade comment Page 18

MAJORS spruce up their shorts for the spring sales parade Page 19

MOVE FOR decency no conspiracy, U. S. says of "Outlaw" case Page 22

NO censorship intended in New York ad code, says official Page 22

MAJOR companies render 33% unto Petrillo in music contract Page 24

METRO flies high, with illuminated blimp to sell pictures Page 25

JURISDICTIONAL union fight plagues British film industry Page 26

TONY SUDEKUM, noted exhibitor, dies in Nashville at 66 Page 32

EXTENSIVE 16mm program is being pushed in Latin America Page 34

THE FIRST thirty years of the Society of Motion Picture Engineers and a note on its future—in Better Theatres Page 20

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$1,000,000 for Films

NEW YORK CITY'S visual education program for schools would require a budget of $1,000,000, Mrs. Esther Speyer, chairman of the motion picture committee of the United Parents Association, told a meeting of that organization Tuesday night in New York. Advocating such a program, it was pointed out that the city's $50,000 budget for visual education which is being adopted this week, is the largest appropriation in its history, and a $20,000 increase over last year's appropriation. However, it was pointed out, Chicago with fewer schools and fewer pupils than New York has an annual appropriation of $90,000, or an expenditure of approximately 50 cents per child.

Moving

AT the turn of the century, Mort Shea set himself up in the industry with an office in the Knickerbocker Building, 38th Street, New York City. Since that day his business, Jamestown Amusement Company, Inc. (M. A. Shea Theatrical Enterprises) has moved its headquarters about a little, but grown a lot. After the first 10 years it moved to the Putnam Building, Broadway and 43rd Street. About a decade later, the offices shifted to the Loew's State Building, Broadway and 45th Street. Now, after 45 years in the Times Square area and a quarter of a century in one location, the company announces another change of its Times Square address to the Century Building, 132 West 43rd Street.

Preview Hounds

"PREVIEW HOUNDS," a new species born and bred in the Los Angeles area during the past few years, are proving a headache to producers and directors seeking honest audience reactions to pictures at sneak previews. These "preview hounds," literally thousands of them, pride themselves on tracking down the surprise premieres and, since many fancy themselves professional critics, are proud of the ideas they write on the preview comment cards. The trouble is they are a group unto themselves and they rarely reflect the true run-of-the-mill audience reaction. Two men, producer George Pal and director George Sidney, have bested them by novel means. Mr. Pal made arrangements with St. John's Military Academy to show "John Henry and the Inky-Pooh" at a special assembly of its students. Mr. Sidney, who has just finished the MGM Technicolor musical, "Holiday in Mexico," invited members of 10 families from 10 different sections of Los Angeles to be his guests at a studio screening. After seeing the picture, the guests were asked to write a 100-word criticism. "I believe," said the director, "that out of this preview I have gotten the most constructive criticism I have ever had from a non-professional audience."

42 in Color

A TOTAL of 42 Technicolor pictures are on the 1946 production schedule it was disclosed Tuesday in the annual report of Technicolor, Inc. This will be an increase of 16 features over 1945. In making the report Dr. Herbert T. Kalmus, president and general manager, said that the company's consolidated net for 1945 amounted to $1,592,692, before various deductions and federal taxes. This compares with $2,488,731 for 1944. The net profit after all deductions for 1945 was $667,441, compared with $859,156 in 1944. The 1945 decline, the report points out, resulted from the Hollywood studio strike, which brought about increased costs and diminished profits. Sales reached a new high of $11,614,779 compared with $11,194,380 in 1944.

A Lot of Bull

Mexico Bureau

LOCAL exhibitors are pleased by the recent presidential decree which restricts bull fights to a maximum of two a week in the Federal District, which includes Mexico City. The decree was prompted by an avalanche of complaints from businessmen, including many in the amusement industry, that too many bull fights were taking too much trade from them. It is an obvious fact that most bull-fight fans have been going without necessities, even pawning essential articles, to pay the high cost of the bull-fight tickets.

On the Job

APPROXIMATELY 2,750 war veterans have returned to their jobs at the major motion picture studios, Fred Meyer, head of a special veterans committee of the Motion Picture Association of America, announced in Hollywood last week. Nine major studios contributed a total of 4,743 workers to the armed forces, he said. Member studios reported that under a policy adopted recently bonus vacations with full pay are being granted to service men and women returning to film jobs, except where a studio has already made extra payments to veterans.

PEOPLE

JACK A. WARNER, vice-president and executive producer of Warner Brothers, was elected treasurer and member of the board of governors of the Academy of Motion Picture Arts and Sciences of Hollywood Tuesday. He succeeds the late John LeRoy Johnston.

RICHARD DE ROCHEMONT, March of Time producer, was presented the first citation to be awarded by the motion picture chapter of the American Veteran's Committee in New York, Wednesday, for his production of the film, "Wanted—More Homes."

RAMON DE YCAZA, of the RKO foreign department, left New York Saturday by plane for Colombia, S.A., to become 16mm field representative there for the company.

JANICE RENTCHLER, director of advertising and publicity for the Skouras Theatres in New York, will resign at the end of May to marry JOE C. SHEA, New York publicist.

R. F. PINSON, booking department head of North Carolina Theatres, Inc., in Charlotte, resigned last week to devote more time to Astor Pictures Exchange, of which he is proprietor, and to other film interests.

PHILIP H. REISMAN, JR., recently discharged from the Marine Corps, this week rejoined RKO Pathe, Inc., in New York to write features for the "This Is America" series.

JOHN J. HOULIHAN, lawyer and former FBI agent, last week was named manager of the St. Louis branch of Republic Pictures. He had been a salesman for the company in the Southern Illinois territory.

J. W. CARNRICK, formerly with Jam Handy Productions, last week was appointed head of the Chicago sales office for RKO Pathe.

H. B. SKELTON, circuit operator of Gatesville, Tex., has purchased an airplane to be used for booking and transporting films to and from Dallas exchanges.

ABE PLATT, of the Balaban & Katz circuit in Chicago, was guest of honor Monday night at a B. & K. dinner party, prior to joining Paramount in New York.

HARRY J. WESEEL, owner of the Film Carrier Company in Cincinnati, was to be guest of honor of the Variety Club at a testimonial dinner Friday night in recognition of his 10 years as chairman of the Heart committee.

AL SUCHMAN, for 25 years connected with various major motion picture companies and theatre circuits, has been appointed eastern field representative for Samuel Goldwyn Productions, it was announced Wednesday by ARTHUR SACHSON, general sales manager.

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THIS WEEK the Camera reports:



Cosmo-Slleo



HARRY THOMAS, PRC Pictures president, last week celebrated his birthday and first anniversary with the company at a press luncheon in The Club, Beverly Hills. Above, at the affair, Robert Goodfried, Karl Herzog, Ray Young, Mr. Thomas, in a holiday mood, Norman Cook and Marvin Stahl.

WONDERS BACKSTAGE of the Radio City Music Hall are inspected by Mr. and Mrs. Henry Ford II, who were guests of the New York theatre's managing director, G. S. Eyssell, last week. Clockwise in the picture are Russell Downing, comptroller; the Fords and Mr. Eyssell, pointing to the scenery hung in the flies.



By the Herald



BIRTHDAY and a gift. Industry leaders on Friday, April 26, at luncheon in the Sherry-Netherland Hotel, New York, presented $53,000 to Spyros Skouras, president of Twentieth Century-Fox. It was his 53rd birthday. The money goes to the Greek War Relief Association, of which he is president. Above, left to right, "Chickie" Skouras, Austin Keough, Daphne Skouras, Jacob Wilk, Jules Brulatour, Mr. Skouras, Barney Balaban, Mrs. Skouras, Murray Silverstone, Harry Brandt, Spyros Skouras, Jr., W. C. Michel and Herman Robbins.

ARRIVAL IN PARIS, left. Cary Grant is interviewed by reporters at the airport.



RELEASED from the Navy, C. H. Percy has returned to Bell & Howell, as director and secretary.



MR. J. ARTHUR RANK and his stars and starlings: Britain's leading film factor strolls arm-in-arm with them at the long-awaited derequisitioning ceremonies at the Pinewood Studio. Left to right: Jean Simmonds, Valerie Hobson, Rosamund John, Mr. Rank, Patricia Roc, Judy Campbell, Jean Kent and Sally Gray.



"GILDA" in Washington, D. C.—at the Columbia screening there, left, in usual order, are Harry Brown, Baltimore exhibitor; Ben Caplon, Washington manager; Frank Stover, Alexandria, Va., exhibitor; Fred Kogod, K. & B. Theatres; H. Graham Barbee, Jr., and Bill Hoyle, Lightman Theatres; Leonard Gordon, Newport News, Va., exhibitor; Clark Davis, Lichtman Theatres, and Sam Galanty, division manager.



FRANK E. CAHILL, JR., Warner circuit sound director, as he addressed the Peabody Awards dinner in Los Angeles honoring Warner station KFWB.



AT THE OPENING of the New Perris theatre, Perris, Calif., on April 18: Sid Lehman, PRC branch manager, and Chet Rodder, Paramount salesman, hold a discussion in the lobby.



A. Sponhgel

AT COLUMBIA'S silver anniversary celebration in the St. Francis Hotel, San Francisco: Virginia Warren, daughter of California Governor Earl Warren, lights the candles as Columbia district manager Jerome Safron watches.



Metropolitan Photo

SYMPOSIUM ON THE NEWSREEL, conducted by the Society of Motion Picture Engineers at the Fox Movietone News Studio, New York.
In the lineup above are Warren McGrath, Movietone News sound engineer; Frank Cahill, Jr., of Warners, SMPE Atlantic Coast section chairman; Bert Holst, MN librarian; Jack Connolly, newsreel director, information and cultural division of the State Department; Vyvyan Donner, Movietone women's editor; Jack Gordon, its unit director; Harry Lawrenson, foreign editor; Walter McInnis, cameraman; Earl J. Sponable, chief engineer, and Dan Doherty, assignment editor.



Alfred Rohrer

IN SWITZERLAND, Armand Palivoda, RKO manager, poses with General Henri Guisan at the Splendid theatre, Berne.



DISCUSSION, right, by Benedict Bogeaus and Casey Robinson, on "The Short, Happy Life of Francis Macomber".

FROM SWEDEN, left. Warners' new Continental star, Viveca Lindfors, is tentatively cast for her American debut in a Warner picture to be based on Larsson's "Ships in the River".





Red Tolmie

AT SHIRLEY TEMPLE'S 18th birthday party, on RKO's "Honeymoon" set: William Keighley, Miss Temple and Jack Oakie.



Cosmo-Sileo

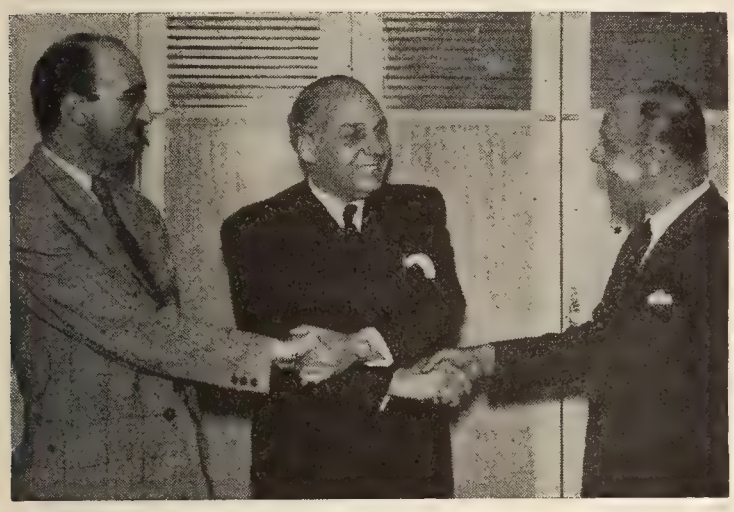
CLAY ADAMS has rejoined RKO Pathe as documentary-commercial film representative and supervisor.



VISIT, at the George Pal Puppetoon Studio, Hollywood: Mrs. Octavio Pereira; her daughter, Amelia; Mr. Pal, and Octavio Pereira, president of the University of Panama and that country's delegate to the United Nations.



LOUIS HAYWARD, actor, visiting London, was tendered a press reception by United Artists at the Savoy. Above are Milton Deane, critic; Mr. Hayward, and Hope Burnup, business manager of Quigley Publications' London bureau.



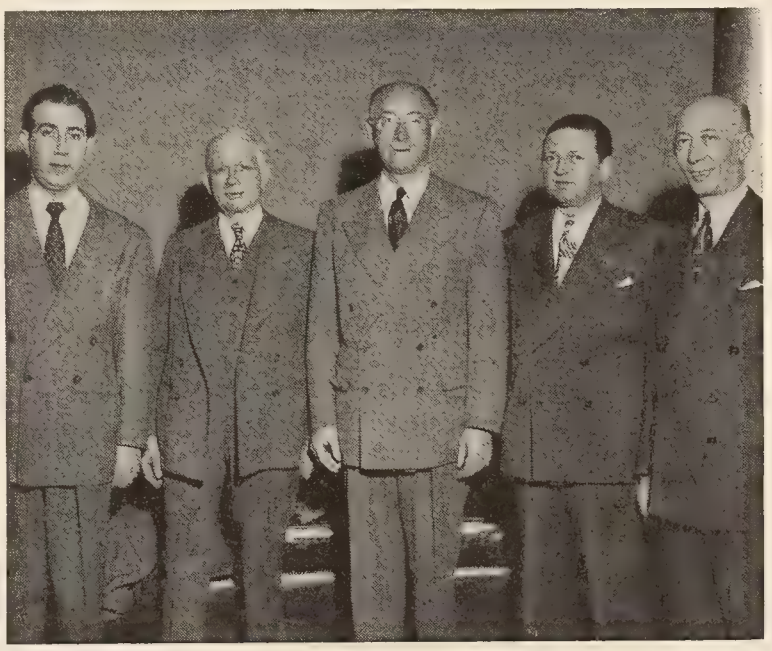
LISBON DEAL: Joaquin Gallego, RKO manager, center, with Juvenal dos Santos, left, and Manuel Matias, managers of the theatres, Politeama and Capitolio, after the signing of a contract.



THE ALHAMBRA, Singapore, on the night of its opening after the military relinquished it. The picture was "The Three Caballeros".



VERNON ADAMS, former salesman for Warners in the southwest, has been promoted to Oklahoma branch manager. He will make his headquarters in Oklahoma City.



AT THE NEW YORK trade-screening of RKO Radio's "Heartbeat": Harold Klein, J. & J. circuit; John Dacey, RKO; Sam Goodman, Century circuit; Jack Harris, Reade circuit, and Charles Penzer, RKO. The picture was shown at the Normandie theatre.



ANITA COLBY, famed model, actress and writer, has been appointed beauty editor of *Photoplay* magazine. She was tendered a party in New York the other day in celebration.



JACK KIRSCH, president of Allied of Illinois and the national Allied States Association.



ABRAM F. MYERS, general counsel of the national Allied States Association, and Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America.



TED R. GAMBLE, chairman of the board of the American Theatres Association.

EXHIBITOR AT CROSSROADS: THREE SIGNPOSTS BECKON

by WILLIAM G. FORMBY

THE PERIOD of decision, born of war and product shortage, has arrived for the several thousand independent individual and circuit exhibitors in the field. They must decide in the gathering campaign of industry politics the course they are to pursue tradewise in local areas and in the national scene.

As these theatre showmen, the retailers of the motion picture to the public, look at the paths offered some are anxious and many are confused.

Standing at the crossroads these are the paths they view.

1. The Motion Picture Theatre Owners of America, the "old-line" association of 20 regional and state exhibitor organizations composed of independent theatres and of those affiliated with the five major distributing concerns.

2. Allied States Association of Motion Picture Exhibitors, a national organization of 12 regional and state units composed preponderantly of individual and circuit independent theatre owners. It is the "fighting" voice of the all-out independent, sharply opposed to affiliated circuits.

3. The Conference of Independent Exhibitors Association, an instrument of Allied, embracing representatives of 21 territorial and state theatre units, most of whom are members of Allied and some of whom are without any national identification.

4. The American Theatres Association, a new national organization dedicated to the solution of problems not connected with the sale and delivery of motion pictures, and addressed at becoming the voice of exhibition in the councils of Government and the public. Formed along state lines, it invites membership on an individual or association basis without distinction as to independent or affiliated status.

5. Regional and state exhibitor associations which are affiliated with none of the foregoing national associations, and composed preponderantly of independent exhibitors.

The choice is more complicated than it has been for years. It once was a clear-cut decision to affiliate with MPTOA, Allied or to tie up with neither. The feeling persists now that it is not that easy. Something new has been added, and that something is the American Theatres Association.

On the face of it, the ATA offers no difficulty. It is dedicated to non-trade problems. It assertedly seeks to supplant no existing area association. It offers membership to individuals, to corporations and to associations, regardless of national affiliation. It insists that members may belong to any other organizations they desire for representation in the area of trade practices. That, ATA leaders believe, should settle any anxiety riding the chests of exhibition individuals or groups of individuals.

Many Anxious Over Effect Of ATA on MPTOA Future

But a substantial portion of the field views the problem as more complex. There are supporters of MPTOA who are anxious about the effect this new association will have on that national oldtime organization. They fear ultimately, if not immediately, it will weaken the association that has been almost inactive since the beginning of the war.

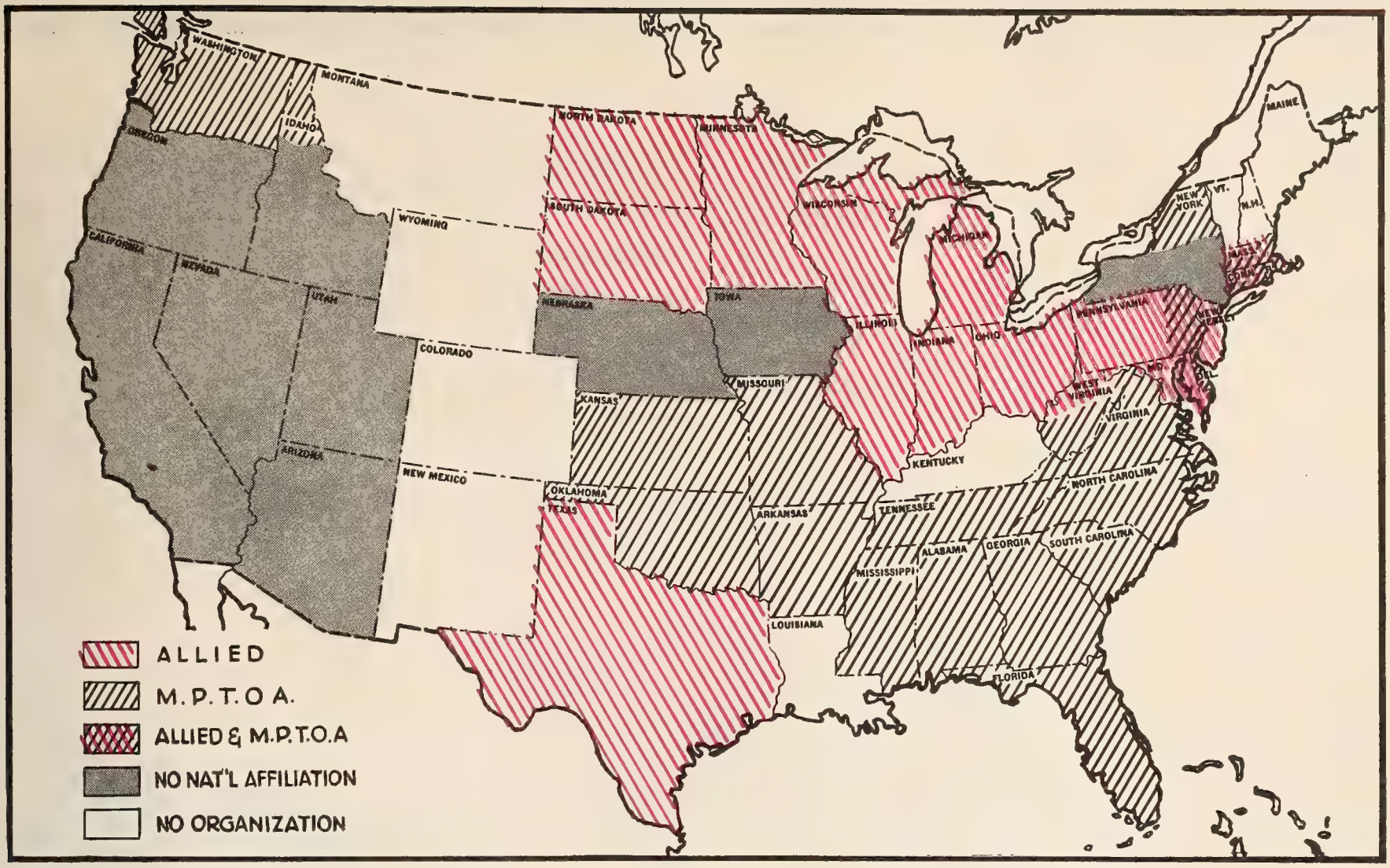
Expressed openly is the fear that the affiliates may withdraw their financial assistance from MPTOA before the association can muster enough such support from independent exhibitors and the ace regional units to re-establish a strong national position. If that should happen, the independent who is not affiliated with Allied or CIEA would have no national voice on trade practice problems. His membership in ATA would avail him naught in this field, because the discussion of such problems is taboo.

The more realistic territorial leaders, both with national identification and without it, construe the most necessary function of an exhibitor association to be application to problems created by the licensing, delivery and exhibition of motion pictures. They—such men as Fred Wehrenberg of St. Louis; Leo Wolcott of Eldora, Ia.; Tom Edwards of Eldon, Mo.; H. V. Harvey of San Francisco; R. H. Poole, of Los Angeles, and Henry Reeve, of Menard, Tex.—say circuits can take care of themselves in controversies involving trade practices; that complaints on that score are directed toward these affiliaed circuits, their distributor partners or toward both.

Swing to Allied or Limited Neutrality Seen Alternative

The trend if MPTOA should fall, therefore, would be unmistakably toward Allied or CIEA identification or a withdrawal into the armed and limited neutrality of independent territorial self-sufficiency. Observers agree, however, that isolation must inevitably swing strongly to the Allied line.

An indication of anxiety in such quarters was highlighted at the ATA convention last month in St. Louis when Mr. Wehrenberg attempted to expand the canopy to include certain types of trade practices. He said such problems were the reason for the existence of trade associations; that the independent exhibitors had to have a strong national organization devoted to their solution if they hoped to prosper. He failed to make any headway, and was not named to any ATA official or organization post. As chairman of the board of MPTOA, Mr. Wehrenberg said later that his concern reflected the anxiety of many exhibitor association leaders



How the national and local exhibitor associations line up in the United States. It is noted that Motion Picture Theatre Owners of America and Allied States Association of Motion Picture Exhibitors are arrayed in opposition somewhat evenly east of the Rockies; that at about the center of the country westward the exhibitor associations go their own independent way, divided by a north-south line of states that have no active units. This is the picture into which the American Theatres Association steps with its program addressed at improved Government and public relations.

who either were not present or did not voice their opinions.

The question of MPTOA's future will be answered in part at the annual board meeting called for June 10 and 11 in Columbus, Miss., the home of Edward L. Kuykendall, its president. The home offices of the affiliated circuits have declined to say whether they plan to contribute to the support of both MPTOA and ATA. The course charted at that meeting in Columbus, therefore, may well determine the destiny of this association.

Choice of Two Tieups Offered Independents

The leaders of Allied are aware of the situation and the possibilities, both locally and nationally. They are moving about the country with a platter in each hand. On one is the rugged fare of the scrapping independent who is out to sink the affiliated circuits; break the existing sales and exhibition structure into what he describes as an arena of open competition. On the other is the more bland diet of the CIEA, a more conservative approach described as a realization of the setup as it now exists and a fighting approach to an even shake for the independents.

The opportunities for the full-line Allied policy are limited. It has its strongest hold in the mideast, the central and middle northwest, and in one area of the south. The leaders—which include Martin Smith and P. J. Wood of Ohio, Ray Branch and Fred Pennell of Michigan, Roy E. Harrold and Don Rossiter of Indiana, Sidney E. Samuelson and Fred J. Herrington of Pennsylvania, Harry Perlewitz of Wisconsin, Jack Kirsch of Chicago, Bennie Berger of Minneapolis, and H. A. Cole of Texas are proponents of the dual approcah.

CIEA, therefore, is the expansion lure. That platter is passed at the tables of the independent territorial associations who tend to their own affairs and own no national affiliation. It is getting a hearing, and as concern rises over the future of MPTOA it is invited to more tables. Strong in the councils are such self-contained representatives as Mr. Wolcott, president of the Allied-Independent Theatre Owners of Iowa-Nebraska, and Mr. Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners, an organization of four independent exhibitor associations from Southern California to the Canadian border.

Makes Bid to Articulate And Conservative Groups

Thus, Allied makes its bid for the support directly of the articulate, scrapping, hundred-per-cent independent with one hand, and to the mild conservative with the other. Chicago and May 23-24-25 probably will initiate the association's greatest drive for field support. There, on different days under the same roof, will convene the CIEA and a special meeting of the Allied board of directors. There, also, will be tendered an industry-wide testimonial dinner to Jack Kirsch, president of national Allied and of the Illinois unit, long an association stalwart. At both of the business sessions, Abram Myers, general counsel and board chairman of Allied, along with Mr. Kirsch and Jesse Stern of New York, CIEA chairman, is expected to unfold the pattern and finalize details of the campaign.

Limited Alliances May Be Course for Some Units

But the leaders of the self-sufficient zones realize the strength of their position, and it is not indicated they propose to weaken it. They know they hold high hands as long as they bestow only limited affection and are prepared to foreswear unconditional alliances. They head some of the most powerful exhibitor setups in the country, and the indications are they will continue their neutrality—making up their minds under the impact of changing circumstances as to whom they shall be neutral against.

The strength of these self-contained units is indicated in the fact that of the nation's 54 established regional, state and city associations, 22 are affiliated neither with Allied nor MPTOA.

Although the stream of exhibitor politics is turbid, there is a general realization of the potential power of ATA. There is an aware-

(*Continued on page* 18)

MAKE MINE (BOX-



"A socko box-office entertainment."
—*Variety*

"A pleasure...a knockout."
—*M. P. Herald*

"A top grosser."
—*Boxoffice*

"Certain to get th
business . . . packe
with selling angles.
—*The Exhibit*



WALT DISNEY'S

Make Mine Music

IN TECHI



"Has everything to make showmen bow down to Mr. Disney ... Certainly will do very well at the box-office."
—*Showmen's Trade Review*

BROADWAY'S RECORD SMASH

OFFICE) MUSIC!



"A tremendous noise at the box-office."
—*Film Daily*

"Something in it for everyone, as the box-office is sure to testify."
—*M. P. Daily*



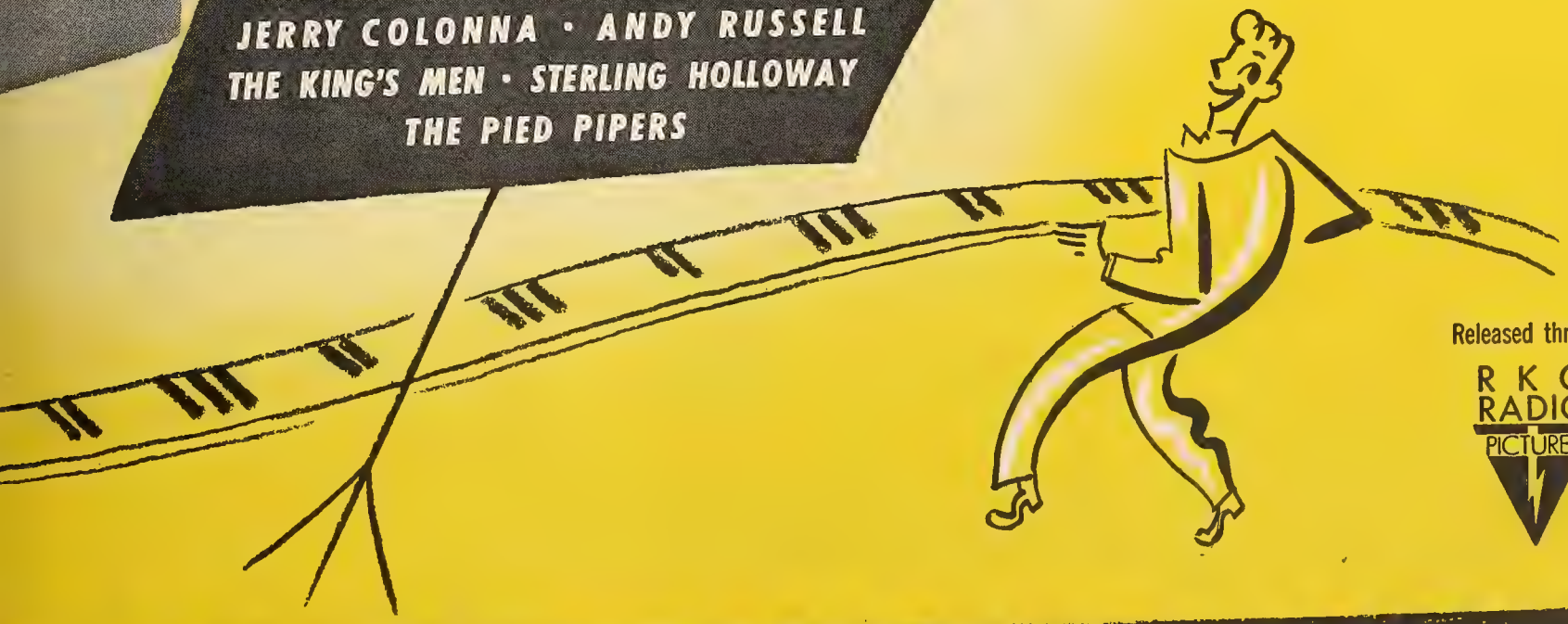


"May be the best Disney money-maker since 'Snow White'"...
—*Daily Variety*

"It should be a huge hit."
—*Hollywood Reporter*

OLOR

Presenting the talents of:
BENNY GOODMAN · DINAH SHORE
THE ANDREWS SISTERS · NELSON EDDY
JERRY COLONNA · ANDY RUSSELL
THE KING'S MEN · STERLING HOLLOWAY
THE PIED PIPERS



Released through
RKO RADIO PICTURES

NG SENSATION AT THE GLOBE!

ON THE MARCH

by RED KANN

THE Department of Justice may be arrayed against the major companies on theatre divorcement, et al, but it appears to be an ally on the anti-trust charges filed by Howard Hughes against the Motion Picture Association as an outcropping of "The Outlaw" situation.

By legal approaches, the D. of J. attitude which, of course, is unofficially sounded, may mean nothing. The lawyers will have to decide that one. But, as an influence on opinion, at least within the industry itself, it seems to us the stand taken with such forthrightness by the Johnston office is supported immeasurably by the Washington dispatch which appeared late last week in *Motion Picture Daily*. Therefore, its highlights:

1.—*Department of Justice officials "ridiculed" Hughes' allegation MPA is violating anti-trust laws in prohibiting pictures which encourage juvenile delinquency and for which objectionable advertising is employed.*

2.—*MPA's right to censor films is accepted by the Government "without question," to quote a high, if unnamed, spokesman who added, "This was one of the main reasons the MPA was established; to protect the producer, the distributor and exhibitor, with a primary function of self-regulation to guarantee the American people good motion pictures.*

Also, note this statement attributed to a spokesman of a panel named by Attorney General Tom Clark to fight juvenile delinquency:

"*'The Outlaw' would tend to motivate our young men and who attend movies toward crime, rather than away from it.*"

But, aside from the legal jousting already launched and the combat inevitably to follow —and even if Hughes should win his suit— he cannot win a moral victory. His argument that he must be right because the public is flocking to see his film is not necessarily sound. Objectionable burlesque shows were commercially successful in New York before the license department called a halt. Those several stage plays stopped by New York police did not suffer from lack of public support, either.

To remember is this:

Motion pictures fulfill only part of their function when they reflect popular trends and currents. To fulfill all of their function they must also point a way. The avenues can be many. One has to be in acknowledgment of accepted good taste in the merchandising as well as in the product itself.

SIGNPOST: Erskine Johnson reports a producer offer to Barry Sullivan, who is evidently precipitating some of those Hollywood tremors because of "Suspense." The offer was 100 thousand G's for one picture. Mistaking Sullivan's gasp for hesitation, he added, "plus 10 per cent of the profits, of course."

How the King Brothers explain switching from slot machines to film production:

"It's more nerve-wracking."

The Northwest Popcorn Co. is manufacturing its product in all hues.

Popcorn in Technicolor, at last!

Howard Dietz wrote the lyrics and Arthur Schwartz the music for "Something to Remember You By." It's one of the numbers sung in "Her Kind of Man."

This is how, and why, Dietz of Metro gets main credit title in a film made by Warner.

On the recent conclusion those nine-hour Constellation *flights, west to east, eliminate the classic alibi that it's the long train trip which spoils the films, Neil Agnew observes:*

"Only one answer. We'll have to make 'em in New York."

The wraps were removed from a best-kept secret the other day when Spyros Skouras observed his 53rd birthday and when industry friends similarly observed it by presenting him with a check for $51,400 collected in his name—but unknown to Skouras—for the Greek War Relief Assn. Contrary to usual procedure, the drive was inaugurated quietly and so maintained throughout. Voluntary contributions, not exceeding $53 each, were sought, but some insisted upon going beyond. Four persons, Barney Balaban explained at the presentation luncheon, gave $530 apiece. Many gave double and triple.

The fund was in the hands of a small committee. Among its members: Harry M. Warner, Jules E. Brulatour, Ned E. Depinet, Herman Robbins, Jack Cohn, Jake Wilk, Harry Brandt, Sam Rinzler, John Benas, John J. O'Connor, Eugene Picker, Harry D. Buckley, Leon J. Bamberger, Walter Titus, Arthur Israel, Jr., Jay Emanuel, Sam Shain.

ANGLO-AMERICAN RELATIONS?: "[W. Glenvil] Hall [financial secretary of the British Treasury] . . . said Rank's sales force has the superhuman task of selling pictures to 'low Middlewestern mentalities,' but that the job must be done."—London cable in *Motion Picture Daily* on J. Arthur Rank's first international convention in London.

You'd be surprised to know who has been offered the presidency of United Artists. Only recently, too.

CROSSROADS

(*Continued from page* 15)

ness that, given a modicum of acceptance, the association will be the voice of exhibition in the ears of the Government and, to a somewhat less degree, of the public.

Through four years of war and almost another of peace, the various agencies of Government worked closely with the personalities who conceived ATA and who now are associated executives. When officialdom wanted a job done they turned to the War Activities Committee, and therefore to S. H. Fabian, head of the theatre division, and R. B. Wilby, chairman of the program committee. Ted R. Gamble, chief of the War Finance Division, was an exhibitor. Mr. Gamble is ATA chairman. Mr. Fabian is president, and Mr. Wilby heads the films committee that will pass on exhibitor acceptability of Government subjects.

ATA Executives Active in Bid for Field Interest

The activity of ATA indicates every intention of proceeding from the St. Louis convention directly into the business of setting up a working association. Robert W. Coyne, in the Treasury Department with Mr. Gamble, is operating in his new capacity as executive director. The executive officers, empowered by the convention to serve as interim directors, has named a committee to set up details on assessments and expenditures.

With Samuel Pinanski, Boston circuit operator, as chairman, the committee includes Harry Arthur, St. Louis; William F. Crockett, Virginia Beach, Va.; Joseph R. Vogel, Harry Kalmine, Leonard Goldenson, and Harry Brandt, all of New York, and W. H. Skirball, of Cincinnati.

A formula was reached at a meeting Wednesday for the arrangement of interim financing. The money will be borrowed from theatre associations and from circuit members, to be repaid when the details of quotas are set and collections come in from the field. The ATA started business with a fund of $20,000, similarly acquired.

Nation-wide Publicity Staff Being Formed

The public relations committee already is in operation. Arthur L. Meyer, chairman, has announced plans to form a nationwide group of theatre advertising and publicity executives to promote the interests of exhibition via newspapers, radio and other media.

Organization of the New York unit was completed with the selection of Brig. Gen. Rodney Smith as executive secretary, and of A. A. Hovell, president of the Century Circuit, New York, to draft a constitution and by-laws. Fred J. Schwartz heads the finance committee, composed also of Sam Rosen, Edward Rugoff, Sam Rinzler and Mr. Smith.

The field meetings are under way with gatherings in Philadelphia and Memphis. Meeting last Thursday at the Ritz-Carlton Hotel in the former city, Mr. Gamble, Mr. Fabian and Mr. Coyne outlined the ATA objectives.

MAJORS SPRUCE UP THEIR SHORTS FOR SPRING PARADE

Paramount Begins Series of Ten Regional Parleys, Plans 64 Subjects

Short subjects currently are receiving their spring overhauling in preparation for the new autumn season. Sales managers are conducting regional meetings to push them, producers are adding new series to their schedules, advertisers are planning new methods of handling them.

Last week practically all of the major studios had announcements to make concerning short product.

Ten Regional Sessions, Plan of Paramount

Paramount's Oscar A. Morgan, shorts sales manager, began in New York April 29 a series of 10 regional conferences with district, branch and sales managers to discuss short product. At the first meeting he predicted that the 1946-47 Paramount short sales would far exceed each of the preceding six years his department has operated as a separate unit.

"This prediction is no Utopian dream," Mr. Morgan said, "but is based on a nationwide survey recently completed by my department, enabling us to formulate plans for the strengthening of short subjects sales throughout the country."

In New York Mr. Morgan announced that Paramount would release 64 shorts, in 10 different series, and 104 issues of Paramount News next season. A new series, Paramount Pacemakers, will be introduced at that time.

The breakdown of the Paramount short product follows: six two-reel Musical Parade Featurettes in Technicolor, six Pacemakers, six Noveltoons, six Popeyes, six Little Lulus, six Speaking of Animals, six Popular Science in Magnacolor, six Unusual Occupations in Magnacolor, six George Pal Puppetoons in Technicolor and 10 Grantland Rice Sportlights.

Sales Meetings in Other Cities During May

During the month of May, Mr. Morgan will hold sales meetings in Boston, Philadelphia, Cleveland, Atlanta, Memphis, St. Louis, Chicago, Denver and San Francisco.

Norman H. Moray, short subjects sales manager for Warner Brothers, last week concluded a four-week tour of the west and south where he conducted special sales meetings in Memphis, Denver, Salt Lake City, Los Angeles, San Francisco, Oklahoma City, Dallas, New Orleans, Atlanta, Charlotte and Washington.

One of Warner's most widely-distributed shorts, "Hitler Lives?," is currently playing in six West End theatres in London simultaneously. This is believed to be the first time such a London booking has ever been given a short.



By the Herald

***SHORT SUBJECT SALES** were the topic at the Paramount shorts department district meeting in the New York home office this week. Seated, Henry Randel, Oscar Morgan, department head, and Hugh Owen; standing, Myron Sattler, William H. Erbb, Stanley Hode, Monroe Goodman and D. John Phillips.*

For the first time in more than five years, RKO will produce a series of two-reel musicals, the company has reported. To be produced on a lavish scale, the first short of the series, starring Gene Krupa, goes into production June 4. This series, to include about six musicals, will be directed by George Bilson for release next season and will be an addition to RKO's regular shorts schedules.

Columbia May Establish Shorts Promotion Unit

Columbia, while planning no short subject sales meetings at this time, is reportedly studying its advertising and publicity setup with the view of reorganizing to include a special department for the handling of shorts.

This company also is experimenting with feature exploitation of its serials, the first such instance of special handling for this type of product.

Twentieth Century-Fox has inaugurated a new policy of presenting a short subject with each tradeshowing of a feature picture. The short will be either a Terrytoon or Movietone.

Universal has just completed a heavy exploitation program for its serial, "The Scarlet Horseman." Seventeen commercial tieups were arranged for this serial with various merchandising companies.

Metro-Goldwyn-Mayer plans no special advertising campaign for its short subjects this summer, but will continue with its usual program.

File Clearance Complaint; Another Is Dismissed

One clearance complaint has been filed in the Washington tribunal, while a clearance complaint in Boston was dismissed, the American Arbitration Association reported in New York last Thursday.

In Washington, Lee Theatre Corporation, operating the Hill Theatre, Baltimore, filed a clearance complaint against the five consenting companies. The complainant alleges that the five defendants have made films available only 21 to 30 days after first run colored theatres in Baltimore and that the Hill is a new theatre which opened April 21 for colored patronage on a single feature policy. Claiming that no colored theatre in Baltimore is comparable and could not be considered in competition with the complainant, a clearance of 14 days after first run colored theatres in Baltimore was asked.

In Boston, Charles S. Bolster, arbitrator, dismissed the demand by John Uston, operating the Easton theatre, North Easton, Mass., against Loew's, Twentieth Century-Fox and Paramount for a clearance reduction of from 30 days after first run at Brockton, Mass., to 14 days.

Eastin Hires Veterans

Eastin Pictures Company, Davenport, Ia., distributors of 16mm films, has reemployed six of its returning servicemen. Kent D. Eastin, president, released from the Navy, has returned to the firm. The servicemen are: Edward H. Hieronymous, Tom F. Smith, Robert K. Hieronymous, W. Reid Wooldridge, Kenneth Olson, Newell Daily.

First week..Sa

"The Kid Fro

has exceeded

Astor Theat

$10,000

muel Goldwyn's

m Brooklyn"

(IN TECHNICOLOR)

any previous

re record by

!.....

RELEASED THROUGH

RKO RADIO PICTURES

MOVE TO DECENCY NO "CONSPIRACY"

Says U. S. in "Outlaw" Case View; Geisler Hired to Defend Coast Action

There will be no prosecution of the major companies for a conspiracy in behalf of decency, spokesmen for the Department of Justice told MOTION PICTURE HERALD last week in Washington.

It was made clear, furthermore, that Howard Hughes would be ironing with a cold iron if he registered an Anti-trust complaint against the Motion Picture Association for its treatment of "The Outlaw"; that the Department might conduct a routine investigation, but that it would use a short crowbar and a light pressure.

"'The Outlaw' tends to encourage the evils being fought by the Department of Justice," an official observed. "Attorney General Tom Clark has established a panel to work against juvenile delinquency. 'The Outlaw' encourages crime and would tend to motivate our young men and women who attend movies toward crime, rather than away from it."

Praise from Department

There was praise from the Department for the Production Code Administration's work in guarding the moral tone of motion pictures, an attitude of acceptance of such activity "without question."

When Mr. Hughes hired Charles Poletti, former Lieut. Governor of New York and erstwhile colonel in the military government in Rome, the MPA men countered with Samuel I. Rosenman, former Presidential adviser. This week, Mr. Hughes replied with Jerry Geisler, Los Angeles attorney, noted recently for his defense of Charles Chaplin and Errol Flynn, to fight the City of San Francisco and MPAA.

Specifically, Mr. Geisler is defending Al Dunn, manager of the United Artists theatre there, against charges of exhibiting an indecent motion picture. 'The Outlaw' prints were impounded by the police a week earlier. Last Friday, Mr. Dunn pleaded not guilty. Attacking the "vagueness of the statute," his counsel denied the film was "lewd or obscene," and successfully demanded a jury for the trial ordered for May 15.

Officials Withhold Comment

The court was asked to consider the film as a whole, to decide whether in its entirety it was "offensive to the censors, calculated to deprave the character and inspire impure impulses and lustful thoughts, corrupt the morals of youth, and destroy the standards of right or wrong."

"I think it violates the statute if it does just one of them," observed Judge John J. McMahon of Municipal Court. Judge McMahon and Police Chief Charles Dullea saw the feature last Thursday. They reserved comment.



JERRY GEISLER

The picture was under fire elsewhere. Archbishop Michael J. Curley appealed to the faithful in Baltimore "to do all in your power" to oppose its showing. *The Evangelist,* official organ of the Catholic diocese in Albany, urged a similar reception. The film, meanwhile, was booked into Loew's Palace in Washington to follow the current film.

Radio utilized the title in its reach for humor. One such reference came in the Sunday night "Ozzie and Harriet" family program. Said six-year-old Ricky to nine-year-old David's petition for a loan to fix a broken window: "All right, but I was saving it for something important. I was going to see Jane Russell in 'The Outlaw.'"

Protestant Commission Asks New Film Ethics

The Protestant Film Commission wants "to see that the points of view taken by Hollywood films are constructive and that the attitude of these films make for the betterment of human life," said Paul F. Heard, executive secretary of the PFC in Washington last week. He asserted his organization was fighting for the application to entertainment films of standards of art and ethics which is the formula "for which Hollywood so feverishly seeks." Mr. Heard said that the Commission was impressed with such pictures as "How Green Was my Valley," "Our Vines Have Tender Grapes," "Going My Way" and "The Bells of St. Mary's."

Hamilton Fawcett Editor

Fawcett Publications has announced the appointment of Maxwell Hamilton as editor of *Motion Picture Magazine,*

Ad Code for N.Y. Not Censorship, Says Fielding

Dispelling any fears that his proposed advertising code for New York's motion picture theatres would be a form of censorship, License Commissioner Benjamin Fielding said Monday that he planned to invite representatives of the Motion Picture Association of America as well as other theatre groups to confer with him before drawing up the code.

Following a luncheon-meeting of the Independent Theatre Owners Association of New York, last Thursday at the Hotel Astor where Commissioner Fielding outlined five factors in theatre advertising he planned to eliminate with the proposed code, industry theatre executives expressed concern over the plan.

Sees Rule of Reason

The MPA announced that it would take steps to "resist such municipal encroachment," since they felt that the MPA is itself an effective agency in "enforcing integrity" in exhibitor promotion copy.

At the same time Harry Brandt, New York circuit operator, said that he did not believe in "any type of censorship" and if Mr. Fielding's plan was censorship he was opposed to it. Taking the Commissioner's proposal literally, he said that it could lead to a "rule of reason" in photoplay advertising and that was how most of the industry felt about it.

Opposition to any form of censorship was also expressed by Oscar Doob, general theatre executive for Loew's, Inc., which operates 71 theatres in the city, but he said that it was too early to see how the code would shape up.

In expressing his intention of inviting MPA representatives to forthcoming code discussions, Commissioner Fielding said that, "in this way the department (of licenses) will be guided by a wealth of material and experiences of the leaders of the industry." He restated the department's "earnest desire" to build up a wholesome and constructive relationship with New York theatre operators.

Appeal License Decision

Meanwhile, the New York city administration moved last Thursday to serve notice of appeal from a decision of Supreme Court Justice Kenneth O'Brien reinstating the license of the Universal theatre on the Bowery where there have been 177 arrests for degeneracy resulting in 164 convictions over a period of less than 12 years.

The theatre is owned by the Sharefkin Amusement Company. Commissioner Fielding revoked the theatre's license some weeks ago after visiting the premises and finding a number of violations. In restoring the license last Wednesday Justice O'Brien handed down no decision.

RKO RADIO PICTURES INC.
TRADE SHOWINGS
of

WALT DISNEY'S
HAPPY COMEDY MUSICAL

Make Mine Music!

IN TECHNICOLOR!



esenting the talents of

BENNY GOODMAN
DINAH SHORE
THE ANDREWS SISTERS
NELSON EDDY
JERRY COLONNA
ANDY RUSSELL
THE KING'S MEN
STERLING HOLLOWAY
THE PIED PIPERS

BRANCH	PLACE OF SHOWING	DAY & DATE	TIME
ALBANY	Delaware Theatre 290 Delaware Avenue	Tues. 5/14	2:30 P.M.
ATLANTA	Rhodes Theatre 62 S. Rhodes Center, N. W.	Tues. 5/14	11:00 A.M.
BOSTON	Uptown Theatre 239 Huntington Ave.	Tues. 5/14	11:00 A.M.
BUFFALO	Niagara Theatre 426 Niagara Street	Tues. 5/14	2:30 P.M.
CHARLOTTE	Plaza Theatre 1610 Central Ave.	Tues. 5/14	10:30 A.M.
CHICAGO	Surf Theatre 40 W. Division Street	Tues. 5/14	2:00 P.M.
CINCINNATI	Forest Theatre 670 Forest Avenue	Tues. 5/14	2:30 P.M.
CLEVELAND	Colony Theatre Shaker Square	Tues. 5/14	2:00 P.M.
DALLAS	Melrose Theatre 3419 Oak Lawn Avenue	Tues. 5/14	2:00 P.M.
DENVER	Aladdin Theatre East Colfax Avenue	Tues. 5/14	10:00 A.M.
DES MOINES	Uptown Theatre 4115 University Ave.	Wed. 5/15	2:00 P.M.
DETROIT	Varsity Theatre 17121 Livernois Street	Tues. 5/14	2:00 P.M.
INDIANAPOLIS	Cinema Theatre 213 E. 16th Street	Tues. 5/14	1:30 P.M.
KANSAS CITY	Kimo Theatre 3319 Main Street	Tues. 5/14	2:30 P.M.
LOS ANGELES	Ambassador Theatre Ambassador Hotel	Tues. 5/14	2:30 P.M.
MEMPHIS	Linden Circle Theatre 311 South Somerville Ave.	Tues. 5/14	2:30 P.M.
MILWAUKEE	Varsity Theatre 1326 W. Wisconsin Ave.	Tues. 5/14	2:00 P.M.
MINNEAPOLIS	Granada Theatre 3022 Hennepin Avenue	Tues. 5/14	2:30 P.M.
NEW HAVEN	Dixwell Playhouse 820 Dixwell Ave.	Tues. 5/14	10:45 A.M.
NEW ORLEANS	Circle Theatre N. Galvez & St. Bernard Ave.	Tues. 5/14	11:00 A.M.
OKLAHOMA CITY	Uptown Theatre 1212 North Hudson Street	Tues. 5/14	11:00 A.M.
OMAHA	Admiral Theatre 40th and Farham St.	Tues. 5/14	2:30 P.M.
PHILADELPHIA	Uptown Theatre Broad and Susquehanna Ave.	Tues. 5/14	11:00 A.M.
PITTSBURGH	Shadyside Theatre 5518 Walnut Street	Tues. 5/14	2:00 P.M.
PORTLAND	Oriental Theatre 822 S. E. Grand Avenue	Tues. 5/14	2:30 P.M.
ST. LOUIS	St. Louis Theatre 718 North Grand Street	Tues. 5/14	1:00 P.M.
SALT LAKE CITY	Southeast Theatre 2121 So. Eleventh East	Tues. 5/14	2:15 P.M.
SAN FRANCISCO	Tivoli Theatre 70 Eddy Street	Tues. 5/14	1:30 P.M.
SEATTLE	Egyptian Theatre 4543 University Way	Tues. 5/14	2:30 P.M.
SIOUX FALLS	Hollywood Theatre 212 No. Phillips Avenue	Tues. 5/14	10:30 A.M.
WASHINGTON	Circle Theatre 2105 Pennsylvania Ave. N. W.	Tues. 5/14	11:00 A.M.

MAJORS RENDER TO PETRILLO 33%

Studio Musicians Are To Be Increased 44% by Contract to 1948

A studio musicians' contract providing an increase of 44 per cent in the number of instrumentalists regularly employed and a 33 per cent rise in their yearly wages was agreed upon last Friday in New York by James C. Petrillo, president of the American Federation of Musicians, and executives of eight motion picture companies.

Under the contract, which runs until Labor Day, 1948, the eight producers agree to engage a total of 339 musicians on a yearly basis compared with their present quota of 235. The annual wage was fixed at $6,916, against the present figure of $5,200. The wage increases are retroactive to April 1.

Negotiated Three Weeks

The agreement was reached after more than three weeks of negotiating. Petrillo originally demanded that the studios triple the number of musicians, double their salaries, and 89 other provisions. Industry executives pointed out that if all these demands had been met the cost of providing music in motion pictures would have been tripled.

Nicholas M. Schenck, president of Loew's, Inc., who was spokesman for the producers, said the increased quota of regularly employed musicians would not prove burdensome. "It will be no hardship," he said. "We can use the additional men."

On Tuesday it was reported in New York that Petrillo planned to forbid AFM members to work in television until some indefinite date in the future when the union can determine the effects of television on present day radio. "The introduction and development of television presents the same threat to employment of musicians as did the change from silent to sound movies . . . (when) we lost the employment of 18,000 musicians overnight," Mr. Petrillo said.

Personnel Increase Listed

Mr. Schenck, in a joint statement with Petrillo, following the completion of the negotiations, said, "An increase to all members of the Federation who were working at the studios was granted to match the increased cost of living, which, by statistics has reached 33 per cent since January 1, 1941." This increase averages about 25 per cent for all members of the Federation working in the studios. In the instance of recording musicians, the increase amounts to 33 per cent.

The increase in the number of studio musicians agreed upon is: MGM from 35 musicians to 50; 20th Century-Fox, 35 to 50; Warner Brothers, 35 to 50; Paramount, 30 to 45; Republic, 25 to 36; Universal, 25 to 36; RKO, 25 to 36, and Columbia, 25 to 36.

Spokesmen for both groups confirmed earlier reports that the AFM demand to place the compensation and time of the musicians on a non-cumulative basis had been dropped, as well as the demand that recording be limited to two minutes per hour. They also indicated that there would be no changes in the new contracts governing the use of sound track for 16mm prints reduced from 35mm; the restriction on the use of Hollywood-made film in television, and other details in the previous contracts, including the provision that if a production is owned 25 per cent or more by the producer employing the recording musicians on an annual basis, the musicians can be used without extra charge.

Following the concluding meeting Mr. Schenck said that "there had been a lovely, friendly three weeks of negotiations in every respect." Continuing he said, "We listened to each other and argued with each other honestly and fairly and if one of us had a point it would be considered by the other."

Warns on Broadcasting

Meanwhile, as the film negotiations were being concluded, Justin Miller, president of the National Association of Broadcasters, warned that the AFM is "going to work on" advertisers and advertising agencies as the latest move in an effort to skirt the provisions of the Lea-Vandenberg act which prevents direct action against radio broadcasters exclusively.

Mr. Miller attributed the statement to Joseph Padway, counsel for the AFM, who he said, talked of those fields.

Expect Last of IATSE Contracts This Week

The last IATSE contract covering service employees' locals was expected to be signed this week when distributors concluded negotiations with the Cleveland local. However, no negotiations are planned for the present with the Detroit local since most of its members are involved in the closing of the shipping rooms there.

Approximately 3,000 film shippers, inspectors and poster clerks, as well as 4,000 IATSE office employees, have been granted 15 per cent wage increases in new two-year contracts, which will expire November 30, 1947. Retroactive increases of 10 per cent for the office workers go back to December 1, 1944, with the entire 15 per cent going back to December 1, 1945.

Many of the service employees were granted 10 per cent retroactivity to December 1, 1943, with the 15 per cent being effective December 1, 1945.

Formalize New Michigan Unit At Meeting Soon

A formal organization meeting of the Michigan Independent Theatre Owners, a new association started last week in Detroit, will be held as soon as the committee on constitution and by-laws indicates it is ready to report.

The association was set up temporarily with Sam Carver, operator of the Grand and Belmont theatres in Highland Park, as president. It was claimed that initial membership included some 75 Detroit theatres and 35 more upstate. Irving Katcher of the Russell theatre, Detroit, was named secretary.

The constitution committee included Oscar Gorelick of the Carmen theatre in Dearborn, H. G. Blankenship of the Gem in Flint, and Adrian D. Rosen of the De Luxe theatre in Detroit.

The launching convention telegraphed protests to Richard F. Walsh, IATSE president, and to the six major distributors occupying the Film Building against continuation of the strike of backroom exchange employees. The protest pointed out that the theatres were the "innocent victims" in the impasse; that the small independents were particularly hard hit by the strife.

The new association is the only other such body in the bailiwick of Allied Theatres of Michigan, headed by Ray Branch as president and Fred Pennell as manager.

Foy Executive Producer For Eagle Lion Unit

Kenneth Young, president of Pathe Industries, announced last week in Hollywood that Bryan Foy had been signed as executive producer on high budget pictures for Pathe-Eagle Lion, the recently-formed company owned by the Young and Rank interests. Mr. Foy, now completing his contract work at Twentieth Century-Fox, has been associated with production since 1920, and has directed and produced at various studios. At the time of the announcement of the formation of the Young-Rank company, it was reported that the Young interests would produce 10 pictures a year for distribution, matching 10 to be produced by Rank interests.

Says FM Would Be Retarded If Allocations Shift

There is "grave danger" of retarding superior FM radio service on a nationwide scale if the Government inaugurates a general reallocation of present-day standard broadcast frequencies, according to the testimony of Frank Stanton, president of Columbia Broadcasting System, at the clear channel hearings being conducted by the Federal Communications Commission in Washington. Revision would be transitory, he said.

Monogram Signs New Contract With Pathe, Ltd.

London Bureau

Monogram and Pathe Pictures, Ltd., have signed a new agreement for the distribution of Monogram product in Britain, it was announced here by Norton V. Ritchey, Monogram vice-president in charge of foreign distribution, and Steve Broidy, Monogram general sales manager. The existing contract expires in August, 1948, but in view of Pathe's successful exploitation of Monogram product here a new eight-year contract, calling for wider terms, retroactive to April 1, 1946, has been signed.

Monogram will distribute in America and elsewhere all suitable British-made Pathe product and will start production at Elstree the first of next year on the first Monogram-British picture. This will star Belita.

Mr. Broidy claims that Monogram's progress is continuing and he anticipates an overall business increase for the coming year of 25 per cent, with an increase of 40 per cent in the foreign market.

Mr. Broidy and Mr. Ritchey, who were to have left London Wednesday, will tour Holland, Belgium and France

William Satori has been appointed Monogram European manager.

MGM Signs Sky Pilot to Seven-Year Contract

Bron Clifford, 27-year old evangelist, signed a seven-year contract with MGM Monday to appear in motion pictures so that he can take his messages "where the people are." Mr. Clifford turned down a Hollywood offer a year ago, when he was holding services in a western city, because he didn't think screen acting was compatible with "that thing which I was called to do—preach the gospel. But after much consideration and prayer," he said, "I decided that I could broaden my sphere of influence if I went into the movies. Christ taught with parables, and I intend to carry his work with the medium that we have today—movies and radio. Our generation is listening to the radio and going to the movies and I must go where the people are," he was quoted as saying in an Associated Press dispatch from New Orleans Monday.

Mail Ohio "Dimes" Checks To County Committees

Checks for half of the $330,647.21 collected by 609 Ohio theatres in the 1946 "March of Dimes" campaign are being mailed to County committees on infantile paralysis, P. J. Wood, state chairman for the industry's participation in the drive, announced this week in Columbus. The other half goes to the National Foundation for Infantile Paralysis. In 1945, Ohio theatres collected $316,246.28.

METRO SKY-SELLING, USING BLIMP BILLBOARD—in LIGHTS



MGM goes up in the air this summer with one of the most unique promotional devices in years. Douglas Leigh, the boy wonder of the advertising world, has been contracted by Howard Dietz, MGM vice-president in charge of advertising and publicity, to spell out the wonders of MGM product in a sky-high promotion.

Huge moving electrical signs will be tastefully draped about former Navy blimps which, on regular daily flights, will cruise over a territory of 40,000 square miles, including New York, Philadelphia, Baltimore, Hartford and Washington, D. C., where an estimated 22,000,000 will see the signs.

The dirigible will carry an electrical "spectacular" 40 feet high on each side and a continuous running message on MGM pictures 200 feet by 25 feet. A minimum of 5,000 lamps per side will make the message visible for more than five miles, according to Mr. Leigh, who is responsible for the former Wrigley "aquarium" sign on Broadway and who will soon fill that same street with bubbles five feet in diameter in advertising a soft drink.

"We plan," says Mr. Dietz, "to install 800,000,000 candlepower searchlights on the roofs of the Capitol and Loew's State theatres, New York, and catch the sky giant in the cross beams. It may cause a few stiff necks, but will make a mighty pretty picture."

The first picture to be so advertised will be "The Green Years," currently at the Radio City Music Hall.

Scophony of U.S. In Counter-Suit

Scophony Corporation of America and Arthur Levey, its general manager, last Friday denied anti-trust charges which the Government had filed in Federal Court, asked dismissal of the suit, and in a cross-complaint asked for "judgement in the amount of $1,500,000, plus additional sums yet unknown" from General Precision Equipment, Television Productions, Paramount and British Scophony, Ltd., defendants in the Government's trust suit.

The cross-complaint discloses that American Scophony and Mr. Levey seek to enjoin the four defendants from "attempting to interfere in SCA's business and property and to enjoin them from voting their stock in SCA" until the complaint is adjudicated. Mr. Levey, in an independent cross-claim, asks for $270,000 damages from each of the four defendants, and an order enjoining the four from interfering with his activities as general manager of SCA. In addition, he would have the four companies enjoined from voting any of their stock until adjudication of the Government's case.

Meanwhile last Friday, Paramount, Television Productions, and Paul Raibourn of Paramount filed answer in the District Court denying the Government's allegations in the anti-trust suit. They all denied they are engaged in the ownership and operation of television stations in the U. S., as contended by the Government, other than that Paramount's Television Productions operates an experimental station in Hollywood. Also denied was the U. S. claim that Television Productions and Paramount own a 50 per cent interest in Allen B. Du Mont Laboratories; it was said the interest "was no more than 37 per cent."

JURISDICTION FIGHT PLAGUES BRITISH

ACT and NATKE Vie for Position; Recent Strike Occasion for U. S. Slap

by PETER BURNUP
in London

Fear that the industry will become a continual cockpit of internecine dispute has been expressed here as the result of the now happily concluded strike promoted by the Association of Cine-Technicians in Renters' repair and dispatch departments.

Nuisance though it proved to be, the strike has given grave concern to responsible leaders of the industry who are exceedingly anxious that the Trade Union Congress settle once and for all which is the proper negotiating body, not only for the ACT versus National Association of Theatrical and Kine Employees dispute but for the whole industry.

Attack on U. S. Companies

Also, there is the consideration that the strike became the occasion of yet another oblique attack on American companies who were accused in several national newspapers —not all of them tinged with Labor sympathies—of deliberately pegging wages at a low level in order to increase their dollar remittances.

Say a number of American executives: The creation of a proper public relations office representing the true facts of their case to the British public becomes more and more imperative.

Collapse of the strike was followed, not unnaturally, by a vociferous slanging match between the two Labor contestants. George Elvin claimed that his ACT had won a famous victory, though outside observers opine that he has been soundly beaten, seeing that his claim to recognition by the Kinematograph Renters Society has not been conceded. Ebullient T. J. O'Brien, secretary of the NATKE, commented that "ACT has been beaten to a frazzle."

Up to Trade Congress

Events must now await the deliberations of the Trade Union Congress Disputes Committee, but no one need think that ACT's leaders are in a contrite mood. Very much to the contrary, in fact. The association was to hold its annual conference April 27-28. The resolutions tabled for debate reveal the body's inordinate preoccupation with politics, if not, as some assert, aspiration towards absolute dictatorship in the industry.

Keenest debate was expected on a proposal which is one more overt tilt at American companies. ACT urges that the present quota regulations be replaced by a provision similar to that which is to operate in France relating permitted imports to the volume of home production.

If, for example, the total requirement of British theatres was for the time being pegged at 600 films a year and British production was estimated at 100 films in 1946, 150 in 1947 and 200 in 1948, foreign imports would be restricted in those three years, respectively, to 500, 450 and 400.

Plan Lobbying Campaign

If the conference adopts the proposal, ACT's leaders propose an intensive lobbying campaign among Labor members of Parliament pressing the scheme upon them.

Other resolutions — they're hitting at J. Arthur Rank here—propose a Government monopoly in the production and distribution of educational films. Others, reaffirming the ACT's previous attitude that no foreign technicians shall be allowed to enter this country without reciprocity, demand specifically that no technicians should be allowed from countries which resist employment of British technicians in their native industry. That's a slant at IATSE in the U. S.

The resolution goes on: "It (i.e. the association) notes particularly the inordinate length of time taken to produce 'Caesar and Cleopatra' and consider that Gabriel Pascal should not be permitted to make any further films in this country."

(A late cable from England reported this week that this resolution was carried by a vote of 218 to 33 despite the protests of senior technicians that Mr. Pascal was being made the scapegoat at the expense of the dilatoriness of others.)

But Pascal himself isn't worrying. He has left for a six-week vacation in Rome and plans to make "a very large picture" in Paris.

SHAW ANSWERS BACK IN PASCAL DEFENSE

George Bernard Shaw has come to the defense of Gabriel Pascal, criticized by the British Association of Cinema Technicians for taking too long and spending too much filming Shaw's "Caesar and Cleopatra". According to a United Press dispatch from London, Shaw said the picture cost only $3,000,000 and not the $4,000,000 the association said, and added that "if the association saw money coming in they would change their minds". Mr. Pascal told *The London Daily Express* that he wanted to "remind the association I was the only man who had the guts to carry on at Denham during the blitz. There was plenty of studio space then. Nobody seemed to want it".

Ostrer Leaves Rank Position

London Bureau

J. Arthur Rank has accepted the resignation of Maurice Ostrer as executive producer of the Gainsborough Studios.

Mr. Rank was reported bitterly disappointed that his efforts to effect a compromise failed. With Mr. Ostrer reported adamant toward Mr. Rank's counter-proposals, he resigns September 1.

Mr. Rank, still considering a successor for the post, has stated that he proposes retaining the Gainsborough Studios, which are his largest money-makers, in exactly the present form, saying that one man's resignation will not affect the studio's policy and will not interfere with contractual obligations with such stars as Stewart Granger, Margaret Lockwood, Phyllis Calvert and Michael Rennie.

Mr. Ostrer has said he has reached the end of his patience and can no longer brook the interference which will be inevitable as a consequence of the centralizing and coordinating plans now prevalent in the Rank organization. Mr. Ostrer proposes initiating a new production unit and claims that he has been promised adequate studio space and effective distribution.

Neilson Succeeds Bader As President of AMPA

Rutgers Neilson, publicity manager of RKO Radio, on Tuesday took over the presidency of the Associated Motion Picture Advertisers, Inc., from retiring president David A. Bader at the organization's annual election luncheon meeting held in the Hotel Bristol in New York.

Other officers inaugurated were Phil Williams, vice-president; Max Stein, secretary, and Arnold Stoltz, treasurer. Mr. Bader, Charles Allicoate, Claude Lee, Blanche Livingston and Marguerite Wayburn are members of the board of directors. Ray Gallagher was named a trustee for three years, succeeding Mr. Neilson.

Mr. Neilson, who has been a member of AMPA for 15 years and has served at various times as vice-president, secretary, director and trustee, was hailed at the meeting by Mr. Bader, who pointed out that Mr. Neilson takes over the presidency during the organization's 30th anniversary, during which time he has contributed much to AMPA in time and service.

W. J. Heineman Will Sell "Caesar and Cleopatra"

William J. Heineman, sales manager for United World Pictures, will be in charge of sales for "Caesar and Cleopatra," to be released by United Artists. Mr. Heineman will handle the assignment at the request of J. Arthur Rank and with the concurrence of Gradwell Sears of United Artists. Arrangements for this deal were concluded at the recent London convention of Rank companies.

20th Century-Fox pops that wonderful question in its most wonderful musical show!



. . . and the boxoffice answer will be a wonderful YES...

....YES...YES...YES.... ever

MAUREEN O'HARA · DICK HAYMES · JA

DO YOU LOVE

in Technicolor

with Reginald Gardiner · Richard Gaines · Stanley Prager

Directed by

HARRY JAMES' MUSIC MAKERS · GREGORY RATOF

Screen Play by Robert Ellis and Helen Logan · Based on a Story by Bert Granet · Additional Dialogue by Dorothy Benn

It's SONGS-as lovely as it's love!

"I DIDN'T MEAN A WORD I SAID" by Jimmy McHugh and Harold Adamson · **"MOONLIGHT PROPAGANDA"** by Herbert Magidson and Matty Malneck · **"DO YOU LOVE ME"** by Harry Ruby · **"AS IF I DID** by Harry J

Paced with the superb "know-how" that onl

howman will love it!

HARRY
NES



Produced by
EORGE JESSEL
ces Staged by Seymour Felix

E ENOUGH ON MY MIND"
Newman, Charles Henderson

20th Century-Fox knows how to give a superb musical!

and **EVERY BOXOFFICE** loves these

YES YES YES

hits from 20th Century-Fox



Cluny Brown

Dragonwyck





THE **DARK CORNER**

Sentimental Journey





A WALK IN THE SUN

Doll Face



PRINTED IN U. S. A.

LATE FEATURE REVIEWS

She Wrote the Book

***Universal*—Joan Davis Entertains**

Joan Davis' talent for rowdy comedy is placed under restraint here in favor of her greater talent for humor, displayed in a story that has both novelty and wit with which to amuse the customers. Destined to entertain pleasantly, rather than to throw the audience into convulsions, the picture kept its Hollywood preview audience in a burble of pleased responsiveness and promises to do the same, profitably, for any audience anywhere.

The script by producer Warren Wilson and Oscar Brodney casts Miss Davis as a calculus professor in a small Indiana college whose president's wife has secretly written a novel so torrid it has been banned internationally and has accumulated tremendous royalties which the lady cannot claim because her husband doesn't know about it.

She confides in Miss Davis, who's going to New York to deliver a lecture, in order that the professor may pose as the authoress and collect the money due her. The mix-ups and merriment begin when the professor, bumped on the head in a car accident and bereft of memory, is led to believe she has lived the events chronicled in the novel and deports herself accordingly. The complications, intelligently conceived and adroitly worked out, pile up steadily to a convincing and laugh-compelling climax.

Jack Oakie, as the book publisher's press agent who takes the supposed authoress under his publicity-conscious auspices, and Mischa Auer, as the barkeep who poses as the principal hero of the novel, are the standouts in the supporting cast.

Wilson produced with telling discrimination, and Charles Lamont's direction is perhaps the best he has done.

Previewed at the Forum theatre, Los Angeles, where it received a warm response. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, May 31, 1946. Running time, 76 min. PCA No. 11551. General audience classification.
Jane Weatherstone.....Joan Davis
Jerry Marlow.....Jack Oakie
Boris .. ..Misha Auer
Eddie Caldwell .....Kirby Grant
Dean Fowler.....John Litel
Jacqueline DeWitt, Gloria Stuart, Phyllis Fowler, Thurston Hall, Victoria Horne, Lewis Russell, Raymond Largay.

Somewhere in the Night

***20th-Fox*—Amnesia Melodrama**

John Hodiak is the name for top billing by showmen setting out to exploit this amnesia melodrama, although Lloyd Nolan, Josephine Hutchinson and Fritz Kortner are the players who spark the proceedings as the long and dilatory story unfolds. It's about an ex-Marine who's lost his memory and undertakes to find out about himself by means not only hazardous to the point of foolhardiness, but also more costly in terms of running time than his dilemma seems to warrant.

Smart showmanship appears necessary to put the picture over for important grosses on the top side of a double bill, and the 110-minute length seems to preclude other programming.

Joseph L. Mankiewicz wrote the script in collaboration with Howard Dinsdale and directed the picture, manifestly striving for low key effects and high melodramatic suspense in both undertakings. Producer Anderson Lawler appears to have been in full sympathy with these objectives and it may have been some of their enthusiasm imparted to the players which accounts for underscorings of points not worth the time they take.

Hodiak portrays a wounded Marine discharged after hospitalization without revealing that he has lost his memory. Returned to Los Angeles he finds that a certain Larry Cravat has left a $5,000 bank deposit to his credit. He sets out to find Cravat in order to find out about himself but is set upon by various thugs and beaten up for the purpose of making him tell where Cravat can be found.

Ultimately a detective as well as a girl and a night-club operator complicate his undertaking even more threateningly and there are murders contemporary and past which add to his confusion. Finally he learns that he is in fact the Larry Cravat he has been seeking and finds $2,000,000 he has hidden away following a killing but he goes on from there to establish his innocence of the murder and his right to marry the girl.

Previewed at the studio. Reviewer's Rating: Average.—W. R. W.

Release date, June, 1946. Running time, 110 min. PCA No. 11434. General audience classification.
George Taylor.....John Hodiak
Christy .....Nancy Guild
Police Lt. Donald Kendall.....Lloyd Nolan
Mel Phillips..... .....Richard Conte
Josephine Hutchinson, Fritz Kortner, Margo Woode, Sheldon Leonard, Lou Nova

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Board Approves 20th-Fox Pension For Employes

The board of directors of 20th Century-Fox have recommended to the stockholders an employees' retirement plan to supplement the benefits provided under the Federal Social Security Act so that employees will receive increased incomes upon retirement, Spyros P. Skouras, president, announced Tuesday in New York.

All regular employees of the corporation and its domestic subsidiaries, except National Theatres Corporation, who have completed one or more years of service will be members of the plan. Employees of National Theatres are not covered as they have had a pension plan of their own since 1942.

The entire cost of the plan will be borne by the corporation and it is estimated that the present annual contribution by the company will be approximately 10 per cent of the basic compensation of employees who will be members.

The plan provides that any employee who retires at the age of 65, after having been in the employ of the company for 15 years or more, will receive at least $780 annually including Federal Social Security.

Thursday the company released its audited financial report for the 52 weeks ended December 29, 1945. The audited report supported the original estimated report published in the March 30 issue of MOTION PICTURE HERALD.

The combined operations of the corporation and its subsidiaries resulted in a net profit of $12,746,467 for the year. After deducting dividends paid on prior preferred and convertible preferred stocks, the combined net profit amounts to $5.29 per share on the 2,119,709 shares of common.

The annual meeting of stockholders will be held in New York May 21, at which time 15 members will be elected to the board.

Harmon Warns Of Dangers in Local Censorship

In the opinion of Francis S. Harmon, vice-president of the Motion Picture Association, "motion pictures face two serious threats—additional state censorship laws and a rash of municipal censorship."

Speaking last week in New York at the dinner of the William Allen White Foundation, Mr. Harmon declared that the press, the screen and the radio must stand together to maintain freedom of expression.

In summing up the present status of the freedom of the screen, Mr. Harmon pointed out that seven states now have censorship laws. Although few pictures bearing the Association's seal are censored in these states, Mr. Harmon said, films are at times cut or rejected because of political flavor rather than moral content.

"I am almost ashamed to tell you the real motivation for some of the 180 municipal censorships," Mr. Harmon continued. "If there is a more whimsical and more arbitrary censorship than police censorship kindly tell me what it is. . . . If municipal censors can cut out one kind of scene today they can cut out another kind of scene tomorrow. Before we know it, all of us will be in the clutches of municipal, state and federal boards."

Although no new state censorship statutes have been passed during the 24 years since the MPAA was formed, that organization "a year ago shifted from the defensive to the offensive" in holding the line against state censorships, according to Mr. Harmon.

The MPAA executive concluded his remarks by explaining the MPAA's self-government and asking that newspapers do not use the word "censorship" as a label for the industry's "self-regulation."

Warner Circuit Executives In New York Meeting

Warner Theatres zone managers, film buyers and home office executives met Wednesday in New York with Harry M. Kalmine, general manager, presiding. Home office officials attending were Martin F. Bennett, Clayton Bond, Frank Cahill, Jr., Herb Copelan, Nat Fellman, Harry Goldberg, Louis J. Kaufman, Herman R. Maier, W. F. Marshall, W. Stewart McDonald, Harry Rosenquest, Frank N. Phelps, D. B. Triester, Leonard S. Schlesinger, Abel Vigard and Rudolph Weiss.

Zone managers included James E. Coston, Chicago; Nat Wolf, Cleveland ; I. J. Hoffman, New Haven; Frank Damis, Newark; C. J. Latta, Albany; Ted Schlanger, Philadelphia; Moe A. Silver, Pittsburgh, and John J. Payette, Wash.

Film buyers included Burt Jacocks, Max Hoffman, Sam Blaskey, Max Friedman, John Crouch, Harry Feinstein, Alex Halperin and Tony Stern.

SUDEKUM DIES IN NASHVILLE AT 66

Sudden Heart Attack Is Fatal; Noted as a Civic Leader Many Years

Anthony (Tony) Sudekum, founder and president of the Crescent Amusement Company, with headquarters in Nashville, Tenn., died suddenly of a heart attack Sunday morning at his home on Harding Road in that city. He was 66. Funeral services were held Tuesday with burial in Mt. Olivet Cemetery, Nashville.

At present the circuit consists of approximately 150 theatres located in Tennessee, Alabama, Arkansas, Kentucky, North Carolina, Mississippi and Louisiana. Fifteen of the houses are located in Nashville, where Mr. Sudekum was a pioneer film exhibitor, opening the Dixie theatre, April 11, 1907. Among the affiliates of Crescent are Cumberland Amusement Company, Bijou Amusements, Inc. and the Nustrand Corporation. At one time Crescent was the defendant in an anti-trust suit brought by the Federal government.

Will Affect Court Order

Ownership and management of his large property holdings will probably pass to Mrs. Sudekum and two sons-in-laws, Kermit C. Stengel and Elmer Baulch, both already associated with him in Crescent. Mr. Sudekum's death most likely will require a complete change in any previous plans to meet the order of the U. S. District Court that he dispose of his interests in all other theatre corporations except Crescent and also requiring Mr. Stengel to sever relations with more than one corporation.

The court had granted an extension of six months, or until July 17, for compliance with this order. Petition for a further extension because of Mr. Sudekum's death is possible.

A native of Nashville, Mr. Sudekum was educated in the schools of that city. Prior to becoming a showman, he was with his father in a bakery and ice cream business in Nashville.

Known as Philanthropist

He also became widely known as a philanthropist and civic leader, often contributing large sums of money to various charitable groups, young farmers' clubs and civic undertakings. In recognition of his "continued interest in our state institutions" the Tennessee General Assembly adopted a resolution at each of its last 10 sessions expressing gratitude to him in providing free motion pictures to various institutions.

The Crescent company suffered a setback during the depression of 1919, forcing the sale of several houses in Knoxville, Memphis, Jackson and Columbia, but early in the 1920's the company came back with great vigor.



TONY SUDEKUM

Friends and relatives of Mr. Sudekum reveal that as a young man, he was filled with a yearning to own a circus or similar entertainment, and when motion pictures made their appearance, he invested his total savings of from $500 to $1,000 in the Fifth Avenue theatre, Nashville, which was a success from the outset with its hand-rolled film and piano accompaniment.

In 1914 he established the Hippodrome Skating Rink in Nashville, which since that time has become one of the best known amusement centers in the South and has been the scene of many key sporting events such as wrestling, basketball and boxing.

Planned Expansion

Known as one of the greatest motion picture and amusement operators in the nation, Mr. Sudekum had plans for extensive expansion. A $150,000 theatre seating 1,000 had been considered for construction in Nashville.

He served as chairman of all the industry's Bond drives, except the last two, passing the job on to his son-in-law, Mr. Stengel. He belonged to the Rotary Club and the Lutheran Church and was a Mason and a Shriner and a colonel on the staff of the governor of the state. He was also a member of the Picture Pioneers

A few years ago he was presented a cup by the Nashville Rotary Club as the outstanding citizen of Nashville. Cumberland University, Lebanon, Tenn., in 1941 conferred on him the degree of "Doctor of Business Administration."

Surviving are his wife, Nettie E. Sudekum, his father, four daughters, three sisters and a brother.

U. S. Removes Price Ceiling On 35mm Equipment

The Office of Price Administration, in a sweeping move this week, eliminated 35mm motion picture equipment from price control. Taking an opposite step from the "hold the line" policy reported by OPA Administrator Paul Porter's office April 12, all equipment, with the exception of sound apparatus, reproduction units, lighting and wire devices, have been completely decontrolled, it was announced.

At first, "special" increases were granted by the price agency where equipment manufacturers reported a higher cost in production. Under the "higher cost" provision, several minor increases were permitted within the price control act. Production costs had to show an increase over a six-month period before relief was granted, however.

With 35mm equipment free from control, 16mm equipment and film continues under regulation.

Claude M. Alviene Dies

Claude M. Alviene, 76, head of the Alviene Academy of Theatre and Cultural Arts, N. Y., died April 22 in a New York hospital. Among Mr. Alviene's former pupils were Mary Pickford, Laurette Taylor, Fred and Adele Astaire, Lee Tracy and Una Merkel.

Walter S. Fischer

Walter S. Fischer, president since 1923 of Carl Fischer, Inc., music publishing house, died April 26 of a heart attack in New York. He was on the board of directors of the Music Publishers Protective Association and of ASCAP.

Joseph B. Totten

Joseph Byron Totten, 70, writer, director and actor in stage plays and silent films, was found dead Monday in his room at the Flanders Hotel, New York. He had been suffering from heart trouble. Surviving is his sister Edythe Totten.

Gates Corgan

Gates Corgan, 68, theatre architect and father of Jack Corgan, also a theatre architect, died at his home in Shawnee, Okla., April 22. From 1935 until his retirement two years ago, he was architect and contractor for the Griffith Amusement Company.

Alexander Hamilton

Services for Alexander Hamilton, 54, were held in Norwalk, Conn, April 24. Mr. Hamilton had been in the theatre business in Norwalk for 40 years. At the time of his death he was manager of the Empress.

Antonio H. Provenza

Antonio H. Provenza, pioneer operator, died last week following a heart attack suffered while at work at the Hippodrome theatre, Baltimore, Md. He was business agent of Operators Union, Local 181, Baltimore.

Warners Invite Exhibition to Join Anniversary

Exhibitor participation in the 20th anniversary of sound and talking pictures will be spearheaded by Warner Bros. Theatres, and events in this connection were discussed at the meeting of home office and zone executives held in New York Wednesday by Harry M. Kalmine, general manager.

In addition to advertising and publicity plans already mapped by Mort Blumenstock, Warner Bros. vice-president in charge of advertising and publicity, and Harry Goldberg, director of theatre advertising and publicity, ideas outlined Wednesday included methods of cooperating with local outlets of co-sponsors of the celebration, including Western Electric, Eastman Kodak, General Electric, RCA Victor and other companies; setting up of special events, exhibits, newspaper and radio cooperation, honoring of pioneer exhibitors, and makeup of special theatre programs during the week of August 6, when the celebration reaches its climax.

Particular ceremonies are planned in the New Castle, Pa., territory, where the four Warner brothers, Harry M., Jack L., Albert and the late Sam, started their film careers 40 years ago.

The Warner circuit was the first to set up a sound department. It was established 1929 by Frank E. Cahill, Jr., director of sound for Warner Theatres.

Enterprise Schedules Three Pictures at $8,750,000

Enterprise will begin work on three major productions, budgeted at $8,750,000, within the next four months. A $1,750,000 budget has been allocated for Harry Sherman's "Ramrod," on which production will begin May 17. Andre De Toth will direct the cast of Joel McCrea, Veronica Lake, Don De Fore, Preston Foster and Arleen Whelan.

The $3,000,000 production of "Arch of Triumph" will go into work June 14 with Lewis Milestone directing and David Lewis producing. The third picture is "The Other Love," which will start August 1, starring Barbara Stanwyck. Mr. Lewis will produce and a budget has been set at $2,000,000.

Also announced, but with no starting date, is E. A. Ellington's "Maggi July," budgeted at $2,000,000. Enterprise will produce a total of six pictures this year with an overall budget of $13,000,000.

Modesto, Cal., Votes 3-Cent Tax Levy on Amusements

The people of Modesto, Cal., last Thursday voted in favor of a tax of three cents on all amusement tickets. The complete count of the election showed 1,973 votes for the tax ordinance and 1,277 against it. A 36 per cent vote was cast.

18 Are Selected as Members Of Twenty-Four-Hour Club

The first 18 winners of the "24-Hour Club" have been selected. The total membership will include 24 exhibitors, distributors and salesmen, winners in the industry's Red Cross campaign.

The group will go to Washington May 9 to meet President Truman and to attend a luncheon given by Basil O'Connor, national chairman of the Red Cross. The following day they will return to New York for a party and dinner to be given by Spyros P. Skouras, national chairman of the industry's drive.

The first winners are: Harold Michaels, Denver; Robert Carnie, Kansas City; Howard Levy, New York; Ernest Fitzgerald, Brockton, Mass.; Hiram Parks, Brownfield, Texas; James Devlin, Milwaukee; B. T. Burnside, Memphis; Frances Guehl, Pittsburgh; John McFadden, Philadelphia; Robert Clabeaux, Buffalo; Maurice T. Artigues, New Orleans; Eric Shinkel, Washington; Mack Jackson, Alexander City, Ala.; Otto Ebert, Indianapolis; Fred Lind, Rifle, Colo.; William Eberline, San Francisco; Willis Schaeffer, Atchison, Kan., and George Jackson, Portland.

March Tax Total Is $36,374,650

March admission tax collections have broken several records, it was reported from Washington this week. The March collections jumped almost $5,000,000 above February receipts and topped last year's third month report by $6,000,000, the Bureau of Internal Revenue announced.

The March collections amounted to $36,374,650, reaching an all-time high for March. Collections for February last amounted to $31,466,372.

March, 1946, collections topped all months for box office returns in 1945 with the exception of October and November and were the highest collections ever made for any of the first six months in the year.

Withdraw Advertising From Columbus Paper

Almost all Columbus, Ohio, theatres, except the four first runs, the RKO Palace and Grand and Loew's Ohio and Broad, have withdrawn their advertising from the Columbus *Citizen* because of an increase in rates from $1.87 to $2.25 per inch. Space for the first run copy has been materially reduced to compensate for the advance.

York Corporation Reports Net Profit of $353,709

The York Corporation, manufacturers of theatre supplies and equipment, has reported a net profit of $353,709 for the six months ended March 31. This compares with a net profit of $623,700 for a similar period last year.

Color to Be Chief Topic at SMPE Meeting May 6

Color in general and the Agfa color film process in particular, television and various technical researches will be under discussion when the Society of Motion Picture Engineers holds its fifty-ninth semi-annual technical conference at the Hotel Pennsylvania, New York, May 6-10.

William F. Rodgers, vice-president in charge of distribution for Loew's, Inc., will be the guest speaker at the opening session Monday noon.

Other sessions will be under the chairmanship of various industry figures, including Frank E. Cahill, Jr., Earl I. Sponable, John L. Forrest, Nathan D. Golden, Hollis W. Moyse, John G. Frayne, Lawrence W. Davee, Frank E. Carlson, and Ralph B. Austrian.

Many Subjects Scheduled

Aside from the purely technical papers to be presented, subjects up for consideration include "Lighting a Subject for Color Photography," by R. M. Evans; "Color for Producer and Consumer," by I. H. Goldlove; "Agfa Color Film Process," by H. C. Harsh, on behalf of the U. S. Department of Commerce; "Post-War Test Equipment for Theatre Servicing," by Edward Stanko and P. V. Smith; "Foreign Distribution of 16mm Feature Releases," by R. C. Maroney; "Report of Committee on Television Projection Practice," by P. J. Larsen, "Color Television," by P. C. Goldmark; and "Television and the Motion Picture Theatre," by L. B. Isaac.

All sessions will open with either a 35mm or 16mm short.

The delegates will attend a RCA-NBC television demonstration at Radio City Tuesday and will inspect the DuMont-John Wanamaker Television Studios on Wednesday. The General Electric Company has extended an invitation to the SMPE to inspect their television studios at Schenectady during the week.

Invited to Other Sessions

During the week of the SMPE convention the Inter-Society Color Council will hold its fifteenth annual meeting at the Hotel Pennsylvania May 6-7 and the Acoustical Society of America will hold its thirty-first national meeting at the same hotel May 10-11. SMPE delegates have been invited to attend both meetings.

Monogram Sets Second Regional Meeting

Monogram will hold its second regional sales meeting May 4-5 at the Drake Hotel, Chicago. This meeting follows a similar one held April 27-28 at the Warwick Hotel, New York. Both meetings are being conducted by Morey Goldstein, Monogram general sales manager.

Extensive 16mm Program Pushed In Latin America

An extensive 16mm educational and entertainment film program is now under way in Latin America through the combined efforts of the Victor Animatograph Corporation and Encyclopedia Britannica Films, Robert H. Kulka, Latin American representative for both companies, said in New York last Friday.

Mr. Kulka recently returned from an 11-month tour of all countries from Mexico to Argentina, where he established new companies to distribute Victor equipment, Britannica educational films and entertainment product of independent producers.

Because the literacy rate of millions in the interior is so low, Mr. Kulka pointed out, officials and educators welcomed the programs. Both Victor and Britannica are intensely interested in the Latin American market and have guaranteed full cooperation for the film program, he said, and teachers are being trained in the use of films.

Concerning the 16mm entertainment program, Mr. Kulka said there were more than 1,200 16mm theatres operating throughout Latin America which present weekly and biweekly showings of short subjects and features from the libraries of independent producers. These pictures are the fast-moving comedies and melodramas where the story is told more by action than dialogue, although they have superimposed captions in Spanish. All the 16mm theatres are in towns and villages where the population is not sufficient to support standard size theatres.

Now that more and more material is available for 16mm projection equipment, Mr. Kulka said he planned 5,000 theatres operating in the next two years, many of them prefabricated, each seating about 250.

In some Latin American countries where local censorship forbids children from attending theatres where the programs have been classified as adult entertainment, Mr. Kulka has been instrumental in inaugurating a new policy whereby the parents support special weekly film programs for children.

Legion of Decency Reviews Nine New Productions

The National Legion of Decency reviewed nine new productions this week, approving all but two. In Class A-I, unobjectionable for general patronage, were "Dark Alibi," "Do You Love Me?" and "The Haunted Mine." In Class A-II, unobjectionable for adults, were "Cluny Brown," "The French Key," "The Stranger" and "Two Smart People." In Class B, objectionable in part, were "Suspense," because of "suggestive dance sequences," and "The Postman Always Rings Twice," because "the retribution is not sufficient to counteract the effect of the nature and action of the story and is not directly related to the crime committed."

Canty Moves to Policy Unit In State Department Shift

Washington Bureau

George Canty of the State Department's Telecommunications Division will move to the Commercial Policy Division this week and continue to handle export problems of the motion picture industry from there. Mr. Canty told the press the industry would receive as much attention in its new organizational position as was given it by Telecommunications.

William Clayton, Assistant Secretary of State, who has jurisdiction over the department, expressed belief the industry's barriers abroad would be eliminated rapidly.

The Export Advisory Committee of the Office of International Trade will meet in June to discuss the agenda of the forthcoming trade conference to be held in England this autumn. Phil Reisman will represent the industry.

MOT to Produce Business Films

The March of Time, in addition to its regular monthly editions covering world events and the March of Time Forum Editions, will produce a limited number of sponsored films, Richard de Rochemont, producer, announced this week.

The first film scheduled for production will cover the New York Stock Exchange and its allied activities. This will be followed by a story on Pan-American Airways.

"No separate department will be established for the production of these sponsored films," Mr. de Rochemont said. "They will be edited, written and produced by the same staff that now turns out the March of Time. The company's foreign staff will also be available for work on such of these films as may be of an international nature," he concluded.

Before the war the company produced some industrial and business films.

Eastman Grossed $53,000,000 In First Quarter of 1946

A gross of $53,000,000 earned by Eastman Kodak in the first quarter of 1946, compared with $31,000,000 in the first quarter of 1941, the last peacetime year, is the basis for the prediction by Thomas J. Hargrave, Eastman Kodak president, that this year the company will set "a potential record peacetime year in company sales." However, he said, speaking at the annual stockholders' meeting in Flemington, N. J., Tuesday, increased costs of labor and materials, particularly silver, are expected to narrow the company's margin of profit "very considerably" in comparison with pre-war years. It was also disclosed that sales for the last quarter, while $20,000,000 above the same quarter in 1941, were approximately 24 per cent less in 1946 than the first quarter of 1945.

Annual Award of Variety Club to General Booth

General Evangeline Corry Booth of the Salvation Army and its former international leader has been selected as the 1945 recipient of the Humanitarian Award, presented each year by the Variety Clubs of America in recognition of unusual service rendered to and in behalf of worldwide humanity.

A silver plaque and a check for $1,000 will be given to General Booth at the Humanitarian Award banquet the evening of May 18 as a climax to the four-day national convention of the Variety Clubs at the Hotel Astor, New York.

Now 80 years of age, General Booth was selected by a committee of 70 newspaper and magazine editors and radio commentators and others informed in world affairs, none of whom is a member of the Variety Clubs. General Booth, according to Albert Kennedy Rowswell, chairman of the National Humanitarian Award committee, "overtowered everybody in the final balloting."

Past recipients of the Humanitarian Award were Father Edward J. Flanagan, Martha Berry, Dr. George Washington Carver, Sister Elizabeth M. Kenny, Cordell Hull and Dr. Alexander Fleming.

In citing her for the award, the committee pointed out that General Booth, throughout her entire life, "has given unselfishly of her love and service toward the betterment of humanity and has brightened the pathways of countless men and women by her devotion to a righteous cause, without thought of race, color or creed."

Philco Net for 1945 Reaches $2,377,239

Net income of Philco Corporation in 1945 was $2,377,239, or $1.73 per share of common stock, after Federal, state and excess profits taxes, and adjustment of reserves, as against revised net income of $3,913,494, or $2.85 per share in 1944. Sales declined in 1945 to $119,129,378, as compared with $152,933,250 the year before. The decline was attributed largely to the drastic cancellation of war contracts after V-J Day, according to the company's annual report to stockholders by John Ballantyne, president, and Larry E. Gubb, chairman of the board.

Artkino Distributing Soviet Newsreels

Artkino Pictures, New York, began distribution recently of Soviet newsreels. The first New York showing was at the Stanley theatre with the premiere of "Without Dowry." The reels will be distributed in all cities in which Artkino operates. The first issue presented pictures of new consumer goods chosen for mass production, new automobiles and trucks now being produced, and shots of sports and art events in Russia.


You are cordially
invited to a very jolly
evening of song and
dance and merriment.
Two Sisters From Boston
R. S. V. P.

M-G-M MAKES SUCH WONDERFUL MUSICALS!













–And here is another BIG ONE, joyous, tuneful, romantic–



It's got the PASTERNAK KNACK!

"Two Sisters From Boston"

KATHRYN GRAYSON · JUNE ALLYSON

Lauritz MELCHIOR · Jimmy DURANTE · Peter LAWFORD

A HENRY KOSTER PRODUCTION · Original Screen Play by Myles Connolly · Additional Dialogue by James O'Hanlon & Harry Crane

Directed by HENRY KOSTER · Produced by JOE PASTERNAK

A METRO-GOLDWYN-MAYER PICTURE

LITHO

British Tax Total $206,000,000; 90% From Films

The British amusement tax for the year ended April 5, 1946, amounted to $206,000,000, or $18,000,000 more than the earlier estimate of $188,000,000. The film industry supplied approximately 90 per cent of this total, according to an announcement last week in New York by Fayette W. Allport, European manager of the Motion Picture Association of America.

The size of this figure can be appreciated when it is compared with the $28,000,000 collected from amusement taxes during prewar years, Mr. Allport said. The figure represents an increase of 700 per cent over prewar figures.

It is estimated that the next fiscal year will yield about $200,000,000 to the British Treasury.

One reason for the heavy increase in revenue is that amusement taxes were increased twice during the war.

Mr. Allport is in New York to present "a general canvass of Continental problems and British matters" to Eric A. Johnston, president of the Motion Picture Association.

"Unnecessary restrictions and unavoidable monetary difficulties," he said, "are preventing Europeans from seeing the best and most up-to-date American productions."

Jewish Appeal Wins Support

S. H. Fabian, president of Fabian Theatres and the American Theatres Association, addressed leaders of the industry at a luncheon Monday in Albany in behalf of the Jewish Welfare Fund of Albany. The luncheon committee, which arranged for the Fabian speech, was composed of Saul J. Ullman, Joseph Saperstein and Larry Cowan.

Last Thursday, Billy Rose, chairman of the amusement division of the United Jewish Appeal, solicited for the cause more than $80,000 in pledges and donations at the luncheon meeting of the Independent Theatre Owners Association of New York, held at the Hotel Astor.

Tuesday, leaders in motion pictures, stage and radio attended a dinner in honor of Mrs. Eleanor Roosevelt, sponsored by the amusement division of the United Jewish Appeal, at Sherry's in New York.

Filmcraft in Miami

William F. Crouch, executive producer of Filmcraft Productions, has arrived in Miami Beach, where he will make 20 shorts and investigate the possibilities of establishing Miami studios. One of the first of the shorts to be made is "Miami Melody," a one-reel musical.

Warners Holding Sales Meetings in New York

Jules Lapidus, eastern division sales manager for Warner Brothers, was to conduct a meeting of the eastern and mid-Atlantic district at the home office Saturday. The following branch managers were to attend: Ray S. Smith, Albany; George W. Horan, Boston; Al Herman, Buffalo; Carl Coe, New Haven; Clarence Eiseman, N. Y.; William G. Mansell, Philadelphia, and Fred W. Biersdorf, Washington. In addition, Norman Ayers and Robert Smeltzer, district managers, were to be present.

National Screen Meeting in N. Y.

A report by Herman Robbins, president, on the progress of the company during the war years and a discussion of plans for the future highlighted the annual convention of National Screen Service Corporation held Thursday, Friday and Saturday at the Waldorf-Astoria Hotel in New York.



Herman Robbins

The first international convention ever held by the company, it was a resumption of annual gatherings interrupted during the war. Approximately 165 representatives from the company's 31 branches in the United States and from England attended. Present from the London office were John R. McPherson and Arnold Williams, joint managing directors of National Screen Service, Ltd.

In addition to Mr. Robbins, speakers and presiding officers at the sessions included George F. Dembow, vice-president in charge of sales; William B. Brenner, vice-president in charge of operations, and Arthur Krim, treasurer.

PRC Will Release Five Pictures in 10 Weeks

PRC will release five pictures within the next ten weeks. The listing is: "Avalanche," a mystery drama, June 20; "Colorado Serenade," a Cinecolor outdoor musical, June 30; "Larceny in Her Heart," a Michael Shayne mystery, July 10; "Queen of Burlesque," July 24, and "Secrets of a Sorority Girl," August 1.

GPE Net $280,552

Consolidated net profit of General Precision Equipment Corporation and subsidiaries for the three months ended March 31, 1946, was $280,552, after Federal income taxes, compared with $343,505 for the corresponding period last year.

United Artists District Heads Meet in Chicago

United Artists home office executives were to attend a meeting of district managers scheduled for Friday and Saturday at the Blackstone Hotel, Chicago. J. J. Unger, general sales manager, was to preside.

Among executives attending from the home office were to be: Jack Goldhar, eastern sales manager; Maury Orr, western sales manager; Edward M. Schnitzer, southern and Canadian sales manager; Paul N. Lazarus, Sr., contract manager; Paul Lazarus, Jr., advertising and publicity director, and Sam Lefkowitz, eastern district manager.

Other district managers expected include Clayton Eastman, New England; Fred M. Jack, southern; Moe Dudelson, central; Rud Lohrenz, midwestern; C. W. Allen, prairie; W. E. Callaway, western, and Charles Chaplin, Canada.

Current and forthcoming product was to be discussed, along with advertising campaigns for each picture.

The Chicago meeting is the second in a series of district manager meetings held this year. The first was held early in January in New York.

Metro Resumes Sales Meetings

MGM will hold its first sales convention in several years at the Hotel Stevens in Chicago, starting May 24. The sessions, to be conducted by William F. Rodgers, vice-president and general sales manager, will continue for four days and will be attended by approximately 70 representatives from the home office and the field.

To gather for the meeting will be 10 home-office executives, five sales managers, 11 district managers and 32 branch managers, in addition to five home-office assistants to the sales managers.

From the home-office executive group will be, in addition to Mr. Rodgers, Edward M. Saunders and Edwin W. Aaron, assistant general sales managers; Howard Dietz, vice-president and director of advertising, publicity and exploitation; Silas F. Seadler, advertising manager; William R. Ferguson, exploitation head; Herbert Crooker, publicity manager; Alan F. Cummings, in charge of exchange maintenance and operations; and Tyree Dillard, Jr., liaison between the legal and sales department.

The five sales managers who will attend include E. K. O'Shea, sales manager for the east; John E. Flynn, representing the midwest; John J. Maloney, representing the central part of the country; Rudy Berger, of the south, and George A. Hickey, representing the west coast.

Rooney Resumes Film Career; 51 Pictures Currently in Work

Hollywood Bureau

Production activity declined slightly last week, as 10 new films reached camera stages, and 12 others went to the cutting rooms. At the weekend, there was a total of 52 in work, as compared to 54 the previous week.

Henry Blanke is producing "Deception" for the Warner studio, while Irving Rapper is directing. Bette Davis, Paul Henreid and Claude Rains head the cast.

Sol Lesser started work on "The Red House," which he is producing for United Artists release. The picture stars Edward G. Robinson and Lon McCallister, with Allene Roberts, Rory Calhoun, Ruth Nelson, Julie London, Margaret Wells, Walter Baldwin, Arthur Space and Harry Shannon in supporting roles. Delmer Davis is directing.

John Wayne's initial producing venture at Republic is titled "The Outlaw and the Angel," in which Wayne co-stars with Gail Russell. Irene Rich and Bruce Cabot have featured roles, and James E. Grant directs.

MGM trained cameras on two: "Uncle Andy Hardy," and "The Mighty McGurk." The former marks Mickey Rooney's return to the screen after several years in the armed forces. Lewis Stone, Fay Holden, Bonita Granville and Dorothy Ford head the supporting cast. Willis Goldbeck is the director; Robert Sisk the producer.

Wallace Beery to Have Role of Prizefighter

"The Mighty McGurk," second film to start at MGM, stars Wallace Beery in the role of a prizefighter, with young Dean Stockwell cast as an orphan who idiolizes the pugilist. In the supporting cast are Edward Arnold, Aline MacMahon, Dorothy Patrick and Cameron Mitchell. The film is Nat Perrin's initial producing assignment, and John Waters is directing.

"Decoy," first B&B Production for Monogram, went before cameras with Jack Bernhard and Bernard Brandt producing, and the former directing. The cast includes Jean Gillie, Eduardo Cianelli, Sheldon Leonard, Herbert Rudley, Marjorie Woodworth and Betty Lou Head.

Columbia launched "His Face Was Their Fortune," a comedy drama concerning a group of girls who finance the career of an aspiring young actor. Anita Louise, Michael Duane and Ted Donaldson head the cast. Wallace MacDonald produces; George Sherman directs.

Three new films went into work at Universal. "Pirates of Monterey," in Technicolor, has a cast composed of Maria Montez, Rod Cameron, Philip Reed, Mikhail Rasumny, Gilbert Roland and Tamara Shayne. Paul Malvern is the producer; Alfred Werker the director.

"The Michigan Kid," in Cinecolor, is being produced by Howard Welsch and directed by Ray Taylor. Jon Hall, Rita Johnson, Victor McLaglen, Andy Devine, William Ching, Leonard East and Milburn Stone head the cast.

"Oh Say Can You Sing" is, as its title implies, a musical, and features Sheila Ryan, Fred Brady, Paula Drew, Walter Catlett, Isabelita, Jack Marshall, Louis Da Pron, Moro and Yaconelli, and the Guadalajara Trio. Stanley Rubin is the associate producer; Will Jason the director.

Recent Studio Story Purchases Listed

Toulouse-Lautrec, famous French artist of the Impressionist school, will be immortalized on the screen in "Flowers of Evil," an original story based on the artist's life by Leo Mittler. RKO Radio has purchased it and it is scheduled for immediate production. Michel Kraike will produce, with Sid Rogell executive producer.

Zoltan Korda has acquired the screen rights to "The Giaconda Smile" from Aldous Huxley, who considers it one of his best short stories. It's written in a psychological vein, and concerns a modern English family. Seymour Bennett, the New York playwright, has been signed to write the screenplay.

Diana Productions, the producing company composed of Fritz Lang, Walter Wanger and Joan Bennett, has placed on its 1946-47 production schedule an original story by Lang, titled "Superstition Mountain." The plot revolves around Arizona's famed "Lost Dutchman" mine. . . . United States Pictures recently have acquired two story properties, "Distant Drums," a play by Dan Tothero, and "Due Process of Law," an original screenplay by Lawrence Green and Russell Rouse. . . . Republic has purchased "House of Shadows," a novel by George Kingsley, and assigned it to William J. O'Sullivan for production.

Harry M. Popkin, West Coast independent theatre owner and operator, has been named president of Cardinal Pictures Corporation, newly-formed producing company, which will make three pictures during the 1946-47 season, with an announced overall budget of $4,000,000. The first film on the schedule is "Sheila," based on a new novel by Robert St. Clair.

Cary Grant and Myrna Loy In Romantic Comedy

Cary Grant, Myrna Loy and Shirley Temple will be co-starred in "Bachelor and Bobby-Sox," a romantic comedy which Dore Schary will produce for RKO. . . . Richard Macaulay has been signed by Universal to write and produce a picture starring Abbott and Costello. . . . Henry Blanke will produce "The African Queen" for Warners. Ida Lupino and Paul Henreid have starring spots in the tropical adventure yarn.

Annabella, actress-wife of Tyrone Power, will return to the screen after an absence of three years to play the feminine lead in "13 Rue Madeleine." Louis de Rochemont, who is scheduled to produce, has recently been given a new four-year contract by the studio. . . . David Bruce and Cleatus Caldwell will co-star in "Miss Television," which Reginald LeBorg will direct for Comet Productions.

Charles Boyer and Ingrid Bergman have been engaged by Enterprise for starring roles in "Arch of Triumph," which David Lewis will produce and Lewis Milestone direct. Irwin Shaw is currently completing the screenplay. . . . David O. Selznick has signed Joseph Cotten to a new long term contract. . . . Paramount has exercised its option on the services of Veronica Lake.

Bob Hope, Dorothy Lamour Star in "Private Eye"

Bob Hope and Dorothy Lamour will be co-starred in "The Private Eye," which will be filmed by Hope Enterprises, and released through Paramount. The picture, a satire on the current crop of psychological melodramas, will be produced by Danny Dare and directed by Elliott Nugent. . . . Charles Coburn will star in "The Merry Wives of Windsor," which is to be produced by the newly-formed Douville Corporation.

Mark Hellinger has concluded negotiations with Paramount for the services of Sonny Tufts in the title role in "Swell Guy." Ann Blyth will play opposite him. . . . Morgan Conway, who stars in RKO's "Dick Tracy" series, has been signed by the studio for another year. . . . Herman Millakowsky plans three independent productions for the current season, the first of which will be "Fear," based on the novel by Stefan Zweig.

COMPLETED

MONOGRAM
Jade Lady
Jumpin' Joe

PRC
Ghost of Hidden Valley
Secrets of a Sorority Girl

REPUBLIC
Santa Fe Sunset

20TH CENTURY-FOX
Home Sweet Homicide
Claudia and David

UNITED ARTISTS
Bachelor's Daughters (Stone)

UNIVERSAL
The Runaround

WARNERS
A Very Rich Man
The Sentence
Humoresque

STARTED

COLUMBIA
His Face Was Their Fortune

MGM
Uncle Andy Hardy
Mighty McGurk

MONOGRAM
Decoy (B & B Productions)

REPUBLIC
The Angel and the Outlaw

UNITED ARTISTS
Red House (Lesser)

UNIVERSAL
Michigan Kid
Pirates of Monterey
Oh Say Can You Sing

WARNERS
Deception

SHOOTING

COLUMBIA
Rio
Sing While You Dance
Cowboy Blues
Down to Earth
Gallant Journey

INDEPENDENT
Curley (Roach)

INTERNATIONAL
Bella Donna

MGM
Women of My Own
Tenth Avenue Angel
My Brothers Who Talked to Horses
Undercurrent

MONOGRAM
Roaring Range

PARAMOUNT
Fear in the Night (Pine-Thomas)
Where There's Life
Welcome Stranger
Perils of Pauline
Suddenly It's Spring

PRC
Missouri Hayride

RKO RADIO
Best Years of Our Lives (Goldwyn)
It's a Wonderful Life (Liberty)
Falcon's Adventure
Honeymoon
Sinbad the Sailor
What Nancy Wanted
Secret Life of Walter Mitty (Goldwyn)

REPUBLIC
G. I. War Brides
Out California Way
Plainsman and the Lady

20TH CENTURY-FOX
Carnival in Costa Rica
That's for Me
My Darling Clementine
Razor's Edge
Forever Amber

UNITED ARTISTS
Abie's Irish Rose (Crosby)
Little Iodine (Comet)
Short Happy Life of Francis Macomber (Borgeaus - Robinson)

UNIVERSAL
Cuban Pete
Black Angel
Ghost Steps Out

WARNERS
Life with Father
Stallion Road
Cloak and Dagger
Cheyenne

HORNBLOW CITES PRODUCER RESPONSIBILITY TO DECENCY

by WILLIAM R. WEAVER
Hollywood Editor

The producer's attitude toward the Production Code should be identical with that of the doctor toward the Hippocratic Oath and the lawyer toward the Canon of Ethics, in the opinion of Arthur Hornblow, Jr., expressed across a luncheon table at the Savoy in Beverly Hills last week. With 19 Hollywood years under his belt, embracing production of a succession of pictures which includes the distinguished "Gaslight," Mr. Hornblow's is an opinion rooted in experience.

He particularized, "It is a mistake to think of the Production Code Administration as a form of censorship, a sort of policeman patrolling a beat. We are responsible members of a responsible profession, and the Code is the articulate enunciation of the ethical standards we have set up for ourselves. To seek to subvert it is to cheapen and debase ourselves and our industry."

He went on, "I have deep respect and regard for Joe Breen (Production Code Administrator) and for what he has done. Oh, he has given me plenty of trouble, on occasion, in the way of making me change scripts to make them conform, but I find there is a great satisfaction in sweating it through and getting the points made in the right way, instead of the easy way that is so often the wrong way."

Penalizes Whole Industry

It was a step from that point to the matter of what Producer Hornblow categorized as the "lurid realism" pictures which have been dealt official notice by various censor bodies in recent months. He said, "They do an immense amount of damage, and should not be made, regardless of the grosses they run up, for the flareback from their exhibition singes not only the individual producer but all producers and all exhibitors, penalizing the whole industry for the bad taste and rash judgment of a single offender. Whether or not they underscore a story point that is morally correct, in the final analysis, they contain a lot of material that is offensive to a vast majority of the people who see them. They disregard utterly the family factor in the screen audience, and we must never be guilty of that greatest offense of all.

"It is easy to make the things," he continued, "and also cheap. There's no great artistry required to photograph dirty linen. Any of us could make three or four of them a year, quite easily, but if all of us did so, we'd soon be screening them in empty theatres. Not even the type of audience that supports dirty stage shows would long support lurid pictures, because they aren't dirty enough to satisfy the filth-seeker, just as they aren't clean enough to satisfy the family audience. There is no proper place for them in our business."

Wider Responsibilities

With the reopening of foreign markets long closed to American films, producers are under necessity of assuming even wider responsibilities than during the war period, Producer Hornblow explains. With the sources of information long closed, he says, Hollywood has come to know less than previously the nature of entertainment requirements in areas where American films must meet hereafter a keener competition from domestically made product turned out under governmentally or otherwise improved conditions. Little is yet known of the changes in thinking and taste which have taken place in war ridden nations, and it must be presumed that their people have been made keenly sensitive by war experience.

"We must respect these sensitivities," he said, "not only because we cannot otherwise succeed commercially, but because we are civilized people and that is the way civilized people proceed. It's a simple obligation of social existence. We scrutinize the pictures we get from abroad, both to learn from them and to guard against material offensive to our standards, culture and institutions. We must be as mindful of their obligation to scrutinize ours in the same spirit. The mechanism being worked out by the Motion Picture Association for carrying on globally the informational service performed hemispherically by the Motion Picture Society for the Americas must be universal in its coverage and thorough in operation if we are going to make pictures which correctly represent both ourselves and our world neighbors."

Nor is information from abroad more necessary to successful production than information from these United States, observed Mr. Hornblow, who went on from there to speculate on the isolation of Hollywood and the lack of a channel through which the men who operate the theatres in the United States might steadily convey the information regarding audience demands, likes and dislikes, which they glean from their customers. "One exhibitor can be wrong," he said, "or ten or twenty, but if there were some means by which the voice of the whole exhibitor body could be expressed, it would be wonderfully helpful to producers and, of course, to exhibitors and public also." At this point Producer Hornblow's listener refrained from recommending, until now, that he make MOTION PICTURE HERALD'S "What the Picture Did for Me" department an item of required reading.

Utah Company Formed

Utah Picture Productions has been formed in Salt Lake City to produce motion pictures of news, industry and educational events in the state. The company will make a special film on the 1947 centennial event to be held in Salt Lake City. Associated in the enterprise are Chester Y. Clawson, president; John R. Olson, photographer and sound man; Robert E. Runswick, color and photographic technician.

Italy Producers Seek Protection Through Quota

by ARGEO SANTUCCI
in Rome

Quota restrictions and laws again are under discussion. Italian producers and distributors, members of the National Association of the Film Industry, have met with the State Secretary of Foreign Trade to press for official quota restrictions. The representatives admitted that it would be impossible to enforce any bill which might be passed guaranteeing playing time for Italian productions due to opposition raised by American interests.

The Secretary replied that since a plan for American imports had been transmitted to the U. S., which admits, in principle, importation without restrictions, it would be advisable to postpone further discussion of quotas until the Americans were heard from. If the U. S. could not accept the policy of free imports, he said, the Italian Government would then be in a position to return to the quota policy.

As the situation stands now, there is no official quota law and there has been none since the Fascist film laws were abolished. There is, however, an unofficial agreement between Italian producers and exhibitors which guarantees native product 60 days of playing time a year.

March 20 it was reported from Washington that the State Department had information to the effect that the Italian Government had accepted a U. S. film quota plan voluntarily decided upon by the American producers whereby the eight major companies would each release 16 features in Italy during the remainder of the year.

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Since the Cinecitta studios in the neighborhood of Rome were bombed heavily during the war, it is probable that the Tirrenia studios, in Tuscany, will be the most important for several years to come. These studios are now in the possession of the Allies but they are expected to be derequisitioned in June. They can be repaired in about two or three months and afterwards will be used to record English, French and Italian films.

After the Allies have released the studios, Italian production may increase to about 60 or 70 features a year.

Francis Bateman Resigns Republic District Post

Francis S. Bateman, for the past five years Pacific Coast district sales manager for Republic, has resigned his post for a new business venture. Mr. Bateman joined Republic in 1935 as manager of the Los Angeles branch, coming to the company from the MGM office in that city. He was appointed district sales manager in 1941.

Three French Key Runs Operated by Paramount

Paramount currently is operating three key run theatres in France, the De Luxe Paramount in Paris, the Familia in Lille, and the Opera in Rheims. According to Andre Ullman, director of theatres for Paramount in France, now visiting in New York, the Paramount theatre in Brussels, badly damaged during the war, will be rebuilt for a late autumn opening.

Plan Production In South Africa

by R. N. BARRETT
in Johannesburg

South Africa, one of the most cinema-minded countries in the world, is witnessing the birth of an Afrikaans film industry. The industry is still very much in its infancy, and will probably require some time even to find its feet.

Afrikaans is the second official language in the Union of South Africa. It is the home tongue of about 50 per cent of the 2,250,000 Europeans in the country, but the majority of Afrikaners are bilingual. English is the principal language in all the larger towns.

Before the war, sporadic attempts were made to produce films in Afrikaans. Several of these attempts were successful. It is only in the last 12 months, however, that the production of Afrikaans film has taken the form of a planned program. Two 16mm feature films in this language were made during the past year. This year the first 35mm feature film in the language has been produced.

However, the future of the Afrikaans industry, from all appearances, is not bright. Few screenings, if any, will take place in the theatres. The films will have to be shown in churches and halls, even in the large cities.

▽

American films have gained a firm footing in South Africa. Their supremacy, at present, is unchallenged. If competition does arrive, it will be from Britain. However, the number of English pictures reaching this country now is small.

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Recently, South African newspapers have been complaining about the dearth of good newsreels since the end of the war. In this respect, the South African newsreel, African Mirror, has consistently "delivered the goods." During and after the war it has shown remarkable enterprise and even at times has "scooped" the newspapers.

Adams Rejoins Pathe

M. Clay Adams, former manager of the Los Angeles office for RKO-Pathe, has rejoined the company after three years in the Navy, as special representative and supervisor in the production of institutional documentary films.

Russian Films Gain Popularity In Czech Area

by J. B. KANTUREK
in Prague

Soviet films are proving extremely popular here. The majority of these are handled by the Czechoslovakian branch of the Sovexportfilm, located in Prague. Grosses on Soviet films have dropped somewhat, however, due to competition from British and French films.

The most successful Russian features, each seen by about 1,500,000, are "Man No. 217," "Malachov Monument," "She Defends Her Fatherland," and "Ivan the Terrible."

Soviet producers have now completed their third feature shot in Prague studios and sets for two other productions are currently being built.

The first Agfacolor feature produced here by the Russians is "The Stone Flower," currently having its premiere at Moscow.

The Russians will use the Prague studios until their own are rebuilt.

Sovexportfilm is supplying its own positive material for making prints of Soviet films and has supplied raw stock and chemicals on several occasions to the Czech producers.

This company intends to hold a festival of Soviet film in Prague May 17. April 4, in celebration of the liberation of Bratislava by the Red Army, the population was offered free admission to the 13 local theatres to see Russian pictures.

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The purge to rid the Czech motion picture industry of all collaborationists has been ended. The 10 most serious cases will be tried before the People's Tribunal. Among the detained collaborators is the well known Czech actress, L. Baar, former friend of Joseph Goebels.

Universal Names Spector Talent Department Head

Michael Spector has been named head of Universal's talent department under Adolph Schimel, executive coordinator of talent and stories with the studio. The appointment is the result of a series of conferences between Mr. Schimel and Robert McIntyre, studio casting director, and follows the general plan adopted for the purpose of developing coordination of agencies between the east and west coast departments. Mr. Spector, recently discharged from the Army, leaves shortly for California for conferences with Mr. McIntyre at the studio.

Assign Television Rights

The American Society of Composers, Authors and Publishers has announced that it has received from its writer and publisher members assignment of their public performance rights in the television field for a three-year period.

THE BRIGHT SPOT IN YOUR PROGRAM

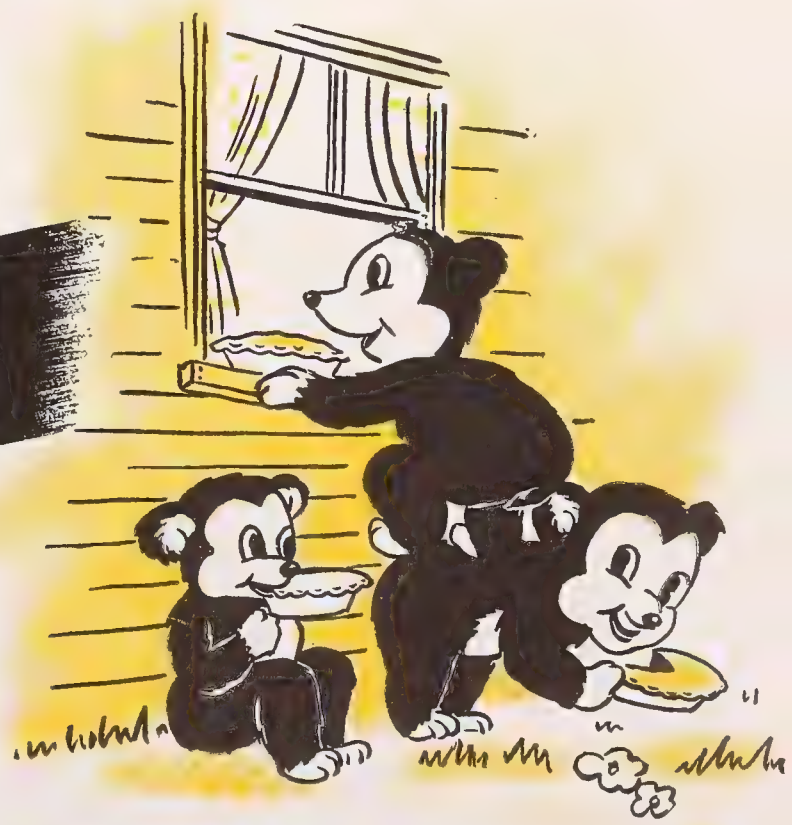
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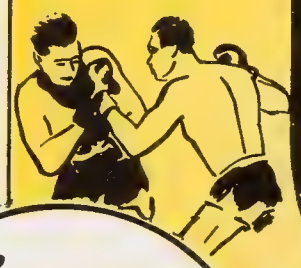
















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Columbia

KISS AND TELL: Shirley Temple, Walter Abel—This is really lovely picture that makes you proud of the business. We gave it extra playing time with no regrets. Played Monday-Wednesday, April 15-17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—The kids really like this series. I thought it good family entertainment. Business good. Played Friday, Saturday, April 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MY NAME IS JULIA ROSS: Nina Foch, George Macready—The same old story here. Business off 40 per cent. My patrons simply will not come in to see these mystery-horror pictures, and no amount of advertising or persuasion will convince them that these pictures might be entertaining. Doubled with "South of the Rio Grande." Played Friday, Saturday, April 12, 13.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—Fair enough picture. Lacks drawing power. Poorest Sunday take in months. Played Sunday, Monday, April 14, 15.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—Even on Easter Day I couldn't get them in to see this one. Romantic comedies won't click with rural and mill workers, Rosalind Russell notwithstanding. Business well below average on about my best day of the year. These pictures should be played where they belong if producers insist on making them. Played Sunday, Monday, April 21, 22.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

TEXAS PANHANDLE: Charles Starrett, Tex Harding—Better keep clear of this one. Acting and singing way below par. Skip this one.—S. M. Underhill, Flint Theatre, Gentry, Ark.

THOUSAND AND ONE NIGHTS, A: Cornel Wilde, Evelyn Keyes—A good show, but not what it was supposed to be. Business well below average for midweek. Parts of this were very good, but other parts did not click. Phil Silvers was the main attraction. Played Tuesday-Thursday, April 16-18.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

Metro-Goldwyn-Mayer

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—I thought this a very good Technicolor entertainment, but was surprised to find many adverse comments on same, this being a top bracket MGM production, very cleverly done, especially Kelly's dancing; but Sinatra did not seem to help the film at all. Lost money on this one. Played Saturday, April 6.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

ANCHORS AWEIGH: Frank Sinatra, Gene Kelly—The boys put on a real show, but our patrons failed to put up a showing. Average business to a top show. The picture was almost spoiled by letting Frank sing a couple of his "droolers," but they kept this to a minimum and the patrons liked him for the first time in his dancing and novelty singing roles. Played Sunday, Monday, April 7, 8.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—If this product had been in Technicolor, it would have been a small town natural. This is excellent entertainment and especially enjoyed by my Norwegian trade. Margaret O'Brien and Butch are excellent together on the screen. Play it, by all means. Played Saturday, April 13.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—This is it! I do not know whether it was the Wisconsin farm setting or the characters, but how they flocked in to see this! MGM hit the jackpot here for a great rural picture, and they gave this one to us right. Give us more of this type. Played Tuesday-Thursday, April 9-11.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

SON OF LASSIE: Donald Crisp, Nigel Bruce—This is what my customers go for. We played this late to a very satisfying business. Give me a dog or a horse, and I get folks out that I don't see very often. I wish Lassie and Flicka would have some grandchildren, as their offspring have done all right by me. Played Thursday, Friday, Saturday, April 11, 12, 13.—Paul Ricketts, Charm Theatre, Holyrood, Kan.

THRILL OF A ROMANCE: Van Johnson, Esther Williams—Very good and very well liked. Did average business. Played Thursday, Friday, April 4, 5.—Vivien Wahlquist, Elmo Theatre, Custer City, Okla.

TWICE BLESSED: Lee and Lynn Wilde, Preston Foster—Doubled with "Wanderer of the Wasteland" to excellent business. I don't know which show they came to see, but I am sure they liked "Twice Blessed" the best. A dandy little show of the type that makes people glad they "went to the movies." Played Friday, Saturday, April 19, 20.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

VALLEY OF DECISION, THE: Greer Garson, Gregory Peck—The Academy Award winner for 1945; nothing much more can be said on this. One of MGM's top pictures, but not big drawing for a small rural community. Fair to good business. Played Saturday, March 30.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

WEEKEND AT THE WALDORF: Ginger Rogers, Walter Pidgeon—Very good. And did fairly well at the box office. Should have done better than it did. Has plenty of star names. Played Sunday-Tuesday, April 7-9.—Logan Hedrick, Homer Theatre, Homer, Ill.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—I expected to do good business on this one but didn't. Just a fair comedy. Should have been placed in a lower bracket. Played Friday, Saturday, April 12, 13.—Louis A. Perretta, Crescent Theatre, New Castle, Pa.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—Did poor business on this one. Play it midweek on a double bill. Nice color, poor story and some fair dance numbers. Played Sunday, Monday, April 21, 22.—Louis A. Perretta, Crescent Theatre, New Castle, Pa.

Monogram

CHINA'S LITTLE DEVILS: Harry Carey, Paul Kelly—This is a very good picture. Had above the average crowd for Sunday-Monday shows. Everyone enjoyed it. Played Sunday, Monday, April 14, 15.—S. M. Underhill, Flint Theatre, Gentry, Ark.

FLAME OF THE WEST: Johnny Mack Brown, Raymond Hatton—Monogram giving us some very good Westerns. Our weekend patrons speak very favorably of Johnny Mack Brown. Played Thursday-Saturday, April 18-20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

LONESOME TRAIL: James Wakeley, Lee "Lasses" White—This picture a natural for small town theatres that like musical Westerns. Book this picture as soon as you can. Drew more than any other weekend picture I ever had. Played Friday, Saturday, April 12, 13.—S. M. Underhill, Flint Theatre, Gentry, Arkansas.

SADDLE SERENADE: Jimmy Wakeley, Lee "Lasses" White—Good little Western musical which pleased on Friday and Saturday. Played Friday, Saturday, April 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SUNBONNET SUE: Gale Storm, Phil Regan—We played this picture for our annual free Safety Show to packed houses and seldom have had people praise a show as they did this one. It is a terrific show that can be played anywhere and on your best dates. Patrons will love it and pass on a good word for it. Played Thursday, April 4.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

Paramount

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—Good picture, good color, good drawing power. What more can we ask? Play it. Played Sunday, Monday, April 14, 15.—Roger O. Gackle, Roxy Theatre, Northwood, N. D.

THE LOST WEEKEND: Ray Milland, Jane Wyman—This guy Milland rightfully deserved the Award for his wonderful acting, as that is all there was to the picture. Just Milland. Did fair business and was liked by few. Played Thursday, Friday, April 18, 19.—Vivien Wahlquist, Elmo Theatre, Custer City, Okla.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—A very pleasing picture that surprised us all. When a film like this one is on the screen, it encourages the manager to come out of hiding without fear of being mobbed. Thank you, Miss Jones, for an intelligent and understanding performance in a role so hard to portray. You gave an excellent account of yourself. We could use more of this type from Paramount. Our Sunday business was above normal. Played Sunday, April 14.—LeRoy Nile, Lakeside Theatre, Rangeley, Maine.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—Very good for its kind but definitely not small town. Box office just average, or a little below. This type of picture never does very much for me. Played Sunday-Tuesday, April 14-16.—Logan Hedrick, Homer Theatre, Homer, Ill.

OUT OF THIS WORLD: Eddie Bracken, Veronica Lake—After word-of-mouth advertising, they kept away in droves. Bracken very, very poor in this one. Would have made a good single reel, if condensed. Played Tuesday, April 9.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

TOKYO ROSE: Lotus Long, Byron Barr—Good little action picture which pleased on Friday-Saturday. Business was average. Played Friday, Saturday, April 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

FALCON IN SAN FRANCISCO: Tom Conway, Rita Corday—Did Sunday midnight business. Played Sunday, April 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FIRST YANK INTO TOKYO: Tom Neal, Barbara Hale—Average picture. Held interest for those who saw it. Busy season, small crowd. Played Wednesday, April 10.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

GEORGE WHITE'S SCANDALS: Joan Davis, Jack Haley—Picture fair. Business slow before Easter. Played Wednesday, April 17.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

JOHNNY ANGEL: George Raft, Signe Hasso—Fairly good sea story. Business was average. Played Sunday, Monday, April 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MAN ALIVE: Pat O'Brien, Ellen Drew—This was a complete dud. A good example of a picture that never should have been made. Played Tuesday, Wednesday, April 2, 3.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

SPANISH MAIN, THE: Paul Henreid, Maureen O'Hara—This one really has color and acting, but our crowd does not go for so much killing. An old sea picture doesn't do so well here. Played Saturday, Sunday, April 20, 21.—Stegelmeier & Fiedler, Grand Theatre, Java, South Dakota.

WANDERER OF THE WASTELAND: James Warren, Audrey Long—Somewhat better than the usual Western due to the fact that it had a good plot. Most Westerns are painful because they lack this important ingredient. This film seemed to have human interest. When we run Westerns, people always start walking out a minute or two before the end, but they stayed to see the finish of this one. Played Saturday, April 13.—LeRoy Nile, Lakeside Theatre, Rangeley, Maine.

WANDERER OF THE WASTELAND: James Warren, Audrey Long—Doubled with "Twice Blessed." This Zane Grey show was balled up, and what might have been a good show turned out to be mediocre stuff that no one could get excited about. Played Friday, Saturday, April 19, 20.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

(Continued on following page)

(*Continued from preceding page*)

WONDER MAN: Danny Kaye, Vera Ellen—Danny Kaye has appeal to the younger folks but still lacks big box office appeal. Picture did average business. Played Monday, Tuesday, April 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

WHAT A BLONDE: Leon Errol, Richard Lane—Leon Errol is not a drawing factor here. This did average business and has its funny spots if your people like Leon. Played Friday, Saturday, April 5, 6.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

Republic

THE CHEATERS: Joseph Schildkraut, Billie Burke—Fairly good comedy which failed to draw because it lacked star power. It barely took in film rental. Don't waste your screen time on this one. It is in top allocation but it will take Bank Night to get them to come in and look at it. Played Wednesday, Thursday, April 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DON'T FENCE ME IN: Roy Rogers, Dale Evans—Not necessary to report business on a Roy Rogers production in this country. If they just had this star and their product in Technicolor, it would do that much better. This is the only star they have, along with Gene Autry, who have made this company what it is today. These Western musical pictures are the popular favorites. All the small towns play them anyway, and they are what help make up the losses of the would-be big productions. After all, it is the small people that make up the crowds. This class of picture is pleasant entertainment for them. Played Saturday, March 23.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

GIRLS OF THE BIG HOUSE: Lynne Robert, Richard Powers—Used on weekend double bill. Fairly good. Played Friday, Saturday, April 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal.

LOVE, HONOR AND GOODBYE: Virginia Bruce, Victor McLaglen—A fair comedy which played to very poor business. They don't seem to put on a finished product. Played Monday, March 25.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

MAN FROM OKLAHOMA, THE: Roy Rogers, Dale Evans—Typical Rogers story. Music, action and comedy. That is the type of entertainment people are looking for. Played Friday, Saturday, April 12, 13.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

MARSHAL OF RENO: Wild Bill Elliott, George "Gabby" Hayes—Elliott is crowding Rogers for drawing power. This Red Ryder series is very popular with our action fans. Played Saturday, April 6.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

SWINGIN' ON A RAINBOW: Jane Frazee, Brad Taylor—A fair musical. Double it and you may make expenses. Played Friday, Saturday, April 19, 20.—Louis A. Perretta, Crescent Theatre, New Castle, Pa.

Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—As to patrons, there were almost none. Why does a company waste good talent on a story like this? Double feature rating. Played Wednesday, Thursday, April 3, 4.—Logan Hedrick, Homer Theatre, Homer, Ill.

BEHIND GREEN LIGHTS: Carole Landis, William Gargan—Entertaining little melodrama which got by on Bargain Night. Played Tuesday, April 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CARIBBEAN MYSTERY: James Dunn, Sheila Ryan—Interesting mystery picture. Played Friday, Saturday, April 12, 13.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

DOLL FACE: Perry Como, Carmen Miranda—This is a fair business show which would have been much better in Technicolor. Business was average. Played Wednesday, Thursday, April 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DOLL FACE: Carmen Miranda, Perry Como—Not as good as we expected. Didn't seem to hold interest at times. Played Saturday, Sunday, April 13, 14.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

DOLLY SISTERS, THE: Betty Grable, June Haver—Has 20th-Fox ever made a greater show? Simply wonderful from end to end, and the patrons who came said so in no uncertain terms. The old songs that everyone loves were done right and the Technicolor settings were eye-filling. It was a grand show! Business slightly above average. Played Sunday, Monday, April 14, 15.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

THE HOUSE ON 92ND STREET: Lloyd Nolan, William Eythe—A picture well made but did not appeal to all. Did O.K. Played Sunday, Monday, April 14, 15.—Louis A. Perretta, Crescent Theatre, New Castle, Pa.

HOUSE ON 92ND STREET, THE: William Eythe, Lloyd Nolan—A good story of its type. Gave mixed satisfaction. Some liked it, some didn't. Young people didn't come. Played Sunday, Monday, April 7, 8.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

HOUSE ON 92ND STREET, THE: William Eythe, Lloyd Nolan—We did better than midweek average on this excellent production. Interest was held from beginning to conclusion. Played Wednesday, Thursday, April 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal.

FALLEN ANGEL: Alice Faye, Dana Andrews—Cheap melodrama that had not a single redeeming feature. And this from a company that gave us such recent hits as "State Fair" and "The Dolly Sisters." Played Sunday-Tuesday, March 31-April 2.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash.

FALLEN ANGEL: Alice Faye, Dana Andrews—This one kept them guessing and did fairly well at the box office. Played Saturday, Sunday, March 30, 31.—Herman Fiedler, Grand Theatre, Java, S. D.

JUNIOR MISS: Peggy Ann Garner, Allyn Joslyn—A little program show. Should be double billed. Played Sunday, Monday, March 24, 25.—Rudy Covi, Covi Theatre, Herminie, Pa.

JUNIOR MISS: Peggy Ann Garner, Allyn Joslyn—Good program picture. Failed to draw expected business. Played Thursday, Friday, April 4, 5.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

SHOCK: Vincent Price, Lynn Bari—Well acted psychological drama, but business was poor, as this type of story has no appeal in a small town. Played Tuesday, April 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WILSON: Alexander Knox, Geraldine Fitzgerald—An outstanding production—one of the finest I have ever seen. However, it did not pay expenses. People, especially the young folks, do not go for history. From now on, I'm going to furnish them entertainment and let the schools handle the history. Played Sunday, Monday, March 31, April 1.—Paul Ricketts, Charm Theatre, Holyrood, Kan.

WITHIN THESE WALLS: Thomas Mitchell, Mary Anderson—Fine action picture, staged in a penitentiary. Doubled with "Marshal of Reno" to biggest Saturday business of the year. Played Saturday, April 6.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

United Artists

CAPTAIN KIDD: Charles Laughton, Randolph Scott—Seems as if our crowd doesn't go for this kind, although it is very well acted. Played Saturday, Sunday, April 6, 7.—Stegelmeier & Fiedler, Grand Theatre, Java, South Dakota.

THE SOUTHERNER: Zachary Scott, Betty Field—Fairly good picture but has no draw. Drags heavily in spots. Farmers here have no sympathy for type of farmer depicted in this. Rural and small town. Played Friday, Saturday, April 12, 13.—Roger O. Gackle, Roxy Theatre, Northwood, N. D.

Universal

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell—Good story, good cast. A reissue worth playing. Played Tuesday-Thursday, April 9-11.—E. L. Nedry, El Rey Theatre, Paradise, Cal.

HOUSE OF DRACULA, THE: Lon Chaney, Lionel Atwill—We say this is definitely our last horror film. There seems nothing to be gained by frightening the children away. Played Friday, Saturday, April 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal.

MEN IN HER DIARY: Jon Hall, Louise Allbritton—A good program picture that satisfied, especially the young element. Played Thursday-Saturday, April 18-20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MEN IN HER DIARY: Jon Hall, Louise Allbritton—One of my poorest grosses since coming here in December. However, picture was not bad but just did not draw them in. Played Tuesday, Wednesday, April 9, 10.—Vivien Wahlquist, Elmo Theatre, Custer City, Okla.

SCARLET STREET: Edward G. Robinson, Joan Bennett—This is a good drama with a good cast, and business was good, also. Played Sunday, Monday, April 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SENORITA FROM THE WEST, THE: Allan Jones, Bonita Granville—Very good program picture that we doubled to satisfaction. Weekend business. Played Friday, Saturday, April 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SHADY LADY: Charles Coburn, Ginny Simms—Very poor business despite excellent performance of Coburn. Played Wednesday, Thursday, April 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal.

SMOOTH AS SILK: Kent Taylor, Virginia Grey—A good little mystery drama, but business was poor because of the lack of star power. It will not stand alone. Played Tuesday, April 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SMOOTH AS SILK: Kent Taylor, Virginia Grey—A good mystery that should please your murder fans. Nothing exceptional but good story and acting. Did average Saturday business by playing on double bill with "Wanderer of the Wasteland" (RKO). Played Saturday, April 13.—LeRoy Nile, Lakeside Theatre, Rangeley, Maine.

STRANGE ADVENTURE OF UNCLE HARRY, THE: George Sanders, Geraldine Fitzgerald—A very poor picture. People are not interested in stories of this type. More walkouts than any picture for months. These pictures hurt business, for many people say they are not coming back. Played Tuesday-Thursday, April 9-11.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

THAT NIGHT WITH YOU: Franchot Tone, Susanna Foster—This is a very good picture, but Miss Foster was not as good as she usually is. The tory was good, with lots of laughs and few songs. Business was average compared to my other Sunday-Monday crowds. Played Sunday, Monday, March 17, 18.—Nick Raspa, State Theatre, Rivesville, W. Va.

THAT NIGHT WITH YOU: Franchot Tone, Susanna Foster—I thought this title should have meant something, but it didn't. Business average. Played Wednesday, Thursday, April 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Warner Bros.

MILDRED PIERCE: Joan Crawford, Jack Carson—We had hoped for a good house on this picture because of the wide publicity it had received, but business was only fair. Acting very good but the story did not go over here. Played Sunday, Monday, April 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Calif.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—A very pleasing picture and no complaints. Sunday business was good. Played Sunday, April 21.—LeRoy Nile, Lakeside Theatre, Rangeley, Maine.

Short Features

Columbia

BELL BOTTOM TROUSERS: Community Sing—Very good for this class theatre.—S. M. Underhill, Flint Theatre, Gentry, Ark.

BOOBY DUPES: All Star Comedies—Features the Three Stooges. If your ptarons like slapstick, get it by all means. All I have to do is advertise the Three Stooges. It brings them.—S. M. Underhill, Flint Theatre, Gentry, Ark.

COWBOY HIT TUNES: Community Sing—More like it for my patrons.—S. M. Underhill, Flint Theatre, Gentry, Ark.

GOLDEN GLORY: War Food Administration—A very good war short. This is better than the ones I have to buy, and this is free.—Nick Raspa, State Theatre, Rivesville, W. Va.

Metro-Goldwyn-Mayer

QUIET, PLEASE: Technicolor Cartoons—A good color cartoon. Enjoyed by all.—Louis A. Perretta, Crescent Theatre, New Castle, Pa.

Paramount

HILL BILLIES: Speaking of Animals—A good comedy with "talking animals."—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

IN THE POST-WAR ERA: Speaking of Animals—Good comedy with talking animals.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ISLE OF TABU: Musical Parade—Beautiful picture in Technicolor. Fair story.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

JASPER'S MINSTRELS: George Pal's Puppetoons—Paramount's best shorts. This was average among them.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

MY MAN JASPER: George Pal Puppetoons—Not as good as the usual from George Pal, but good for an occasional chuckle. The color is good.—LeRoy Nile, Lakeside Theatre, Rangeley, Maine.

SNAP HAPPY: Little Lulu—Little Lulu is a good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TALK OF THE TOWN: Speaking of Animals—Not
(*Continued on page* 48)

WARNER BROS.' TRADE SHOWINGS OF

"ONE MORE TOMORROW"

starring

ANN SHERIDAN · DENNIS MORGAN · JACK CARSON
ALEXIS SMITH · JANE WYMAN

with

REGINALD GARDINER

MONDAY, MAY 13th, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:30 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	12:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

(Continued from page 46)

quite up to par in this series.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

RKO Radio

EDUCATION FOR DEATH: Walt Disney Special Cartoon—Everybody got a laugh.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

TEE TRICKS: Sportscopes—A sport reel on golf which will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Republic

MELODY STAMPEDE: Thank you, Republic, for this excellent short. If your people like hillbilly music, this will bring the house down. Play it.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

Twentieth Century-Fox

THE EXTERMINATOR: Terrytoons—The kids sure liked this one.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

GYPSY LIFE: Terrytoons—This was well done. Enjoyed by cartoon lovers.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

JUSTICE COMES TO GERMANY: March of Time—This was one of the best ones we had. Some said this alone was worth the admission.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

REPORT ON GREECE: March of Time—Routine "March of Time" which will interest your Greek citizens, but will be old stuff to other folks.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SVENGALI CAT: Terrytoons—Amusing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SWOONING THE SWOONERS: Terrytoons—Pleased all that saw this cartoon in color.—Louis A. Perretta, Crescent Theatre, New Castle, Pa.

United Artists

FLYING JEEP: Daffy Ditties—Everyone seemed to enjoy this one. An interesting and laughable reel, worth playing time.—LeRoy Nile, Lakeside Theatre, Rangeley, Maine.

Universal

JUNGLE CAPERS: Variety Views—A monkey comedy which will do as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LOOSE NUT: Lantz Color Cartunes: Woody Woodpecker at his best. People thought this was funny and good for plenty of laughs.—LeRoy Nile, Lakeside Theatre, Rangeley, Maine.

MOUSIE COMES HOME: Lantz Color Cartoons—A good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PAPER MAGIC: Person-Oddities—Entertaining Oddity reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SCRIPT TEAS: Variety Views—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner Bros.

BOOK REVUE: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FOREST COMMANDOS: Technicolor Specials—A good color reel of the forest fire fighters. Play this one.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

HOLIDAY ON HORSEBACK: Sports Parade—Well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MOVIELAND MAGIC: Technicolor Specials—A fine two-reeler in Technicolor with real movie stars.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DAYS OF '76: Sports Parade—Entertaining subject about the old West in Technicolor. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FOREST COMMANDOS: Technicolor Specials—Good two-reeler in Technicolor. No plot, but it is fair entertainment.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOLIDAY ON HORSEBACK: Sports Parade—An outdoor picture with plenty of lovely color and horses. Went over very big here.—Thomas di Lorenzi, New Paltz Theatre, New Paltz, N. Y.

MUSICAL MEXICO: Melody Master Bands—A very good musical; that is, if you like Mexican music. The songs were good if you could understand them. I couldn't.—Nick Raspa, State Theatre, Rivesville, W. Va.

MUSICAL SHIPMATES: Featurettes—Play this one as soon as possible. Well liked.—Fred Flanagan, Moon Theatre, Stratton, Colorado.

MUSICAL NOVELTIES: Melody Master Bands—A very good single reel by Warners.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

TRIAL OF MR. WOLF: Blue Ribbon Hit Parade—Play this one; it's a honey. Orchids to Warners.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Short Product in First Run Houses

NEW YORK—Week of April 29

***ASTOR:* Pluto's Kid Brother**.....**RKO**
Feature: The Kid from Brooklyn.....RKO

***CAPITOL:* Springtime for Thomas**.....**MGM**
Glimpses of Guatemala.....**MGM**
Feature: Ziegfeld Follies.....MGM

***CRITERION:* Rasslin' Romeos**.....**Columbia**
River Ribber.....**Columbia**
Feature: The Bandit of Sherwood Forest..Columbia

***GLOBE:* Ten Pin Titans**.....**RKO**
Feature: Make Mine Music.....RKO

***HOLLYWOOD:* Baseball Bugs**.....**Vitaphone**
Hitler Lives?.....**Vitaphone**
Feature: Saratoga Trunk.....Warner Bros.

***PALACE:* Great Lakes**.....**RKO**
Canine Patrol.....**RKO**
Feature: From This Day Forward.....RKO

***PARAMOUNT:* Testing the Experts**.**Paramount**
Service with a Guile.....**Paramount**
Feature: The Virginian.....Paramount

***RIALTO:* Canine Casinova**.....**RKO**
Feature: Bedlam.....RKO

***RIVOLI:* College Queen**.....**Paramount**
Feature: Kitty.....Paramount

***ROXY:* Mighty Mouse and the Wicked Wolf**
20th Cent.-Fox
Feature: Dragonwyck.....20th Cent.-Fox

***STRAND:* Baby Bottleneck**.....**Vitaphone**
Holiday on Horseback.....**Vitaphone**
Gem of the Ocean.....**Vitaphone**
Feature: Devotion.....Warner Bros.

***WINTER GARDEN:* Apple Andy**.....**Universal**
Feature: So Goes My Love.....Universal

Asks Better Check on Films Reaching Juveniles

The content of pictures reaching juvenile audiences should be coordinated with the moral and social content of other educational and cultural fields. This viewpoint was advocated by Professor Norman Wolfel of the Bureau of Educational Research of Ohio State University in a speech before members of the Columbus, Ohio, Motion Picture Council, celebrating its sixteenth anniversary with a banquet and panel discussion. Mr. Wolfel believes that unless there is coordination between films, books, radio, cartoons and other media, juvenile delinquency will remain unchecked.

Patent Company Formed

The Transvoc Corporation, Kansas City, Mo., has been granted a certificate of incorporation by the Missouri Secretary of State to own, lease, sell and deal in patents and patent rights, particularly on inventions pertaining to sound equipment for motion picture houses and radio, phonographs and other recording devices.

To Handle Projectors

Visual Communications, Inc., has been formed at Cleveland with John Urbansky, Sr., president; Bernard Payne, vice-president, and John Urbansky, Jr., secretary treasurer. The company has acquired exclusive sale and distribution rights on RCA 16mm projectors for northeast Ohio.

Metro Sets 16mm List in Belgium

by LOUIS QUIEVREUX
in Brussels

MGM soon will launch its 16mm entertainment film program in Belgium. The program will be directed by Camille Buysse, who was trained in the United States. MGM definitely has promised to respect the interests of 35mm film theatre owners here.

▽

Dr. Wolf von Gordon, director of the Film Section of the German Artists' Chamber of Germany, has announced that Germany will produce 16 pictures in 1946. Already completed are "Die Fledermaus," adapted from the Johann Strauss operetta, and "Dr. Vlimmen, Veterinary." Both have been passed by Allied authorities. Other films will include: "Love Couple, 1945," depicting the downfall of Nazi Germany; "Victory of Truth," featuring Goebbel's false propaganda; "The Man Who Discarded His Uniform," "Under Spanish Skies" and "The Man I Will Kill."

▽

The French film star, Francoise Rosay, has been the guest of Gaumont-Eagle-Lion in Brussels, where she was feted not only for her acting but for her activity as a leader of the resistance movement during the war.

Washington Salesmen Elect

Jerry Price, United Artists salesman, was elected president of the Motion Picture Salesmen's Club of Washington, D. C., at a meeting held recently in the Continental hotel. Other officers elected were: A. G. Benson, Paramount, vice-president; Glen Morris, Twentieth Century-Fox, vice-president; George Nathan, National Screen Service, secretary, and Philip Bobys, Metro-Goldwyn-Mayer, treasurer.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Reaching the Masses

In his study, "Advertising to the Mass Market", the author, James D. Woolf, former vice-president of J. Walter Thompson Company, asserts that copy contains too much "smart patter, sophisticated references and hard mental sledding". Too much advertising is over the heads of the masses, he contends.

About two years ago several of the film companies were also drifting into a policy of using these smart, unglamorous advertising layouts. That would be at the time the companies were calling more and more upon the facilities of advertising agencies rather than the talent of their own staffs.

In the motion picture field, we have observed that our advertising does a much better job of selling when left in the hands of capable people who know and understand how audiences must be sold.

The return of so many experienced theatremen after the war had a lot to do with the quick return to former standards of copy and layout. Undoubtedly, the smart ads also lost favor after box office receipts had been noted.

△ △ △

Showmanship and Patience

Highlighting a thirty-day business drive, managers of the Neighborhood Theatres, Inc., in Richmond, Va., recently were guests at a circuit dinner meeting at the John Marshall Hotel. Sam Bendheim, Jr., vice-president and general manager of the company, addressed the theatremen on the subject, "Post-War Operations", in which he made some remarks pertinent to good showmanship. Excerpts follow:

"Basically, 'post-war operations' boil down to showmanship. Actually, it means a return to pre-war standards. . . .

" . . . We must build and keep patronage to offset the extended playing time necessary because fewer pictures are being produced today.

"Even though fewer pictures are available, generally speaking there are more good pictures. It's up to you to properly present, exploit and publicize them in a manner in keeping with your good judgment and good taste. Create a desire to get more moviegoers 'oftener'. Make every effort . . . to keep your house in order and your attractions before the public.

"Your theatre is a tremendous asset to your community . . . fine buildings, best equipment, comfort and environment. . . . It's up to you and your co-workers to breathe life into these buildings, to make them a showplace which you and your patrons can truly be proud of.

"In the eyes of the public . . . be a good public relations man. Know your representatives in the legislature. Take an active part in the civic affairs of your town. Be an ambassador of good-will for your theatre — it will pay dividends in profitable, pleasant operations."

Climax of the meeting came when Morton G. Thalhimer, president of the circuit, accepting a gift from the theatremen, said that he was sorry his associates had gone to any expense on his account. He said he was always able to feel "the loyalty and devotion of his 'family' without any tangible show of affection". The "family" angle seems to be substantiated by the fact that the managers who attended the meeting were accompanied by their wives.

Mr. Thalhimer further indicated that he is a man of broad perspectives and a diplomat, expressing deep sympathy with, and awareness of, the problems of the theatre managers' wives. He asked that they be patient and understanding.

△ △ △

Token

Last week the 1945 Quigley Awards winners came to New York. They received their Plaques with fitting ceremony and were treated to a touch of hospitality such as is properly reserved for those whom the industry holds in high esteem.

In chronological sequence, the episode dealing with the presentation of their Plaques and the incidental pleasantries in connection with their visit here appear on the following pages.

The Awards Plaques are destined to find a prominent place in the daily lives of Mr. McCoy and Mr. Boesel.

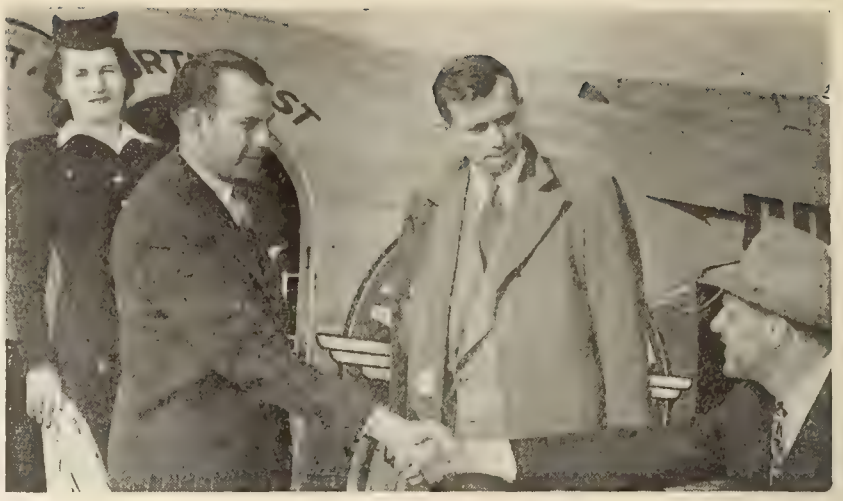
As they observe the bright inscription extolling their attainments, they will be remembering the cordial reception they received from their admirers and well-wishers during their visit to New York.

And in that flashback there will undoubtedly come fresh inspiration to prompt them and guide them to greater achievements.

—CHESTER FRIEDMAN

AWARDS WINNERS COME TO TOWN

—and see it right. P. E. McCoy and Harry G. Boesel, 1945 Grand Awards winners in the Quigley Competitions, were guests of Martin Quigley in New York recently to receive their Plaques at a luncheon tendered by Associated Motion Picture Advertisers, Inc. On these pages is a pictorial report of the week's round of their activities while in the city. [Photos by Floyd Stone]



***ARRIVING** at La Guardia Airport, Mr. McCoy, left, and Mr. Boesel are greeted by Chester Friedman, Round Table editor.*

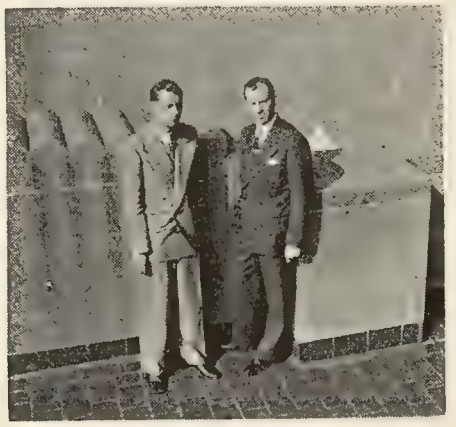


***MONDAY NIGHT** they met Milton Berle, left, at the Carnival, popular night club, where they were guests of PRC Pictures. With them is Lige Brien, 1945 Quigley winner, and Mrs. Brien. Earlier, they attended the stage play, "Bloomer Girls," as guests of Steve Edwards and Bea Ross, Republic Pictures.*

***MISS LIBERTY** provided an interesting experience for the visitors, right. They climbed to the observation tower in the statue's head for a view of New York's famous harbor and skyline, saw Ellis Island and other famous landmarks.*



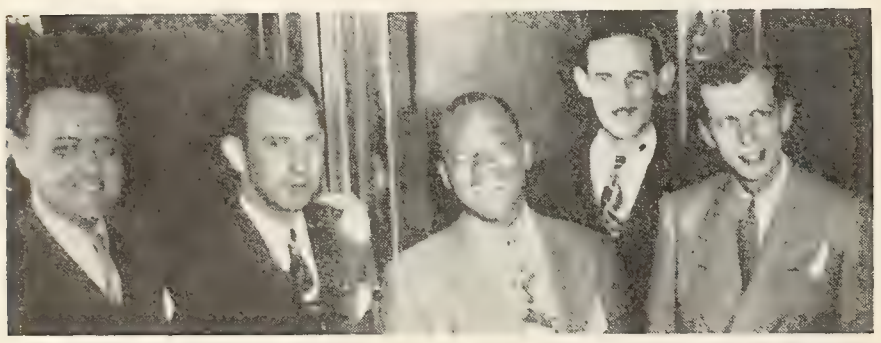




***106 FLOORS** above street level, the Empire State observation tower permits a view of midtown skyscrapers, spans over the East River, Jersey's Palisades. Both visitors agreed that the world's tallest building structure gave them a great thrill. Visibility normally 25 miles, was limited.*

***AT RADIO CITY MUSIC HALL** they sign the guest register for managing director G. S. Eyssell after tour of the theatre. Looking on is Fred Lynch, Jack Daly and Russell Downing of the Music Hall staff. Boesel and McCoy saw world's most revolutionary stage, mammoth projection booths, and other modern equipment.*

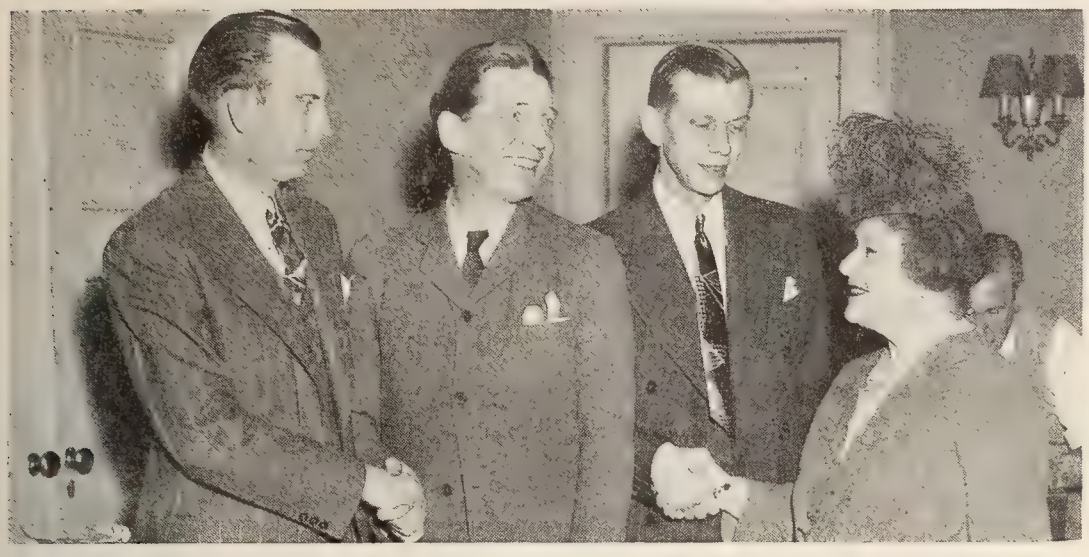




***BILL ROBINSON**, stage and screen star currently headlining at Cafe Zanzibar, asked for autographs of the winners when they met. March of Time was host this evening, represented by Phil Williams, left, and Westbrook Van Voorhis, voice of the March of Time, second from right.*

***BIG EVENT** of the week was the presentation of the Awards Plaques to the winners at the APMA luncheon in the Plaza Hotel. Right, Hal Horne, Story Productions, Inc., officiated, with 500 showmen from all industry branches in attendance. Paul Hollister, RKO Radio publicity representative, was principal speaker.*

SEEING STARS—DAY AND NIGHT



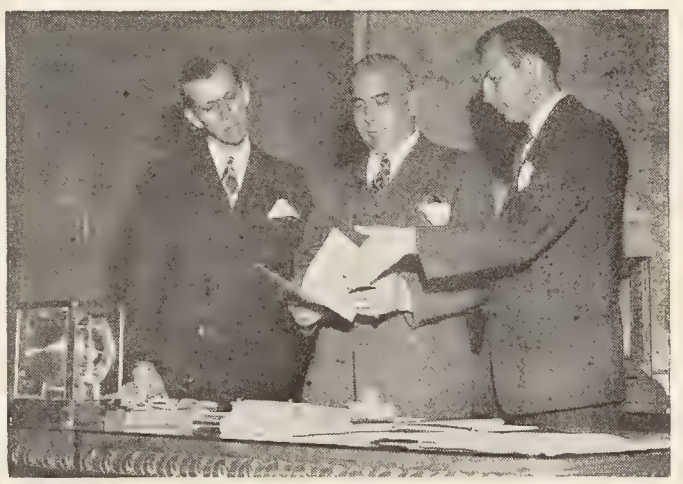
BACKSTAGE at the "Harvey" show during intermission, Mr. McCoy and Mr. Boesel are greeted by Frank Fay and Josephine Hull, stars of the stage hit. Warner Bros. arranged the meeting and were dinner hosts.



IN GREENWICH VILLAGE the winners are shown the sights and gay spots by Bob Wile, Universal Pictures, left, and Chester Friedman. Greenwich Village Inn and Morroccan Village were visited. The visitors had a view of day breaking over the city.



OLD HOME WEEK at the ball game. At left, McCoy is greeted at the Polo Grounds by schoolmate Johnny Rucker of the Giants as manager Mel Ott looks on. The winners attended the game as guests of Vanguard Pictures, represented by Ted Baldwin, standing at right, and Laura Wells, one of the press angels for David O. Selznick's "Duel in the Sun".



VISITING THE PRESIDENT of Twentieth Century-Fox, Mr. Spyros Skouras, McCoy and Boesel are shown some confidential figures on company's latest film releases. Mr. Skouras said he was envious of the winners, recalling his own experiences as an exhibitor.

STORK CLUB invitation extended by Lew Lewellen, special publicity representative for Paramount Pictures, was a treat. Sherman Billingsley bought a drink for the boys. Later they attended the stage hit, "Dream Girl," starring Betty Field at the Coronet theatre.





CIRCUS SAINTS AND SINNERS luncheon was attended with: Martin Quigley, Jr., left; Louis Calhern, star of stage and screen, center; Rutgers Neilson, publicity manager for RKO Radio.



ON THE AIR. The boys are interviewed during a warm-up by Johnny Olsen, star of the Aunt Jemima program, heard over ABC. McCoy was guest on the regular broadcast.

The Selling Approach ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

FROM THIS DAY FORWARD (RKO Radio): This picture is a romantic drama about a discharged war veteran and his bride. One of the important questions facing the returned serviceman newly married is to find a place to live. Realtors, builders and others with rooms or apartments to rent could be canvassed and listings could be arranged in the lobby. Erect a booth with an attendant and offer aid to all homeless ex-servicemen. Enlist the support of veterans' organizations.

For street ballyhoo, an automobile or a jeep could be used, passengered with a man and a girl dressed as bride and groom. Tin cans, old shoes, noise makers and streamers could be rigged up for the back of the vehicle.

Provide an interesting angle on war brides for a newspaper story. One such idea is to offer guest tickets to the first 25 servicemen's wives entering the theatre at a specified time. Call this special occasion a "War Bride Matinee". A tieup could be made with a florist to give a small corsage to each bride.

One of the dramatic highlights of the picture occurs when the groom pawns his valuable tool kit in order to get money enough to buy his bride an anniversary gift. With this thought in mind, a sentimental teaser display could be utilized in the lobby. A large pasteboard box, wrapped as a gift package and placed on a table, could be used, with an oversized delivery tag reading: "To Susan, with love, Bill".

A NIGHT IN CASABLANCA (UA): The return of the Marx brothers and their zany gags and situations calls for exploitation in kind. For instance, a street ballyhoo stunt could have three men dressed as the mad Marxes, carrying signs, stalking a girl usher dressed in a harem costume.

Promote "A Night in Casablanca" party at a night club, country or city club, sponsored by a local charity organization. The affair could be a costume party, with prizes for the best Oriental costumes.

A feature of the picture is a funny fencing scene. It lends itself naturally to a contest set up among boys' and men's clubs for the goofiest fencing costumes. In the film, for example, Harpo appears wearing a catcher's mask, shin protectors, one boxing glove on his hand and one tied behind to protect his rear echelon. Prizes and guest tickets could be awarded to winners.

Music tieups are called for, since the Decca, Columbia, Diamond and Mercury companies have made recordings of "Who's Sorry Now?", the hit tune of the picture. The sheet music, which carries credits and pictures of the Marxes on the cover, also has had wide circulation around the country.

The Oriental motif is a natural for the lobby. Dress ushers or usherettes in Eastern costumes. A typical lobby display could consist of an Arab tent, complete with cushions on the floor, promoted from merchants. Have a man reclining on the cushions, dressed in a business suit and wearing a red fez, made up to resemble Groucho.

THE WIFE OF MONTE CRISTO (PRC): Based on the novel by Alexandre Dumas, the picture has many exploitation possibilities. A contest, for example, could be promoted in local newspapers for a copy of the book. This would involve quite a search, since few copies are available, the novel having been published in 1884 and has been out of print for many years. Local book stores might be persuaded to tie in on this stunt with window displays of rare books, plus credit.

A masked rider, dressed in a long, flowing black cape with a broad-brimmed black hat, could be used for street ballyhoo. In lieu of the horseman, a masked man in similar costume could parade the streets carrying a sign reading: "On my way to see 'The Wife of Monte Cristo'."

Emphasis could be placed on duels featured in the picture by having two protagonists stage a mock duel on busy street corners. Try to promote a story and cut on this stunt in newspapers.

Since it is a costume picture, a local charity organization might be persuaded to hold a "Wife of Monte Cristo" ball. The affair could be built up to an important event in the social year, with press coverage in both news and social sections.

Bookmarks could be made up locally and distributed through all lending and public libraries and bookstores.

Radio Used Extensively For "Staircase" Date

Employing radio extensively, publicist Helen Wabbe promoted three 15-minute mystery programs similar to the story of "The Spiral Staircase" for the playdate at the Golden Gate theatre, San Francisco. Spot announcements were carried by four networks. Numerous stories with art were planted in newspapers. Merchant tieups also were arranged.

Meadows Devises Spy Scare Stunt For "92nd St."



The housing shortage, being as acute in England as in the United States, suggested this idea for publicizing "The House on 92nd Street" for its showing at the Odeon, Manchester.

By publicizing a mysterious organization which he named U. M. O., in Manchester, England, newspapers, manager E. W. Meadows caused considerable furor among readers who phoned for details. The United Mystery Organization proved to be a highly successful stunt for the playdate of "The House on 92nd Street" at the Odeon theatre.

Readers were asked to join the U. M. O. spy hunt by spotting a street walking character called "Mr. Christopher." Guest tickets were awarded to persons who accosted the street walker and said: "You are Mr. Christopher of 'The House on 92nd Street.'" The "Spy" appeared daily in a different locality for three days of the stunt. He was correctly challenged 12 times.

Sets "Mystery Waltz Contest"

The lettering of a large poster placed above the marquee also caused abundant reaction due to the housing shortage in Manchester. It read: "'The HOUSE on 92nd Street' is coming TO this theatre—LET nothing prvent you from seeing this great thriller."

Meadows promoted "Mystery Waltz Competitions" for the University Rag Ball and the Motor Trade Ball. Copy on linen banners placed in ballrooms tied-in the contests with theatre and playdate.

A window display was arranged with a dry cleaning establishment named Atomic Cleaners. Copy read: "Our service is yours, but also serve yourself by seeing 'The House on 92nd Street.'"

What the public and live showmen have been waiting for

A NEW SERIES

OF *Greater* WESTERNS

FROM REPUBLIC

IN

MAGNACOLOR

Greater THRILLS!

Greater SPECTACLE!

Greater ENTERTAINMENT!



ALL THE **ACTION**
AND **COLOR** OF THE **WEST**
NOW IN **MAGNACOLOR**



4 ALL-STAR PRODUCTIONS

Starring

Monte **HALE** *and Adrian* **BOOTH**

in



HOME ON THE RANGE
MAN FROM RAINBOW VALLEY

NOW IN RELEASE



LAST FRONTIER UPRISING
SANTA FE SUNSET

NOW IN PRODUCTION

PRINTED IN U.S.A.

Results Obtained For "Bandit" on Limited Budgets

That exploitation on a limited budget, as practiced by theatre managers in the smaller situations, will get results is demonstrated anew by the success of showmen in three towns promoting "The Bandit of Sherwood Forest."

In Morgantown, W. Va., George Slaooe, manager, and Pete Peck, publicity director of the Metropolitan, took advantage of a national tieup on the picture with Columbia Records. They arranged with WAJR to play the "Robin Hood Album" several times, each time giving full credit to the playdate.

The records also were planted in local schools and the nearby University for use in classrooms. Peck promoted cooperative newspaper ads and window displays with the Morris department store and window and counter displays with two book shops.

Corcoran Follows General Campaign

George Corcoran, manager of the State, Uniontown, Pa., followed the same general pattern, distributing records to radio station WMBS and in all local schools, with playdate credit assured. In addition, he promoted cooperative newspaper ads, window displays with Kaufman's, Frederick's and the Beeson Book Shop and placed a three-sheet display in the local bus station.

Cooperative newspaper ads and colorful window displays were arranged with Montgomery-Ward by publicity manager Harry Stahl for the engagement of the picture at the NUluna, Sharon, Pa. A similar tieup was promoted with Zabo's Jewelry store. Stahl also arranged window displays with Woolworth's, G and K Electric, Bechtol's, Sharon Stationery and Shenango Stationery.

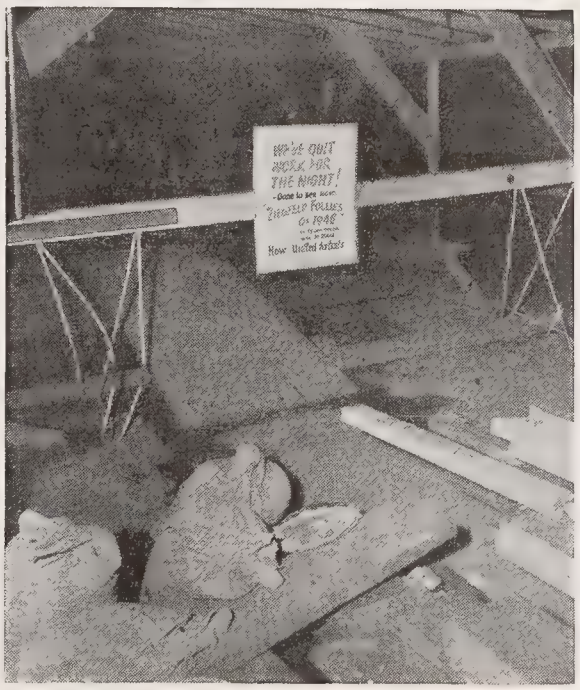
Music Angle Stressed For Film Revival

Strong emphasis on the musical aspects of "Suicide Squadron" was the motivating factor in a successful revival of the film at Hiser theatre, Bethesda, Md. Manager W. R. Gingell's advertising copy and exploitation played up the fact that the "Warsaw Concerto" was introduced in the picture, which was originally produced in England under the title "Dangerous Moonlight."

Co-op Display Ads Aid Sparrow Campaign

Five cooperative newspaper display ads augmented manager Boyd Sparrow's campaign for "The Bandit of Sherwood Forest" date at Loew's, in Indianapolis. Boyd promoted a four-column by 11-inch ad in the *News* which was paid for by H. P. Wasson & Co. The ad tied-in Columbia Records with the music from the picture. Dee Jewelry Co. ran a three-column by 16½-inch co-op in the *Times*. Three archery display ads were arranged with Firestone, Bush-Callahan and Smith-Hassler. The Firestone display featured a three-column cut of an action scene from the picture.

Construction Sites Posted for Portland "Follies" Playdate





All three promotional facets, exploitation, advertising and publicity, were employed by Jack Matlack, advertising director of the J. J. Parker Theatres, for the playdate of "Ziegfeld Follies" at the United Artists theatre in Portland, Ore.

A feature of Jack's exploitation campaign was a sign posted on all construction in downtown Portland, reading: "We've quit work for the night—gone to see MGM's 'Ziegfeld Follies' at the, etc." High school students were sent out each evening to place the signs wherever there was effective street lighting. Sewer gangs also were set to work placing the signs on manholes with little cable fences around them.

For another effective street exploitation stunt, sweater girls with green and red "Z.F." initials passed out paper bags containing sweets. The bags, with theatre credits, were distributed during rush hours.

Special attention was given to the front, with the use of boards displaying 8x10 stills from the picture. The doors were lined with large blowup stills. Special trailers for "Ziegfeld Follies" were cross-plugged in the other two J. J. Parker theatres during the run of the picture.

Two other exploitation features Jack Matlack devised drew attention to the engagement of the picture. In the first, he tied in with the current headlines on the United Nations meetings by circulating "UN-ZF" bulletins on Portland streets to 5,000 persons. For the second, high school students delivered imprinted blotters to each office in downtown Portland—10,000 blotters were distributed in this fashion.

The accent in newspaper ads was on the stars. Spot announcements were used on four radio stations for a week prior to opening. Additional spot announcements were promoted during the current engagement of the picture.

Newspaper Sponsors Ad for "Adventure" Tieup

The Springfield, Ill., *Register* sponsored a full-page cooperative ad tying-in mercantile establishments with the playdate of "Adventure" at the Orpheum theatre. Another highlight of the promotional activities devised by manager Mort Berman and Loew's field exploiteer Bill Green was a contest which ran in the *Journal*. Entrants were required to write letters of 50 words on "My Adventure." Winners received cash awards and other contestants guest tickets.

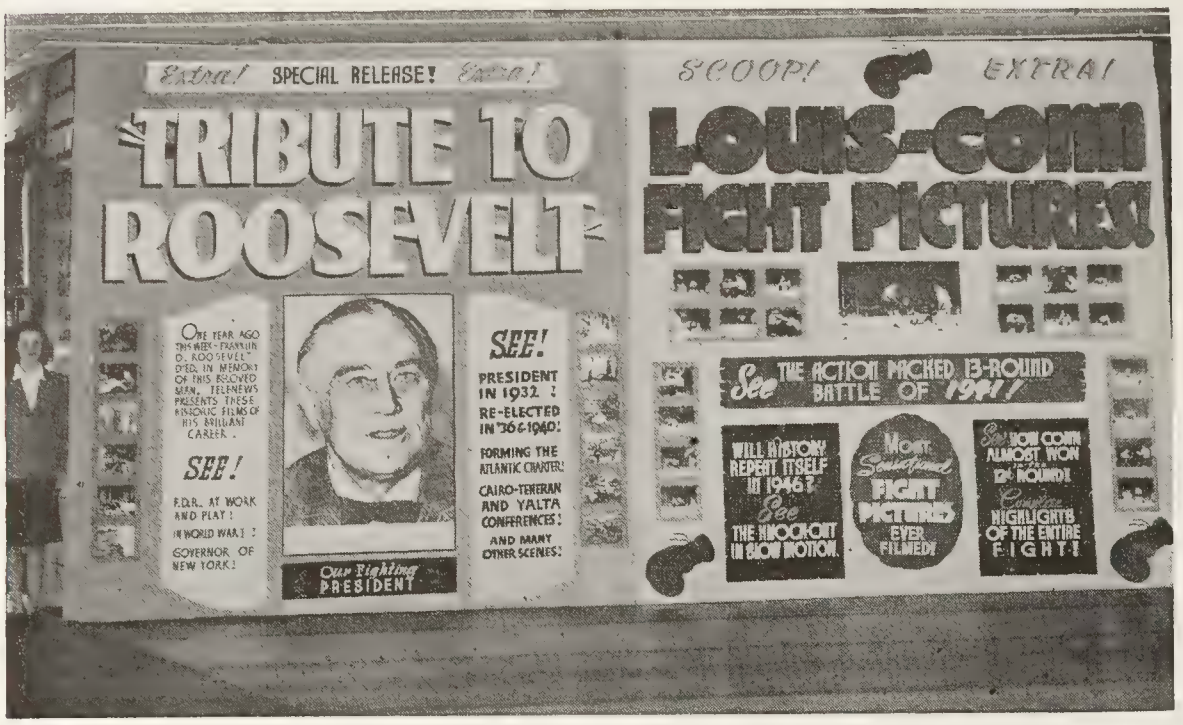
Realistic Window Display Draws Brooklyn Crowds

Miniature soldiers in battle dress, front line medics, tanks, fox holes and other accoutrements of a battlefield made a very effective window display for manager Sid Shane's playdate of "The Story of G. I. Joe" at the Midway theatre, Brooklyn, N. Y. The display attracted the attention of older people as well as children.

Ads, Theatre Front Sell Western Double Bill

Attractive newspaper ads and a special theatre front sold manager Ralph G. Tiede's playdate on "Frontier Badmen" and "Lawless Empire," at the Community theatre, Welland, Ontario. The ads and theatre front copy heralded the engagement as an "All Wild West Show."

SCHUTT HONORS ROOSEVELT



Charles Schutt, manager of the Telenews theatre, San Francisco, remembered the anniversary of the death of President Roosevelt with a special showing of films taken during the life of the late Chief Executive. Here is the current theatre display he used.

Newspaper Gives Contest Page One Coverage

Daily and extensive coverage by the Parkersburg, W. Va., *News* created intense interest in a Cinderella contest promoted by manager Ted Thomas for his "Cinderella Jones" date at the Smoot theatre. The newspaper started a week in advance with stories and two-column cuts on the front page. On opening day the *News* ran a three-column cut of the mayor and the contest winner on page one. Practically a full page was devoted to art showing scenes "Around the Clock with Cinderella."

Promote Co-Op Display Ad

A full page newspaper cooperative display ad with a bannered heading reading "My Reputation" was promoted by manager Norman W. Loftus for his date on the picture at the California theatre, Santa Barbara. The ad, which appeared in the *News-Press*, was paid for by six merchants.

"The Green Years is a wonderful motion picture."

HEDDA HOPPER also says it!

3rd WEEK TOPS 1st and 2nd AT RADIO CITY MUSIC HALL

Chinese Respond To Ackery Plea

A campaign designed for the benefit of the Chinese population of Vancouver, B. C., drew extra business to the Orpheum theatre for the date on "Three Strangers." Manager Ivan Ackery played up the Oriental atmosphere of the picture in ads placed with Chinese newspapers, and by distribution of 5,000 heralds printed in that language.

Ackery tied in with a street photographer who distributed 10,000 heralds in return for permission to snap pictures in front of the theatre.

Every Monday night, "Harmony House," a half hour radio program, is presented from the stage of the Orpheum, a feature which has resulted in much goodwill publicity. Ackery secured the program through a tieup with the Kelly Douglas Company, sponsors.

Zinn Plays Host to Twins For "Pardon My Past"

"Pardon My Past" which played recently at the State theatre in Minneapolis, received the benefit of some extra newspaper publicity because manager Charles Zinn is on friendly terms with Bob Murphy, movie columnist for the *Star-Journal*.

Murphy passed on to his readers, Zinn's offer to admit all twins in the city as his guests to see the picture.

As part of the theatre's Silver Anniversary program last month, Zinn erected a large lobby display board listing the attractions which had played the theatre on every past anniversary program. The display attracted excellent comment from patrons.

Hotel Register in Lobby Helps "Waldorf" Date

Using a hotel register in the theatre lobby attracted attention to the playdate of "Weekend at the Waldorf" at the Hoosier, Whiting, Ind. Manager Louis Nye awarded guest tickets to patrons whose surnames corresponded to those of the four stars of the picture.

For a street ballyhoo stunt Nye had two boys carrying suitcases with copy: "Off to a thrilling 'Weekend at the Waldorf.'" 3,000 "Reserved" cards were distributed to restaurants.

During his "Captain Kidd" date, Nye had four boys in pirate costumes out with signs announcing the engagement of the picture. 3,000 handbills were distributed to homes.

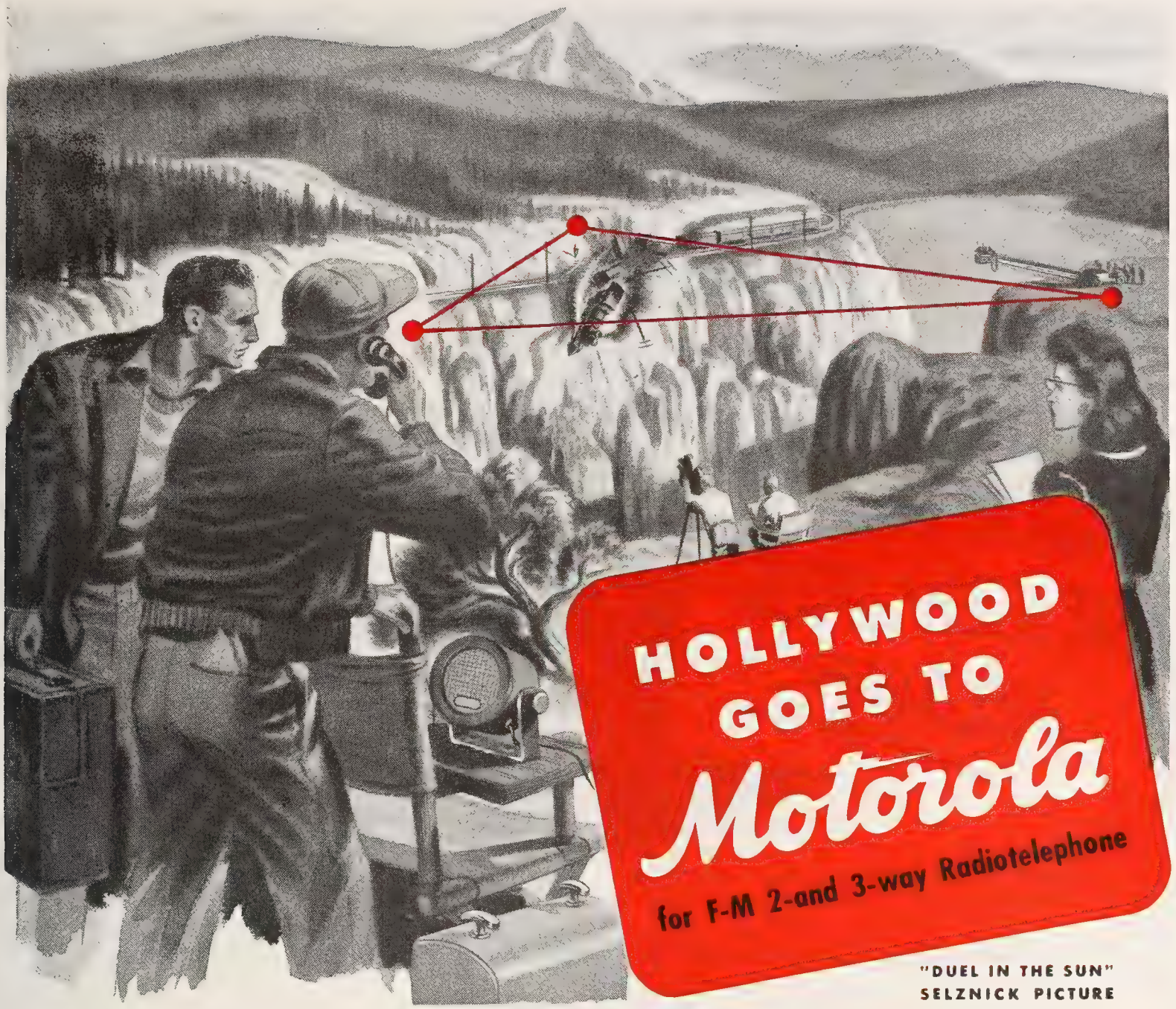
FOREIGN LANGUAGE FILMS
FRENCH, ITALIAN, SPANISH, ETC.

Current Release

Whirlwind of Paris

The First New French Musical Since the War

HOFFBERG PRODUCTIONS, Inc.
620 Ninth Ave., New York 18



"DUEL IN THE SUN"
SELZNICK PICTURE

As a train wrecker, Gregory Peck has it all over Jesse James, Billy the Kid or the Dalton brothers. Peck is a modern desperado—he makes use of 2-way radio to create his havoc.

In a sequence for "Duel in the Sun," Peck derails an 1860 freight loaded with explosives—a feat made possible by the first use of radiotelephone in the filming of motion pictures.

The problem was a delicate one. The mountainous "Mother Lode" country where the scene was filmed was rough on radio signals, but the nature of the shot demanded a wide scope of operation, so that radio was clearly indicated. The solution was provided by Motorola Frequency Modulation equipment, which not only eliminated static, but gave an extremely wide range of coverage.

Two stations were especially licensed by the FCC for the picture. One station was located in the locomotive to be wrecked, while the second was spotted six miles away where Peck was being photographed in close-ups. Because of the perfect timing made possible by Motorola Radiotelephone, a continuous master shot of the sequence was taken without the necessity of separate takes or "inter-cutting." It was the first time in film history that such a shot had been taken in this manner.

PUT MOTOROLA TO WORK ON YOUR • COMMUNICATIONS PROBLEM

This is just one more example of the imaginative engineering that is the driving force at Motorola. It has resulted in such outstanding popularity that, during the past five years, *over 80% of all police 2-way radio has been Motorola!* Motorola engineers will be glad to submit specific recommendations for your particular application.

WRITE TODAY—without obligation, of course

GALVIN MFG. CORPORATION • CHICAGO 51
COMMUNICATIONS AND ELECTRONICS DIVISION

F-M & A-M HOME RADIO • AUTO RADIO • PHONOGRAPHS • TELEVISION • "HANDIE TALKIES" • POLICE RADIO • AIRCRAFT RADIO



SAME-DAY delivery between many airport towns and cities as far as 1,000 miles apart. (Less than 6 hours by air.) Coast-to-coast overnight.

SPECIAL HANDLING—special pick-up and delivery (no extra cost) promotes speed of Air Express delivery.

GOES EVERYWHERE. In addition to 375 airport communities, Air Express goes by rapid air-rail schedules to and from 23,000 other points in this country. Service direct by air to and from scores of foreign countries in the world's best planes giving the world's best service.

RATES CUT 22% SINCE 1943 (U. S. A.)					
AIR MILES	2 lbs.	5 lbs.	25 lbs.	40 lbs.	Over 40 lbs. Cents per lb.
149	$1.00	$1.00	$1.00	$1.23	3.07c
349	1.02	1.18	2.30	3.68	9.21c
549	1.07	1.42	3.84	6.14	15.35c
1049	1.17	1.98	7.68	12.28	30.70c
2349	1.45	3.53	17.65	28.24	70.61c
Over 2350	1.47	3.68	18.42	29.47	73.68c
INTERNATIONAL RATES ALSO REDUCED					

WRITE TODAY for new Time and Rate Schedule on Air Express. It contains illuminating facts to help you solve many a shipping problem. Air Express Division, Railway Express Agency, 230 Park Avenue, New York 17, N. Y. Or ask for it at any Airline or Railway Express office.

AIR EXPRESS
GETS THERE FIRST

Phone AIR EXPRESS DIVISION, RAILWAY EXPRESS AGENCY
Representing the AIRLINES of the United States

Starz Cashes In National Tieups For "Saratoga"

Utilizing all national tieups and stressing star value and title provided a ready-made jumping off point for the campaign on "Saratoga Trunk" at the Majestic theatre in Dallas, Texas. The promotion was arranged by Frank Starz of the Interstate Circuit.

Approximately 100 cigar stores, hotels and restaurants were covered with four-color posters through a national tieup with the Cigar Institute of America. The posters were distributed a week in advance by salesmen of the Southwest Cigar Co.

Accent was placed on maximum newspaper coverage at a special screening with fashion and cooking editors, book reviewers and special writers as guests. Also attending the showing were radio commentators and representatives of book shops.

Starz's promoted a tieup with De George's, leading downtown restaurant, to feature Jambalaya, Creole food eaten by Ingrid Bergman in the picture. Mimeographed recipes were distributed to customers. De George's windows carried streamers with stills.

Ballyhoo, Publicity Stressed

Abundant advance newspaper stories with art were had in the Dallas *Times-Herald* starting 11 days in advance and the *Morning News* a week in advance. The latter ran a six-column scene layout on the first page of the amusement section of the Sunday paper.

Evelyn Oppenheimer reviewed the Edna Ferber novel in the Titche-Goettinger store auditorium on the day preceding the opening. The store's ads ran in both newspapers for four days prior to the event, with theatre and playdate credit.

Cards were placed on fronts of all trolleys and buses in Dallas and were retained for the entire run of the picture through arrangement with the operating companies.

Window tieups were promoted with Cokesbury Book Store and Baptist Book Store to feature the novel, "Saratoga Trunk," with theatre and playdate copy.

Whittle's Music Store cooperated with a large window display featuring Decca, Victor and Columbia recordings of "As Long As I Live" and "Goin' Home," songs played in the picture, with stills and playdate.

Advance Tickets Boost Show

For a special cartoon show at the Indiana theatre, East Chicago, Ind., manager Bob Bachman had oversize tickets printed which were placed on sale in advance. The tickets in the hands of kiddies were an effective medium of publicizing the show.

SHOWMEN PERSONALS

In New Posts: R. L. Browning, city manager Griffith Amusement Company, Oklahoma City, Okla. Don Foster, La Habra, La Habra, Calif. Johnny Marcroft, RKO Grand, Columbus, Ohio. Sidney Kleper, College, New Haven, Conn. Moe Goldberg, Wynne, Philadelphia.

Leonard Breen, Marbor; Charles Nesbitt, Chicago; Mort Green, Imperial; Charles Kindler, Ridge; all in Chicago. Charles Zack, city manager Drive-In, Detroit. Ruth Bolton, relief manager Loew Poli circuit, New Haven, Conn. Maxwell Siv, Cadet, Philadelphia.

Doris Deavers, Rainbo, Detroit. William Schultz, State, West Orange, N. J. Frank B. Hall, Majestic, Wyandotte, Mich. Howard Federer, Varsity and State, Lincoln, Nebr. Bruce Shelton, Princess, Sioux City, Iowa. James Jeffries, Grand and Delray; Thomas Beeton, Crystal; both in Detroit.

Assistant Managers: Ray Pemburn, Palace, Norwalk, Conn. Henry Gaska, Capitol, Lowell, Mass. Albert Norton, Elvira and Dreamland, Lorain, Ohio. Wilford Durnell, Lakewood, Detroit. Myles Morris, Wyandotte, Mich. Ted Dariotis, Oriental, Chicago.

Roland Smith, Palace, Orange, N. J. Joseph O'Donnell, Loop; Helen Wojdziak, Center; Gladys Way, Cinema; William Campbell, Lakewood; all in Detroit. Dorothy Fox, Stanley, Newark, N. J. Alvin Hendricks, Varsity and State, Lincoln, Neb.

Returned Servicemen: Elroad Sims, city manager Lucas and Jenkins, Gainesville, Ga. Guy Ellis, assistant manager, Warner's Hippodrome, Cleveland, Ohio. Kermit B. Carr, Paramount, Waterloo, Iowa. Teddy Allan. Avalon, Bronx, N. Y. Ben Feldman, United Artists, Chicago.

Dave Dallas, city manager, Griffith circuit, Manhattan, Kansas. Rex Bodin, Orpheum, Waco, Texas. Bert Stevens, Springs, Tampa, Florida. Jack Kramer, city manager, Fox Intermountain theatres, Durango, Colo. T. T. Arnold, Palace, Corpus Christi, Texas.

John L. Stanek, assistant manager, Regent, Elizabeth, N. J. Jim McDonnell, assistant manager, Majestic, Providence, R. I. William White, assistant manager, Century's Sunnyside, Long Island, N. Y. Don Sangaree Daniel, Star, Arcadia, Florida.

Birthday Greetings: Paul M. Hooven, Al Reh, Clifford T. Deane, Bill Bobling, Joseph J. Caras, Carl Baumgarten, Charles Steinman, Cliff H. Swick, Gilbert G. Lamkin, David S. Rubin, Clarence E. Golder, Sam F. Roth, William E. Gibson, Earl Keech.

John William Shively, Leonard Grossman, Fred H. Sourbeck, Jr., J. E. Gladfelter, Ray B. Martin, A. B. Jeffris, Truman Moulder, Arthur S. Murch, Ernest G. Paschoal, Frank C. Foresman, William H. Whyte, Clayton E. Jones, Fred C. Souttar.

W. J. Fawcett, E. Herbert Fults, Carlo Grilletto, Jr., T. O. Tabor, Jr., E. Bill Nye, Jack D. Harris, Carl Hughes, Theodore E. Ruth, Merton Harrington, Ray Baker, Marshall Jones, Fred C. Heniser, Charlie Holtz, Harry Nat Witty, P. A. Boone.

Kenneth O. Sweet, Charles Winchell, James E. Ayers, Edward W. Krapf, Don Glover, Russell Payne, Sherman Lee Hart, Clarence M. Steppe, David Goerlitz, Harry Sweet, George H. MacKenzie, Carter S. Troyer.

L. V. Collins, Doris L. Rex, James T. Willis, Noyes C. Starr, Al Weiss, Jr., George E. Van Buskirk, H. S. Twedt, Bob Rosen.

School Authorities Aid Reissue Playdate

To promote "The Prisoner of Zenda" reissue at Keith's, Philadelphia, manager Arthur Kearns held a screening for executives of the Board of Education and received permission to place signs in all city high schools plugging the picture. A war veteran dressed in a hussar's costume visited newspaper offices garnering good press publicity. The same "hussar" handed out cards on downtown streets with copy reading: "I'll be looking for you at Keith's theatre, starting Friday, 'The Prisoner of Zenda.'" Drivers in period costume drove pony carts through the downtown section plugging the playdate.

Advance Screenings Sell "Enchanted Forest"

Screenings of "The Enchanted Forest" for nuns, rabbis, school principals, YMCA, YMHA, PTA and Women's Club leaders, resulted in extensive publicity for the engagement of the picture at the Poli-Majestic, Bridgeport. Manager Harry A. Rose additionally promoted three store window tieups, distributed 200 stock window cards and spotted 35 colored stills mounted on silk screen cards in important locations.



Classified Ads Promote Ramsdell Playdate

That classified ads still help to promote playdates was demonstrated by manager George T. Ramsdell for his engagement of "Getting Gertie's Garter" at the Strand theatre, Delaware, Ohio.

Classified ads inserted three days in advance had copy reading: "Lost: A pair of garters, call 2618, ask for Gertie." The ads resulted in hundreds of calls, Ramsdell reports.

Another exploitation stunt that attracted attention was a 40x72 lobby display featuring Marie McDonald and an old fashioned garter. Copy read: "Step up boys and snap Gertie's garter, it's great fun."

Laugh Week Inaugurates Opening of "Little Giant"

A local "Laugh Week" instigated by manager Dave Levin and publicist Bill Morton helped to publicize "Little Giant" at the RKO Albee theatre, Providence, R. I.

The entire campaign emphasizing laughter and fun was carried out in all media of advertising. Live monkies, distortion mirrors and other laugh provoking ideas were used in the theatre lobby.

Airplane Ride Among Gifts In "Cinderella" Contest

A ride in an Aronca plane from the Buffalo Airport was among the score of gifts presented to the winner in the "Cinderella Jones" glass slipper contest staged as part of the campaign for the picture at Shea's Buffalo theatre, Buffalo, N. Y., by Charles B. Taylor, publicity director. Sattler's department store plugged the stunt on its daily radio program from the main ballroom of the Hotel Lafayette. More than a dozen local stores, hotels and night clubs presented gifts to the winner.

Store Distributes Tickets For "Cinderella" Date

As part of their campaign in Toronto on "Cinderella Jones," Russell McKibbon, manager of the Victoria theatre, and Mark Hirsch, manager of the Eglinton, arranged for John Northway and Sons' department store to buy 500 theatre tickets for distribution to members of the teen-age Calling-All-Girls Magazine Club. Other tieups included a series of "Cinderella" broadcasts over CHUM, a glass slipper contest with merchant sponsored clothes for the winner and a radio interview with "Cinderella Jones" before a large studio audience.

Masked Rider Ballyhoos "Zorro's Black Whip"

A masked horsewoman rode through the streets of Oak Ridge, Tenn., to exploit manager A. G. Painter's engagement of the serial "Zorro's Black Whip" at the Center theatre. A cut and story on the stunt ran in the *Journal*. Painter also distributed "membership cards" to children, entitling them to a free ticket for the 12th episode if they attend the first 11 chapters.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

Mexican Studios See Competition From Argentina

by LUIS BECERRA CELIS
in Mexico City

Mexican producers fear keener competition from the Argentine before long because of an increase of production in Argentina, where producers finally have solved their raw stock problem. Reports are that the Argentinian producers see Mexico as one of their major foreign markets and Mexican producers admit that the Mexican public prefers many Argentine films to Mexican productions and that exhibitors in this country are eager to book Argentine product.

Another fear of the Mexican producers is that their films may compare unfavorably with Argentine product.

All this has prompted the Association of Cinematographic Producers of Mexico to urge its members to do their utmost toward raising the quality of their pictures, even at the expense of quantity.

▽

The industry has been spared the embarrassment of a general electric strike threatened by the National Electricians Union to force the settlement of the deadlocked strike of its section at Parras. The Parras strike was settled on the eve of the general strike when the workers were granted a 60 per cent wage increase. The strikers had demanded a 150 per cent increase.

▽

Completion at an early date of the studios and laboratories which Productores Asociados Mexicanos is building at Churubusco is assured by the quick marketing of an issue of $1,750,000 of mortgage bonds to complete the $2,975,000 needed to complete the work. The issue was one of the fastest selling securities ever offered here.

▽

A permanent business is to be made here of dubbing Spanish pictures in English and other foreign languages by the Cia. Fonomex, S. A. The company has been granted a Federal concession which exempts it from Federal taxes for five years.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 69—Truman sees fleet maneuvers. . . . Airliner crashes. . . . Airborne lifeboat. . . . Balloonists in Paris. . . . "General" Coxey of Coxey's Army. . . . Australian cowboys. . . . Hat fashions. . . . Lew Lehr in story of three bears.

MOVIETONE NEWS—Vol. 28, No. 70—Big Four in Paris. . . . Train wreck. . . . President's vacation cruise. . . . Giant flying wing bomber. . . . Navy operation "mothballs." . . . 68 priests ordained in Notre Dame, Paris. . . . LaGuardia appeals to wheat farmers. . . . French auto race. . . . Penn relays.

NEWS OF THE DAY—Vol. 17, No. 267—Navy air show for President. . . . Russia and Iran reach agreement. Bernard Baruch makes history on park bench. . . . Balloon era revived. . . . What's Bruin? . . . Nylons for men only.

NEWS OF THE DAY—Nol. 17, No. 268—Big Four in Paris. . . . Farmers to aid starving world. . . . Justice for a war criminal. . . . 45 killed in rail disaster. . . . Army's new flying wing. . . . Truman on vacation. . . . 68 priests ordained. . . . Penn relays.

PARAMOUNT NEWS—No. 70—Truman reviews fleet. . . . Dancing low-down from London. . . . Baruch tackles atom job. . . . Something for the boys. . . . Life with baby. . . . Big four in Paris.

PARAMOUNT NEWS—No. 71—Big Four in session. . . . 44 dead in train wreck. . . . General Ike leaves for Pacific. . . . New flying wing. . . . Super rocket engine. . . . LaGuardia pleads for more wheat. . . . Auto races in France.

RKO PATHE NEWS—Vol. 17, No. 72—Byrnes off to Paris talks. . . . German occupation. . . . Airborne lifeboats. . . . Royalty meets amid old splendor. . . . Khaki university for vets only. . . . Truman reviews fleet.

RKO PATHE NEWS—Vol. 17, No. 73—Truman on vacation. . . . LaGuardia asks food aid. . . . 48 dead, 100 injured in train wreck. . . . Mrs. McArthur at Jap party. . . . Army's flying wing. . . . Big Four in Paris. . . . French auto races.

UNIVERSAL NEWSREEL—Vol. 19, No. 497—President reviews fleet. . . . Shelter in a jiffy. . . . French sports revival. . . . Out of the cubbyhole. . . . Salmon are striking. . . . It's "once over lightly."

UNIVERSAL NEWSREEL—Vol. 19, No. 498—Big Four in Paris. . . . Wheat for the starving. . . . President Truman on vacation. . . . Japanese tea party. . . . Flying wing. . . . Penn relays.

Army Withdraws Pictures From Museum Program

The U. S. War Department has withdrawn eight films originally scheduled to be shown at the Museum of Modern Art, New York, during its current picture program, The Documentary Film. Those withdrawn were five issues of the Army-Navy Screen Magazine, two incentive shorts, and John Huston's psychiatric picture, "Let There Be Light." Iris Barry, curator of the museum's Film Library, Reported that the reason given for the withdrawal is that "copyright restrictions confine their showing to military personnel only."

OPPORTUNITY KNOCKS AT YOUR DOOR

Are you an exploitation minded, experienced theatre manager recently discharged from military service?

Would you like a real opportunity, with good pay and car expense allowance, in the public relations field?

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1270 Sixth Avenue, New York 20, New York

Bomb Explosion In Cairo House Blasts Grosses

by JACQUES PASCAL
in Cairo

When a hand grenade exploded at the Miami theatre, Cairo, last month, causing two deaths and 40 injuries, it was as if a bomb exploded in every theatre in the land.

Box office returns dropped overnight, in some cases as much as 80 per cent. This was particularly the case in Alexandria where, since the local anti-British disturbances, there is the greatest box office decline in decades.

British films have suffered most as, rightly or wrongly, the belief prevails that the Miami theatre outrage was carried out in protest against the showing of British pictures here.

American pictures, too, are feeling the impact of the gloomy atmosphere, especially since French productions are again readily available.

There are now an estimated 40 French films on the market. Apart from the Odeon, which shows nothing but French productions, two open air theatres also will show only French imports after May 15.

▽

Metro-Goldwyn-Mayer will open its 16mm program here this month under the direction of Mac Attas. Warner Brothers is also considering a 16mm program for Egypt.

▽

Three new theatres are to be constructed in Haifa, Palestine's main seaport on the Mediterranean. A 2,000-seat theatre is also planned for Tel-Aviv, which would be the largest house in the Holy Land.

▽

French films in Lebanon are making up for the years lost in wartime. French productions are now in increasing demand, since they are appreciated more than American films because of language reasons.

▽

The Middle East Motion Picture Almanac, edited by this writer and written in English, will be published in Cairo in October. The territory covered by the publication includes Turkey, Iran, Iraq, Transjordania, Syria, Lebanon, Palestine, Egypt, Sudan, Eritrea and Ethiopia.

Propose Arbitrating Carpenter Dispute

Believing that the jurisdictional dispute between carpenters associated with the Conference of Studio Unions and erectors associated with the IATSE has held up production, Herbert K. Sorrell, CSU president, has proposed that the producers give all the work to either one or the other group with the proviso that both groups submit their claims to arbitration and abide by the decision.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

DRAGONWYCK (20th-Fox)

Intermediate Report:

Total Gross Tabulated	$518,400
Comparative Average Gross	383,800
Over-all Performance	135.0%

BALTIMORE—New 150.0%
CHICAGO—Apollo 201.4%
CINCINNATI—RKO Palace 136.9%
KANSAS CITY—Esquire 84.2%
KANSAS City—Uptown 117.1%
LOS ANGELES—Chinese 150.6%
LOS ANGELES—State 135.7%
LOS ANGELES—Uptown 133.8%
NEW YORK—Roxy, 1st week 129.1%
(SA) Jackie Miles and Connee Boswell
NEW YORK—Roxy, 2nd week 133.7%
(SA) Jackie Miles and Connee Boswell
PHILADELPHIA—Fox 152.1%
PITTSBURGH—Fulton 155.9%
SALT LAKE CITY—Centre 110.2%
SAN FRANCISCO—Paramount 118.0%
(DB) Fear (Mono.)
SEATTLE—Fifth Avenue 119.7%
ST. LOUIS—Ambassador 150.0%

ROAD TO UTOPIA (Para.)

Final Report:

Total Gross Tabulated	$2,235,100
Comparative Average Gross	1,713,700
Over-all Performance	130.4%

ATLATA—Fox, 1st week 99.3%
ATLANTA—Fox, 2nd week 85.4%
ATLANTA—Roxy, MO 1st week 82.4%
BALTIMORE—Stanley, 1st week 147.0%
BALTIMORE—Stanley, 2nd week 111.7%
BALTIMORE—Stanley, 3rd week 73.5%
BOSTON—Metropolitan, 1st week 154.8%
(DB) They Made Me a Killer (Para.)
BOSTON—Metropolitan, 2nd week 110.0%
(DB) They Made Me a Killer (Para.)
BOSTON—Metropolitan, 3rd week 94.7%
(DB) They Made Me a Killer (Para.)
BOSTON—Fenway, MO 1st week 128.7%
(DB) They Made Me a Killer (Para.)
BOSTON—Paramount, MO 1st week 121.7%
(DB) They Made Me a Killer (Para.)
BUFFALO—Great Lakes, 1st week 153.0%
BUFFALO—Great Lakes, 2nd week 133.8%
BUFFALO—Great Lakes, 3rd week 93.4%
CHICAGO—Chicago, 1st week 125.6%
(SA) Vaudeville
CHICAGO—Chicago, 2nd week 122.2%
(SA) Vaudeville
CHICAGO—Chicago, 3rd week 97.4%
(SA) Vaudeville
CHICAGO—Garrick, MO 1st week 136.6%
(SA) Vaudeville
CHICAGO—Garrick, MO 2nd week 79.1%
(SA) Vaudeville
CHICAGO—Garrick, MO 3rd week 54.6%
(SA) Vaudeville
CINCINNATI—RKO Palace, 1st week . . . 178.0%
CINCINNATI—RKO Palace, 2nd week . . . 116.4%
CINCINNATI—RKO Lyric, MO 1st week . . 145.4%
CINCINNATI—RKO Lyric, MO 2nd week . . 136.3%
CINCINNATI—Keith's MO 3rd week 93.2%
CLEVELAND—Loew's State, 1st week . . . 183.6%
CLEVELAND—Loew's State, 2nd week . . . 94.4%
DENVER—Denham, 1st week 174.7%
DENVER—Denham, 2nd week 169.9%
DENVER—Denham, 3rd week 145.6%
DENVER—Denham, 4th week 123.3%
DENVER—Denham, 5th week 97.1%
(DB) Hot Cargo (Para.)
INDIANAPOLIS—Indiana, 1st week 172.9%
INDIANAPOLIS—Indiana, 2nd week 93.9%
INDIANAPOLIS—Lyric, MO 1st week . . . 112.0%
KANSAS CITY—Newman 141.9%
LOS ANGELES—Paramount Downtown, 1st week 220.1%
LOS ANGELES—Paramount Downtown, 2nd week 174.3%
LOS ANGELES—Paramount Downtown, 3rd week 133.4%
LOS ANGELES—Paramount Downtown, 4th week 102.7%
LOS ANGELES—Paramount Downtown, 5th week 87.2%
LOS ANGELES—Paramount Hollywood, 1st week 198.4%
LOS ANGELES—Paramount Hollywood, 2nd week 175.5%
LOS ANGELES—Paramount Hollywood, 3rd week 137.4%
LOS ANGELES—Paramount Hollywood, 4th week 121.8%
LOS ANGELES—Paramount Hollywood, 5th week 99.2%
MILWAUKEE—Palace, 1st week 130.1%
MILWAUKEE—Palace, 2nd week 150.4%
MINNEAPOLIS—Radio City, 1st week . . . 204.0%
MINNEAPOLIS—Radio City, 2nd week . . . 95.2%
NEW YORK—Paramount, 1st week 182.9%
(SA) Benny Goodman's Orchestra, others
NEW YORK—Paramount, 2nd week 162.6%
(SA) Benny Goodman's Orchestra, others
NEW YORK—Paramount, 3rd week 149.0%
(SA) Benny Goodman's Orchestra, others
NEW YORK—Paramount, 4th week 126.0%
(SA) Benny Goodman's Orchestra, others
NEW YORK—Paramount, 5th week 110.8%
(SA) Benny Goodman's Orchestra, others
NEW YORK—Paramount, 6th week 97.5%
(SA) Benny Goodman's Orchestra, others
NEW YORK—Paramount, 7th week 81.3%
(SA) Benny Goodman's Orchestra, others
OMAHA—Paramount, 1st week 132.5%
OMAHA—Paramount, 2nd week 99.1%
OMAHA—Omaha, MO 1st week 113.4%
(DB) Club Havana (PRC)
PHILADELPHIA—Mastbaum, 1st week . . . 196.0%
PHILADELPHIA—Mastbaum, 2nd week . . . 114.5%
PHILADELPHIA—Mastbaum, 3rd week . . . 96.3%
PITTSBURGH—Stanley, 1st week 224.7%
PITTSBURGH—Stanley, 2nd week 112.3%
PITTSBURGH—Warner, MO 1st week . . . 119.3%
PROVIDENCE—Strand, 1st week 151.2%
PROVIDENCE—Strand, 2nd week 117.6%
PROVIDENCE—Strand, 3rd week 84.0%
PROVIDENCE—Strand, 4th week 84.0%
SALT LAKE CITY—Centre 102.9%
SALT LAKE CITY—Capitol, MO 1st week . . 233.7%
SAN FRANCISCO—Fox 165.1%
SEATTLE—Paramount, 1st week 210.9%
SEATTLE—Paramount, 2nd week 164.1%
SEATTLE—Paramount, 3rd week 97.6%
ST. LOUIS—Fox, 1st week 174.1%
(DB) Toyko Rose (Para.)
ST. LOUIS—Fox, 2nd week 101.1%
(DB) Toyko Rose (Para.)
TORONTO—Shea's, 1st week 168.5%
TORONTO—Shea's, 2nd week 148.5%
TORONTO—Shea's, 3rd week 148.5%
TORONTO—Shea's, 4th week 109.5%

BAD BASCOMB (MGM)

First Report:

Total Gross Tabulated	$158,400
Comparative Average Gross	141,000
Over-all Performance	112.3%

BALTIMORE—Century 101.7%
CINCINNATI—RKO Albee 112.4%
CINCINNATI—RKO Shubert, MO 1st week . 132.0%
CLEVELAND—Loew's State 122.4%
INDIANAPOLIS—Loew's 106.2%
(DB) Notorious Lone Wolf (Col.)
PROVIDENCE—State 97.7%
(DB) Mysterious Intruder (Col.)
SALT LAKE CITY—Utah 157.9%
ST. LOUIS—Loew's State 133.7%
(DB) Meet Me On Broadway (Col.)
WASHINGTON—Capitol 92.9%
(SA) Vaudeville

Steagall Manages Oriental

Arthur Steagall, former district manager of the Essaness Circuit's Oak Park theatres, has been named manager of the company's newly-acquired Oriental theatre in the Loop district, Chicago. Ed Masters has been promoted to Mr. Steagall's former post, and Will J. Harris, former stage production head for Balaban and Katz, was named production manager of the Oriental.

Release Warsaw Film

Brandon Films, New York, will release this month "Warsaw Rebuilds," a 35mm, 11-minute subject showing the destruction of Warsaw and explaining the city's plans for rebuilding.

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Face Competition Anew in Portugal

by JOÃO DE MORAES PALMEIRO
in Lisbon

Hollywood product is beginning to face its first post-war competition in Portugal from English and French productions. Sonoro Films, Lisbon representatives of Eagle Lion, promoted a two-week campaign recently for three British pictures, including "Fanny by Gaslight," "Mr. Emmanuel" and "Madonna of the Seven Veils." Filmes Albuquerque publicized at the same time "This Happy Breed." Now it is announced that French films again are on the market.

▽

Final details have been set for filming the Portuguese-Spanish picture, "The Holy Queen." Madeleine Carroll heads the cast of both Spanish and Portuguese actors. Three versions of the film will be made, Spanish, Portuguese and English, and it is rumored here that Paramount will handle the distribution of the English version in the United States. All interiors will be shot in Madrid and all exteriors in Portugal. Rafael Gil and Cesario Gonzalez will direct the Spanish version, and Anibal Contreiras the Portuguese version.

▽

Promotion is already under way for the showing of RKO's "The Bells of St. Mary's." Gallego y Pratt, manager of RKO Lisbon, intends to hold a preview of the picture for the President of the Portuguese Republic and the Cardinal of Lisbon.

RKO's "The Spanish Main" currently is showing in Lisbon and Oporto, as is Paramount's "The Sign of the Cross."

Ohio WCTU Calls for Closer Censorship

The Ohio Women's Christian Temperance Union in its final convention session at Columbus adopted a program recommending closer censorship of films to eliminate the "promotion of drinking and the depiction of a low standard of morals." The resolution, presented by Mary B. Ervin, president, also suggested that the WCTU call upon Congress and the Federal Communications Commission to ban advertising of alcoholic beverages over the radio.

Denver Theatre Broadcast

John Wolfberg, manager of the Broadway theatre in Denver, will augments his late Thursday night show with the addition of a 30-minute broadcast of a barn dance program from the stage over station KMYR, Denver. Until another sponsor is found the theatre will bear the expense.

Banks Managing Theatre

Marvin Banks, son of Sol Banks, is managing the Pastime theatre in Marionville, Mo., purchased recently by his father from O. F. Bollinger. Mr. Banks recently was released from the armed forces.

MOTION PICTURE
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Spring & Summer 1946

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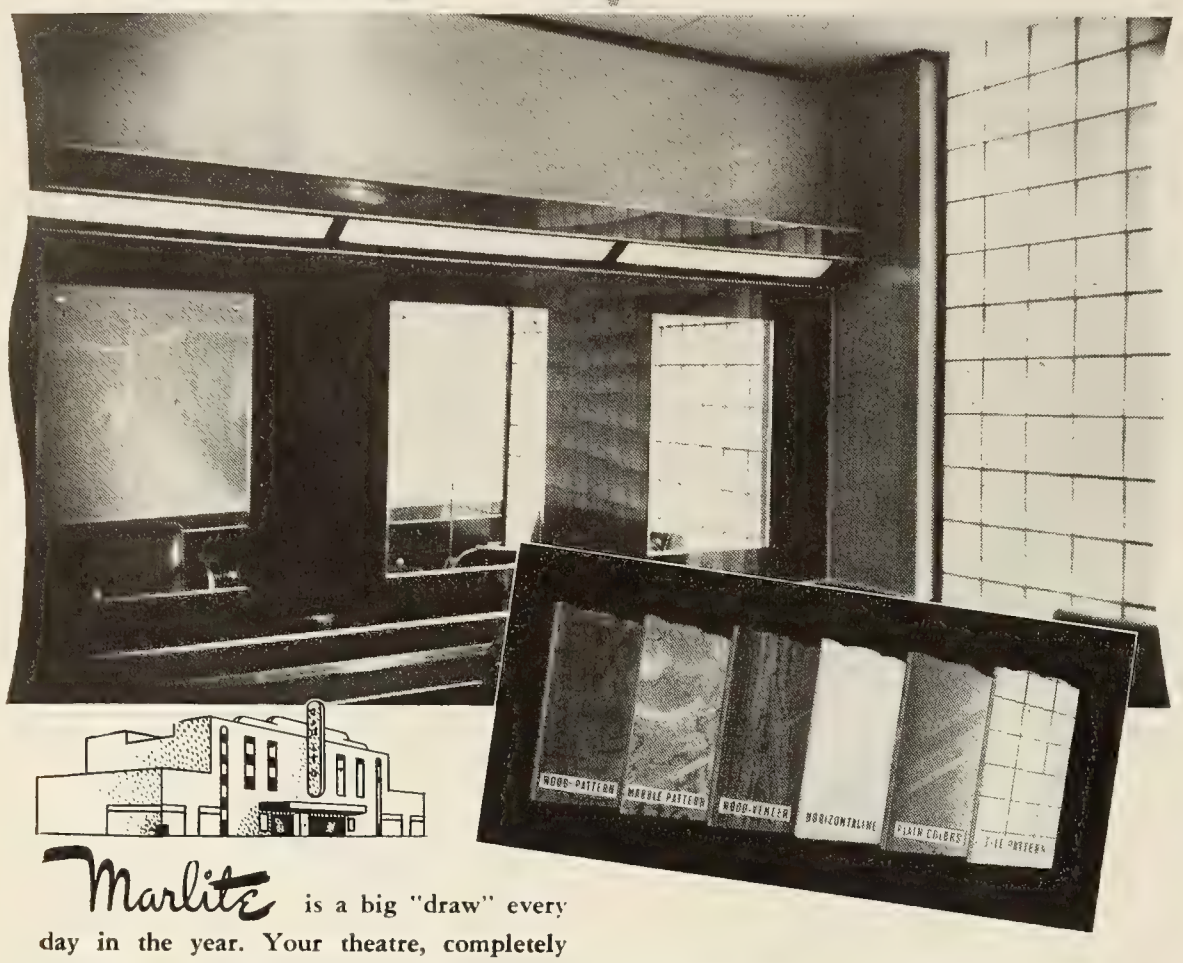
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About Products for the Theatre

and people who make and sell them

Six-Tube Rectifier

A six-tube bulb type rectifier has been brought out in both single and twin models by the Forest Manufacturing Corporation, Newark, N. J. Specifications given by the manufacturer are as follows:

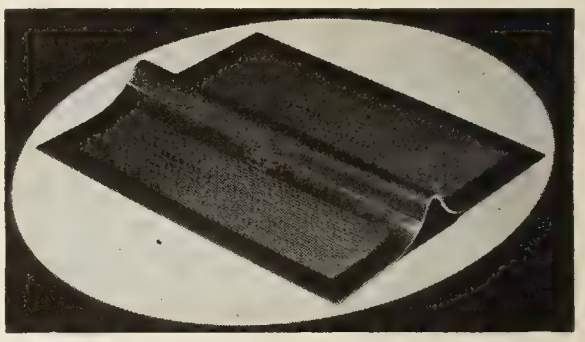
Six 15-ampere bulbs for full-wave current rectification; built-in remote control relays with provisions for spotlight operation; d. c. output flexible from 40 to 75 amperes with protective provisions against effect of line voltage fluctuation.

General design is compact and sturdy and provides for convenient installation and servicing.

The company also announces that it can make immediate delivery on 30-60-ampere tube rectifiers, and the four models of magnesium type rectifiers in the line.

New Type Stair Treads

A new type stair tread has been placed on the market by the American Mat Corporation, Toledo, Ohio. Marketed under the trade name of "Double-Duty Stair Tread," it is a covering for both step and riser to protect the stairs from scuffing



and kicking as well as to give the steps a safe surface.

These treads are available in two sizes —one 18 inches wide and ⅛-inch thick to cover a tread 8x18 inches plus a 7x18-inch riser; and the other with the same characteristics except for a width of 24 inches.

Fungicide for Ringworm

Exhibitors in Chicago, and elsewhere where ringworm threatened to spread, particularly in Michigan and Illinois, are using Fort-a-Cide regularly as a precaution, following tests made by the Chicago Department of Health, which showed this germicide highly effective as a means of destroying the ringworm promptly.

Charles P. Hughes, president of the Fort-a-Cide Corporation, Chicago, pointed out in talks before exhibitor meetings, that theatre chairs are among the potential

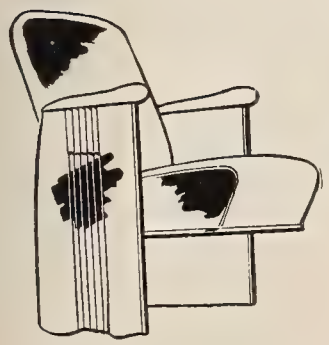


UN Council Chamber at Hunter College, New York City, where 554 Kroehler Push-Back Seats were installed in 15 days.

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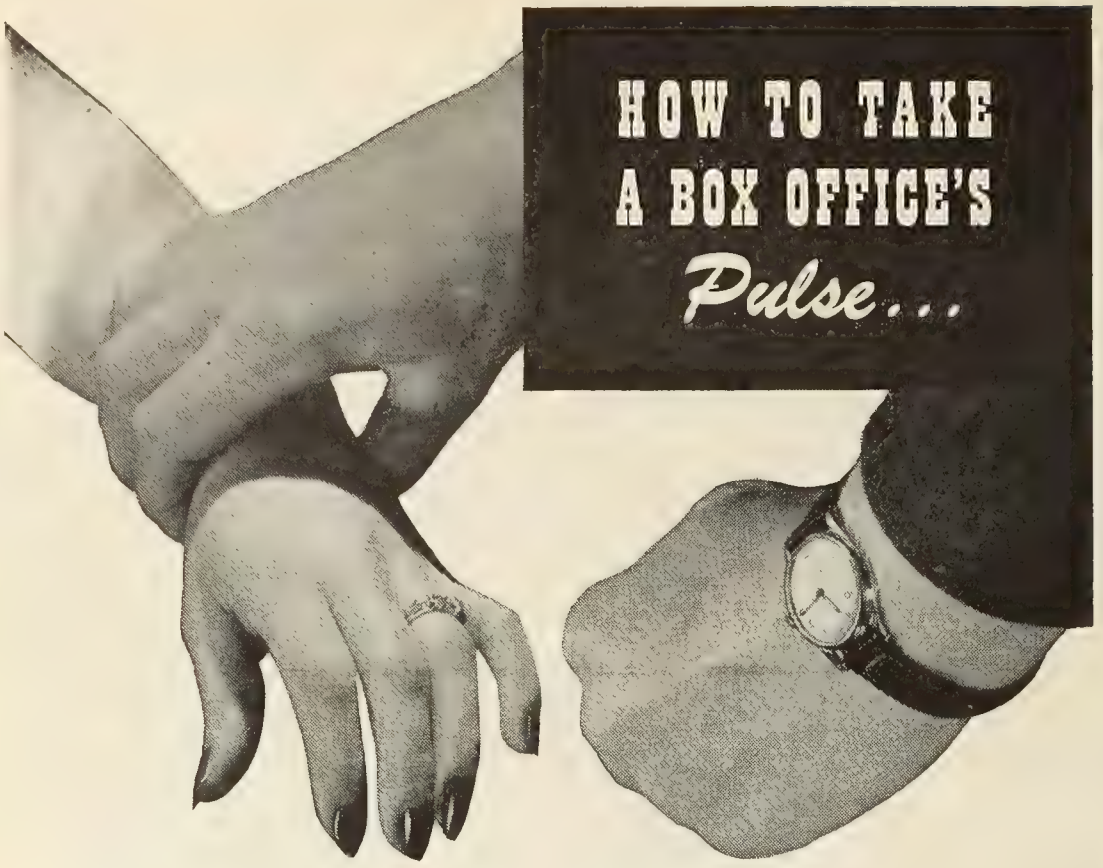
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The pulse of a box office is counted in dollars per season—total dollars taken in minus dollars paid out. So the net result, the box office's pulse, is best determined with the help of the ledger. All experts agree that a high pulse rate is greatly to be desired. The higher the better! It's a sure sign of health.

It's no coincidence that so many healthy theatres with high pulse rates are usAIRco cooled. Over 8000 houses from coast to coast have looked to the usAIRco engineering staff for better air conditioning. And, after all, what could be more important to summer box office receipts than your air conditioning system?

usAIRco Kooler-aire Theatre Systems, with their advanced features, sound design, and economical operation, provide the most for your cooling dollar. Get in touch with your usAIRco dealer today. Have him show you how usAIRco Theatre Cooling Systems can meet fully the requirements of your house.

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Fluorescent Lacquers and Luminous Materials of all kinds by Shannon Luminous Materials Company, Inc., associated with Keese Engineering Company, manufactures complete variety Black Light Equipment for every purpose
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sources of the contagion, which is believed to be aggravated by the return of soldiers from the South Pacific, where the fungus is said to be widely distributed. Mr. Hughes said that tests indicated that the fungus was killed by application of Fort-a-Cide in one minute

Automatic Film Splicer

A new film splicer manufactured by the Jeff Manufacturing Company, New Orleans, La., has been added to National Theatre Supply's line of projection accessories. The splicer is designed to permit joining of the film ends without overlapping, with cement applied only to the non-emulsion side, eliminating the necessity to scrape off emulsion. It is also equipped



with a pilot light which, in addition to providing illumination for the repair in the darkened projection room, is a source of heat to accelerate drying of the cement. The Jeff splicer has a cast base finished in crackle gray, and all film contact parts are finished in polished stainless steel. The design also provides a built-in cement receptacle.

New Parts Book Issued

National Theatre Supply has issued a catalog on Super Simplex projector parts printed and arranged in the same manner as one previously issued on Simplex E-7 parts, as described in the April 6th issue of BETTER THEATRES.

Plant Facilities to Be Increased

Neumade Products, Inc., New York, has purchased the buildings occupied by the company for the manufacture of its line of projection accessories in Buffalo, N. Y., plus adjacent property for the construction of a large addition. The present factory will also be remodeled. Added facilities have been needed, according to Oscar F. Neu, president, to meet the post-war demand for most all items in the company's line, which includes rewinders, film storage cabinets, projection room tables, projectionists' desks, reels, spotlights, etc., besides similar equipment designed for 16-mm. requirements.



FOR YOUR SCREEN: 50-100% brighter light

FOR YOUR COLOR PICTURES: a specially adapted snow-white light

FOR YOUR AUDIENCE: beautiful, easier-to-see pictures

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● The quality of Simplified High Intensity Projection is so clearly superior, with so little difference in cost, that, soon, no theatre — large or small — will even consider operating without it.

This is apparent when you weigh the definite effects, for example, of One-Kilowatt High Intensity Projection on your screen . . . on your audience . . . and on your box-office receipts.

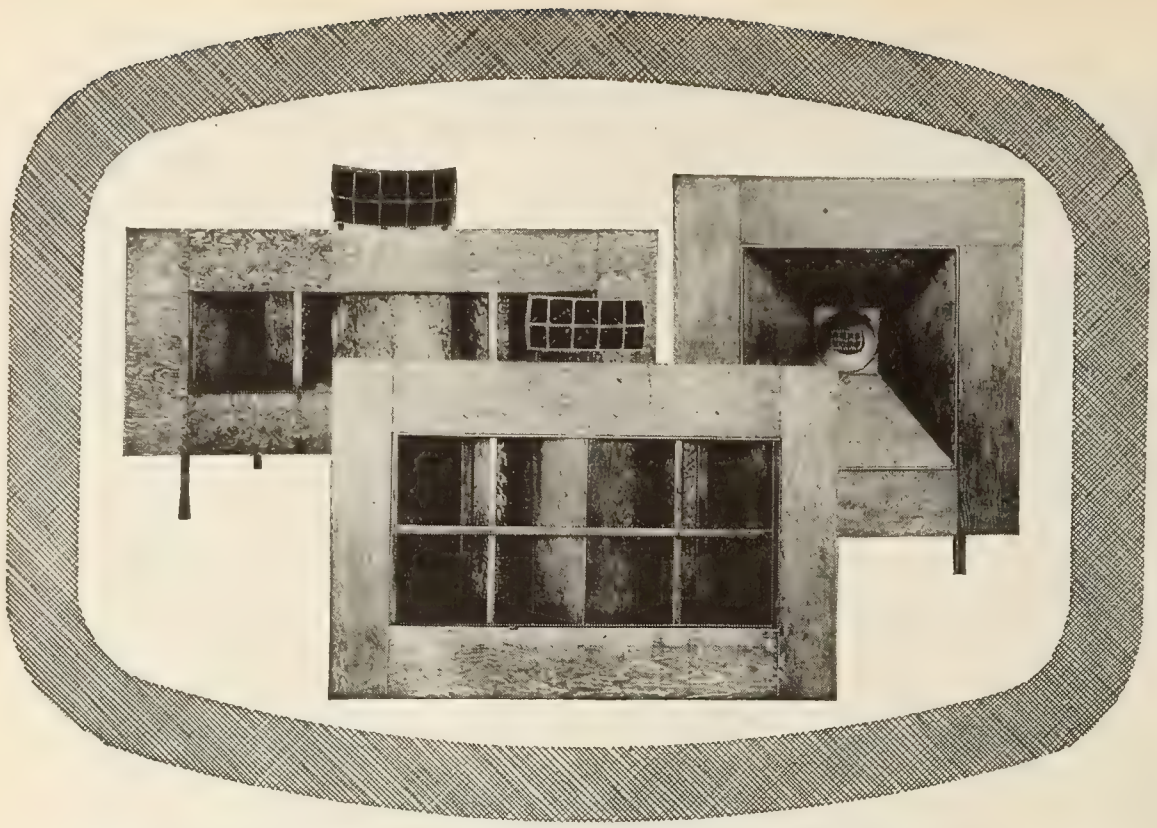
For further information, get in touch with National Carbon Company, Inc. Consult your supply house about the availability of High Intensity Lamps.

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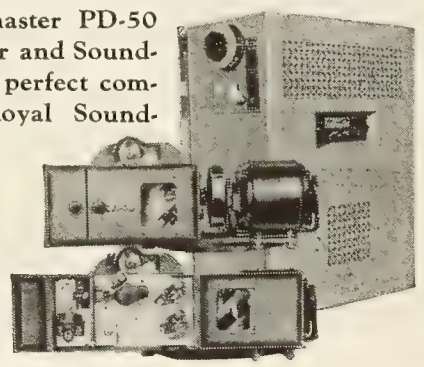


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Buy War Bonds

STRONG'S *Zipper* CHANGEOVERS

AN ESSANNAY ELECTRIC MANUFACTURING PRODUCT

Again Manufacturing Rectifier

The Kneisley Electric Company, Toledo, Ohio, has resumed manufacture of its Kni-Tron rectifier, which has been given a number of features not possessed by the prewar model. The present cabinet is of streamline design in 18-gauge metal having baked enamel finish with chrome trim and red inlay lettering. The cabinet has also been redesigned to increase provisions for steady flow of air to keep operating temperatures down. The Kni-Tron is available for low-intensity lamps as well as the standard suprex and one-kilowatt arcs.



Blower Production Curtailed

Only a limited number of blowers and air washer units in the line of such equipment offered by the S.O.S. Cinema Corporation, New York, will be available this year, the company announces, adding that orders will be filled in the sequence they are received.

The line embraces blowers in sizes for small, medium and large theatres, capable of supplying air at a rate to effect a complete change every three minutes. They may be converted at any time for a washed air system simply by the addition of a washer unit.

This is the equipment which has been marketed by S.O.S. for several years under the trade name "Coola-Weather."

Adler Moves to Own Building

The Adler Silhouette Letter Company, Chicago, has moved from 2909 Indiana Avenue to its own building, recently purchased, at 3021 West 36th Street. The new quarters provide the increased manufacturing space which the post-war demand for attraction advertising equipment has required, the company states.

Lighting Book Still Available

Copies of the booklet to aid theatre operators, engineers and architects in the planning of theatre lighting schemes, recently published by the Westinghouse Lamp Division, Bloomfield, N. J., can still be procured, the company reports. The booklet, containing 32 pages and printed in two colors, illustrates each section of the theatre that presents a problem of its own in illumination, and explains methods adapted to the problem with the many types of light sources now available.

Additionally, in detail drawings are offered suggestions for a variety of display treatments and decorative effects. Work



Clarity and Brilliance

FEATURE ILEX PROJECTION LENSES

Projectionists all over the country enthuse about the screen performance of Ilex *f*:2.5 Projection Lenses available in various focal lengths from 2½″ to 9″. Screen brilliance, sharpness of image, maximum contrast, absence of distortion and chromatic aberration, characterize their dependable quality.

A fixed focus stop collar is supplied with each Ilex Adjustable Lens by which lenses may be instantly snapped into focus where quick changes are necessary.

Pictured above is the popular Ilex f:2.5 Projection Lens. Made in a variety of focal lengths from 2½″ to 9″.

Ilex Projection Lenses are also available for 16mm projectors—1″, 1½″, 2″, *f*:2; 2½″, 3″, 3½″, 4″, *f*:2.5; 2″, 4″, *f*:1.6. All lenses coated if desired.

For optical quality, "Look to Ilex." Inquiries invited for precision optical equipment.

ILEX OPTICAL COMPANY, ROCHESTER 5, N. Y.

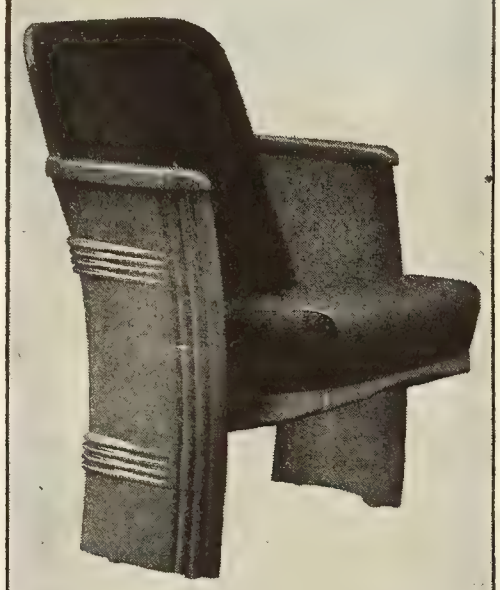
SHUTTERS AND LENSES — ILEX — OPTICAL INSTRUMENTS

THEY DON'T MIND DESERTING THEIR EASY CHAIRS AND SLIPPERS
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You sink into their deep-cushioned comfort as you do into your favorite lounge chair . . . relaxing in perfect posture.

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Attention: J. E. ROBIN

Let George Miller measure your projection efficiency. See page 61.

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

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"The Buildings We Build Build Our Business"

light installations to meet different physical conditions in the theatre are also described and illustrated, while still other sections deal with outdoor lighting, drive-in illumination, and stage lighting.

Brochure on Push-Back Chairs

A handsome ring-bound brochure has been published by the Kroehler Manufacturing Company, Chicago, on its auditorium chairs with push-back seats. A representative model is reproduced in full color, and descriptions deal with structural characteristics of the line. Action of the retractable seat is illustrated in a sequence of drawings.

New Plastic Toilet Seat

A new model of toilet seat, made entirely of plastic and said to be unbreakable, has been marketed by the Sperzel Company, Minneapolis. Additionally, the manufacturer states that it is fireproof as well as waterproof. This model is equipped with a self-sustaining hinge which prevents it from being slammed up or down. The hinges are enclosed in plastic housings to keep them free of water and dust.

At your Service



All of the departmental editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail.

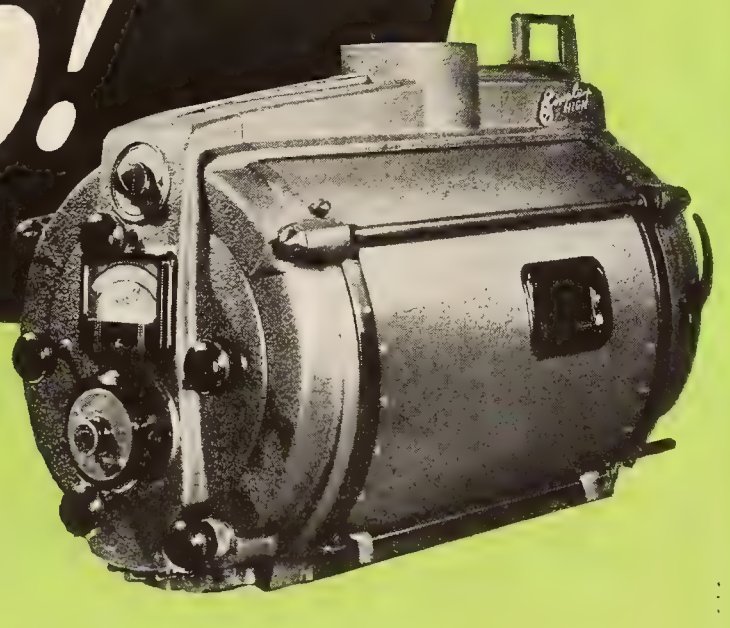
In addition to such advice, George Miller, editor of "The Needle's Eye" offers a special service concerning projection installations, as explained in his department.

No charge is ever made for service thus given to readers. Leo T. Parker, however, may properly deal only with general points of law and cases cited by him in his department. (For advice beyond those limitations he is available at a nominal fee.)

It is to be noted, too, that construction plans for a specific theatre project are properly obtainable only from a licensed architect.

A letter may be addressed to the departmental editor for whom it is intended, in care of Better Theatres, Rockefeller Center, New York 20, N. Y.—or simply to the publication, in which case it will be turned over to the proper department.

This is the lamp!



● This is the lamp that put doubly brilliant high intensity projection lighting within reach of all theatres.

● This is the lamp that delivers the snow-white light necessary to the satisfactory projection of Technicolor pictures.

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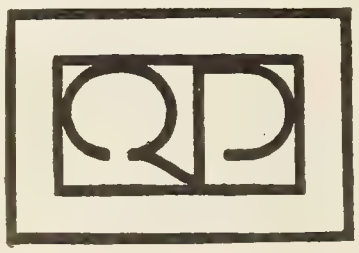
in collaboration with
ARCHITECTURAL RECORD

a special editorial consideration of
the problems encountered today in

PLANNING THE SMALL THEATRE

in the June 1st issue of

Better Theatres



Better Theatres

GEORGE SCHUTZ, Editor

When, Not What, Is The Buyer's Problem Now

WITH THEIR FILES still crammed with orders accumulated through the later war months, and with many others received since, manufacturers of theatre equipment, and their dealers, are between the devil of post-war industrial confusion and the deep blue sea of customer impatience.

In this Buyers Number, eight months after Japan's surrender, The Buyers Index, which was suspended during the war, is resumed with reservations that hardly need to be stated. It indicates *what* manufacturers are currently offering. *When* the buyer can get what he wants is something for the manufacturer or his dealer to tell him, and likely as not neither of them can. The answer varies from product to product, and from day to day.

The reasons of course are essentially the familiar ones operating throughout civilian production—strikes big and little (some 900 notices of strikes were on file with the NLRB a month or so ago), price ceilings too low to encourage manufacture, failure to recover the skilled labor taken by the armed forces, lack of capacity to meet the extraordinary demand. How long will the condition continue? Optimists say we can expect great improvement by the end of the year. The trouble with prophecy in this matter is that just when things are getting better, they get worse. With settlement of the steel and automobile strikes, Mr. Lewis called out his miners, without whom there'll be little steel and less machinery of any kind. And the wage-price battle appears as far from decision as ever.

Actually, as for the moment, conditions in the theatre equipment market are somewhat more favorable than the general economic picture would suggest. During the past several months the flow of goods has been reported as "pretty fair" in a majority of the major items, exclusive of seating and carpeting. Calmer labor relations generally, so that equipment manufacturers would not have their own flow of materials and fabricated parts interrupted, apparently would be the biggest single factor in stepping up delivery rates in our particular market.

SEATING AND CARPETING

Seating manufacturers are making, it has been estimated, about half as many chairs as their orders call for. With some a shortage of materials is the dominant burden, with others the chief difficulty is a lack of skilled workers. The question of new models is hardly an urgent one, for all of the leading manufacturers radically advanced their designs shortly before the war, and these, essentially, are what are now in production—being produced, it may well be pointed out, in the face of a severe price problem.

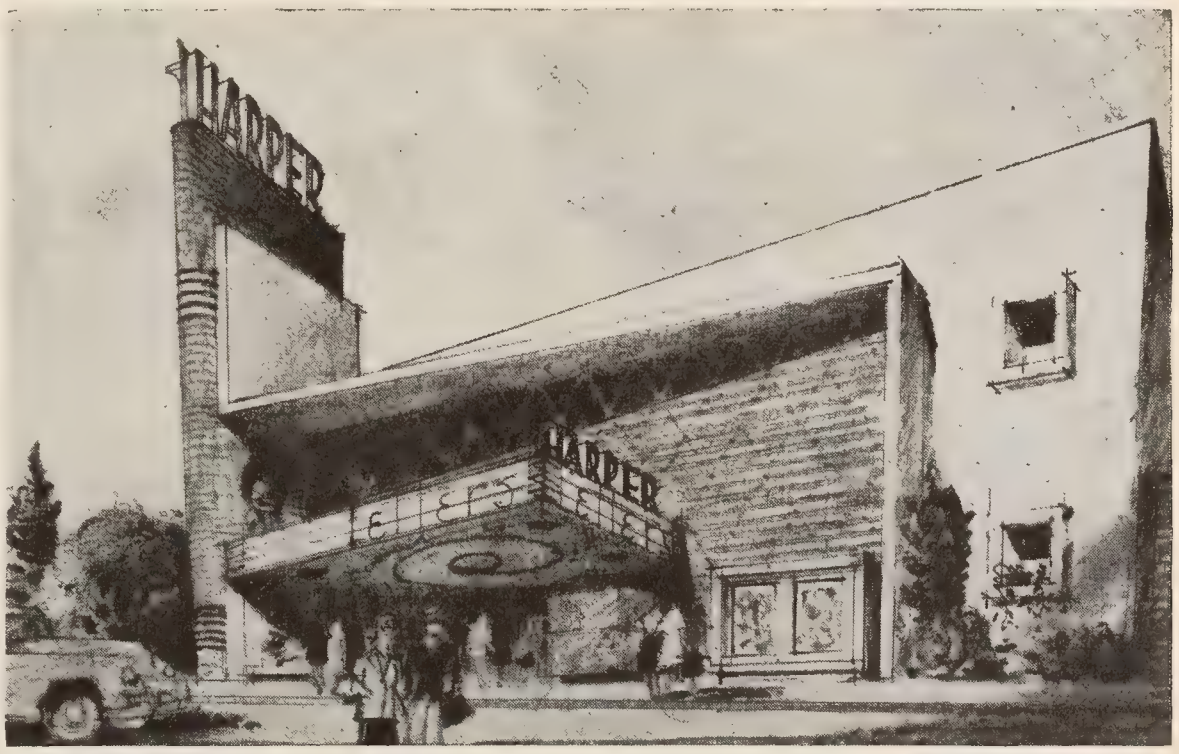
Carpet manufacturers, confronted with a huge accumulated demand in all of their markets, are hampered chiefly by lack of skilled labor. Essential materials are plentiful. But even the recovery of trained help would still leave the problems of loom capacity to meet the unprecedented market requirements. Their dealers, are now receiving yardage, in limited patterns and colors, on an allottment basis, and that is probably the way it will be for at least another year.

Hope for Construction in Local Federal Boards

THE FEDERAL building restrictions, announced as we were going to press on the preceding issue, have been accompanied by provisions for local administration that leave some chance for practical, realistic consideration of commercial interests which do not conflict with the veterans' housing program.

In the issue prior to the Government's order we expressed the hope that when the order was formulated, it would provide some such regional agencies. It is too soon to judge just what the effect of these

WITH THE TOUCH OF THE CALIFORNIAN EXPLOITEER . . .



Front design done with the freedom of theatrcial novelty permitted in Southern California and comparable regions. This is a rendering of the front elevation of a new theatre in Fontana, Calif., for which ground has been broken. The front will combine brick and stone and be brilliantly illuminated. The capacity will be 750. Glenn Harper is the owner. The architect is S. Charles Lee of Los Angeles.

provisions will be, but they at least represent potential recognition of two important facts—(1) that residential construction, particularly of the kind largely contemplated in the veterans' program, does not supply a market for many kinds of materials and labor employed in theatre and other commercial construction; and (2) that in some localities buildings like small theatres could be constructed with materials and labor locally available and not figuring in the general materials and labor market.

WHAT YOU CAN'T AND CAN DO

The order applies to "constructing, repairing making additions or alterations, improving or converting structures or installing or relocating fixtures or mechanical equipment (heating, lighting, ventilating and plumbing equipment) in structures, which involves the putting up or putting together of processed materials, products or equipment if these items are (a) attached to the land, or (b) attached to a structure and used as part of it, or (c) attached so firmly to the land or structure that removal would injure the item."

Such work is prohibited, without specific permission of the Civilian Production Administration, unless, in the case of theatres, it will not cost more than $1000.

The restrictions do not apply to materials on the site of the project that was actually under construction March 26th, nor to repainting, repairing of existing equipment, and installing equipment where no structural change is made in the building. Also exempt is *minimum* work required to restore buildings damaged by fire.

But these are general regulations. To do more good than harm they must be applied to each situation according to the effect they would have. The essential aim of the veterans' housing program has general approval, but arbitrary decisions could make the price too high.

"No one wants the veterans, or anyone else, to get a lot of severe economic headaches along with the housing," submits an editorial prepared for the May issues of 25 McGraw-Hill industrial publications; "as it stands, the emergency housing program runs risks of having such results."

Moreover, the editorial asserts, "the housing shortage for the nation as a whole is not quite as desperate as those who want the country to drop everything and go to building houses would have us believe." And it calls the goal of 2,700,000 houses "higher than any qualified authority thinks can be met without crippling other essential construction."

"What is needed," the editorial continues, "is an aggressive drive to get full production of building materials as rapidly as possible. Such a drive should concentrate on measures aimed at helping the industry remove the obstacles to all-out production rather than on such measures as the subsidy plan, which seems likely to succeed only in enmeshing the industry in more government controls. After making due allowance for the materials outlook and the needs for essential non-housing construction, housing goals should then be set as high as feasible. As matters stand, by setting construction goals before feasible material goals are determined, the cart is put before the horse."

PROUD INSPECTORS



M. S. McCord, secretary-treasurer of Malco Theatres (pointing); M. A. Lightman, president (left); and W. Clyde Smith, city manager, pridefully tour their new Little Rock, Ark., theatre, the Malco Music Hall, which is pictured on the next two pages.

SONICS, ELECTRONICS, QUIET CHARM



In the quiet village of Pleasantville twenty-odd miles from the northern limits of New York City, this stately Tudor mansion, formerly the home of H. E. Manville (Johns-Manville, asbestos), now houses the general research activities of the General Precision Equipment Corporation. These have been organized in behalf of the nine manufacturing subsidiaries, most of which—including International Projector, J. E. McAuley, Hertner Electric, Strong Electric, Cinesimplex and Ampro—make motion picture apparatus. Commanding 60 acres of lawn, gardens and outbuildings, the great stone house is being comprehensively remodeled to provide chemical, electrical and physics laboratories, testing and drafting rooms, and offices, while some of the outbuildings are being reconstructed as machine shops and apartments for staff members. R. T. Rinear, vice-president of GPE, is vice-president and co-ordinating officer of General Precision Laboratories, Inc., and Dr. R. L. Garman is director of research.

•

Slimline and neon lighting can be dimmed, but not with the same ease and success as filament lamps—flicker occurs just before the blackout, although a special unit is available to prevent dimming from reaching the flicker stage. Now the Ward Leonard Company of Mount Vernon, N. Y., prominent manufacturers of electric control devices, advises that an electronic type resistance dimmer will shortly be available for dimming slimline and neon.

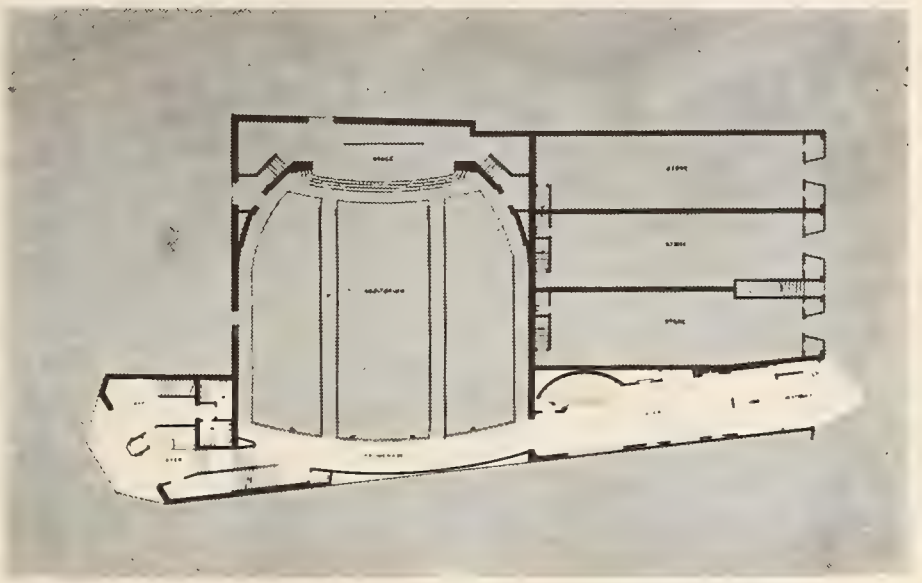
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Warning has been issues that fire extinguisher approved and available during the war may not measure up to normal safety requirements. The underwriters' inspectors were pretty lenient in the face of civilian restrictions. Your fire insurance company or broker should be able to take care of any checkup.

—G. S.

A TWO-ENTRANCE PLAN

Describing Malco Theatres' new Malco Music Hall in Little Rock, Ark.



■ Extending through a full-sized block, the new Malco Music Hall in Little Rock, Ark., has two entrances, each with a marquee, vestibule with box office, and lobby (see white area in main floor plan drawing above). Only one lobby, however, leads into a foyer; the other opens immediately upon a common corridor at the rear of the auditorium. The building is of steel and brick construction. The architects were Brueggman, Swaim & Allen, Little Rock. Decorating was in charge of T. J. Oehrlie, head of Malco Theatres' decorating.

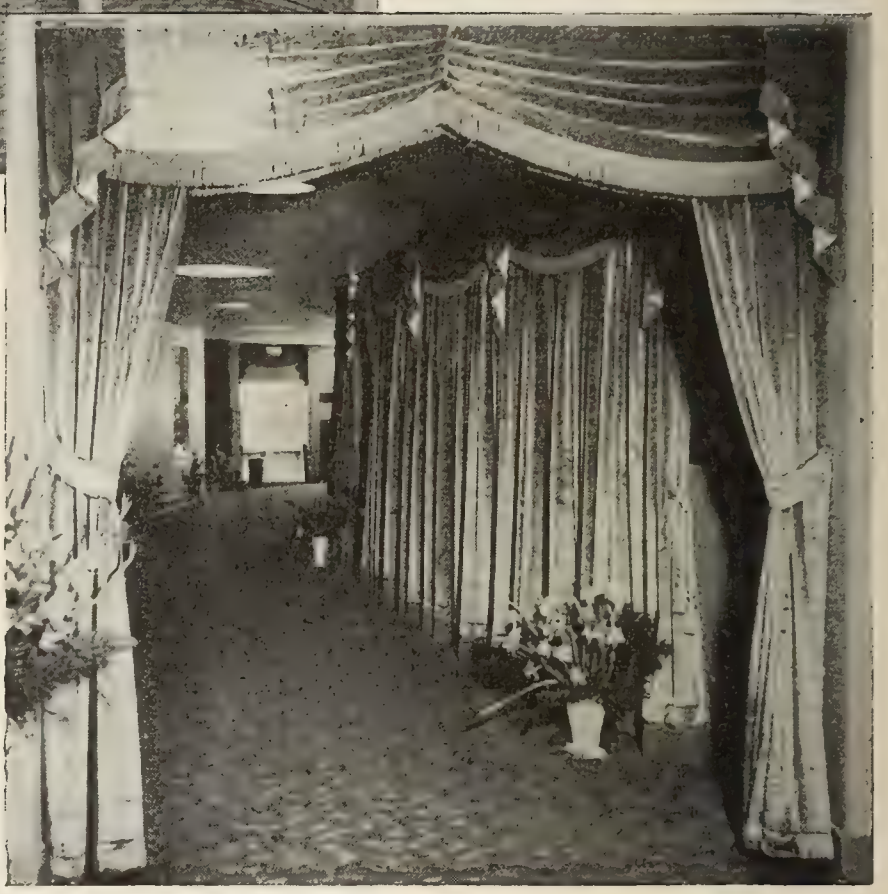




■ The two fronts of the Malco Music Hall. That above is of limestone with glass block window panels above the marquee and black structural glass with bright red glass trim elsewhere. Display frames are aluminum with stainless steel striping. The other front is constructed of buff architectural brick above a black tile base. Entrance doors are natural wood with satin finish aluminum hardware. The marquee, with only decorative fascias, is sheet metal with stainless steel trim and is floodlighted by filament reflector lamps in swivel sockets. Marquee soffit lighting here is by fluorescent lamps. The other marquee soffit and the integrated vestibule ceiling have indirect filament lighting.



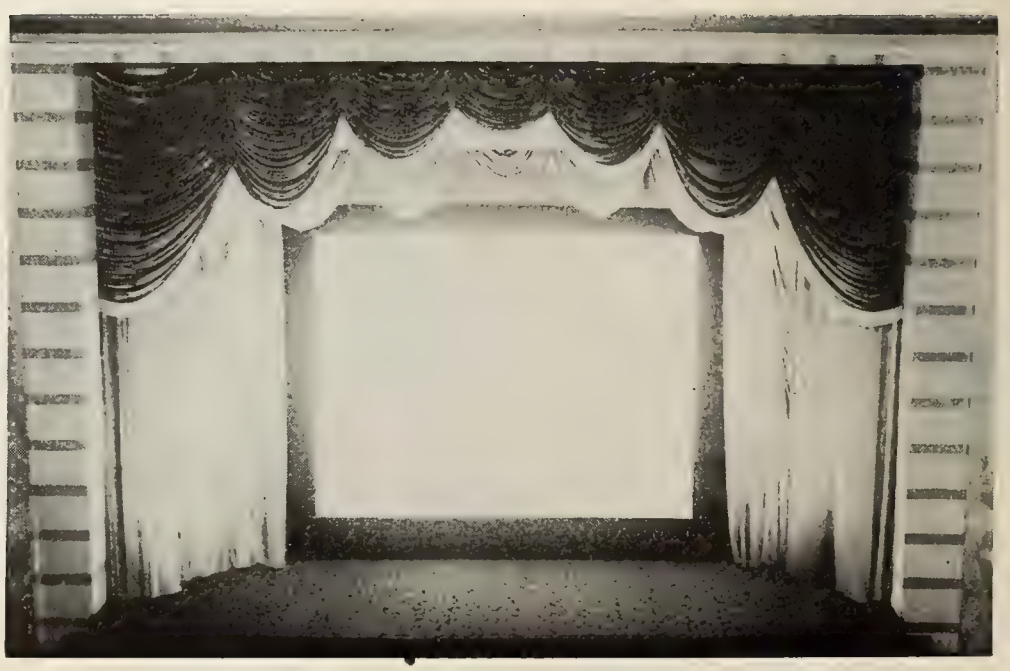
■ The foyer area of the Malco Music Hall is shown in these three upper pictures. At left is the main foyer with staircase leading to mezzanine level (where women's and men's lounges and toilet rooms are located). Finished in plaster, with walls pale green and ceiling off-white, the foyer is carpeted in a green Bigelow-Sanford Wilton (used throughout the theatre). Lighting combines fluorescent and recessed filament fixtures. The promenade behind the auditorium (below) has drapes of green velour. The mezzanine foyer is similarly treated, with doors to lounges natural finish and bearing a painted leaf design in green and coral. Fluorescent ceiling fixtures are the light sources in both the promenade and mezzanine.







■ Looking into the women's lounge (left), which has built-in cosmetic bar of natural wood beneath recessed mirrors. Green and coral is the color scheme. . . . At right is the stage treatment, consisting in main drape of green velour, borders and legs of coral velour with silver trim. The contour curtain (raised in the picture) is silver satin.



Say! I like this new G-E Reflector Lamp!

G-E Reflector Lamps are handy tools for Emphasis Lighting. They'll fit adjustable sockets on posts or walls. Or, you can swivel mount them in fluorescent ceiling units. Alert theater managers use them to high-light signs, wall panels, lobby and foyer displays. For better lighting control, and concentrated light, make these lamps a part of your lighting plans! . . .



Take advantage of G-E Lamp Research, always at work to make G-E Lamps

Stay Brighter Longer

G-E Reflector Lamps (150 and 300-watts) combine lamp, lens, and reflector in one unit. Come in both Spot and Flood types.

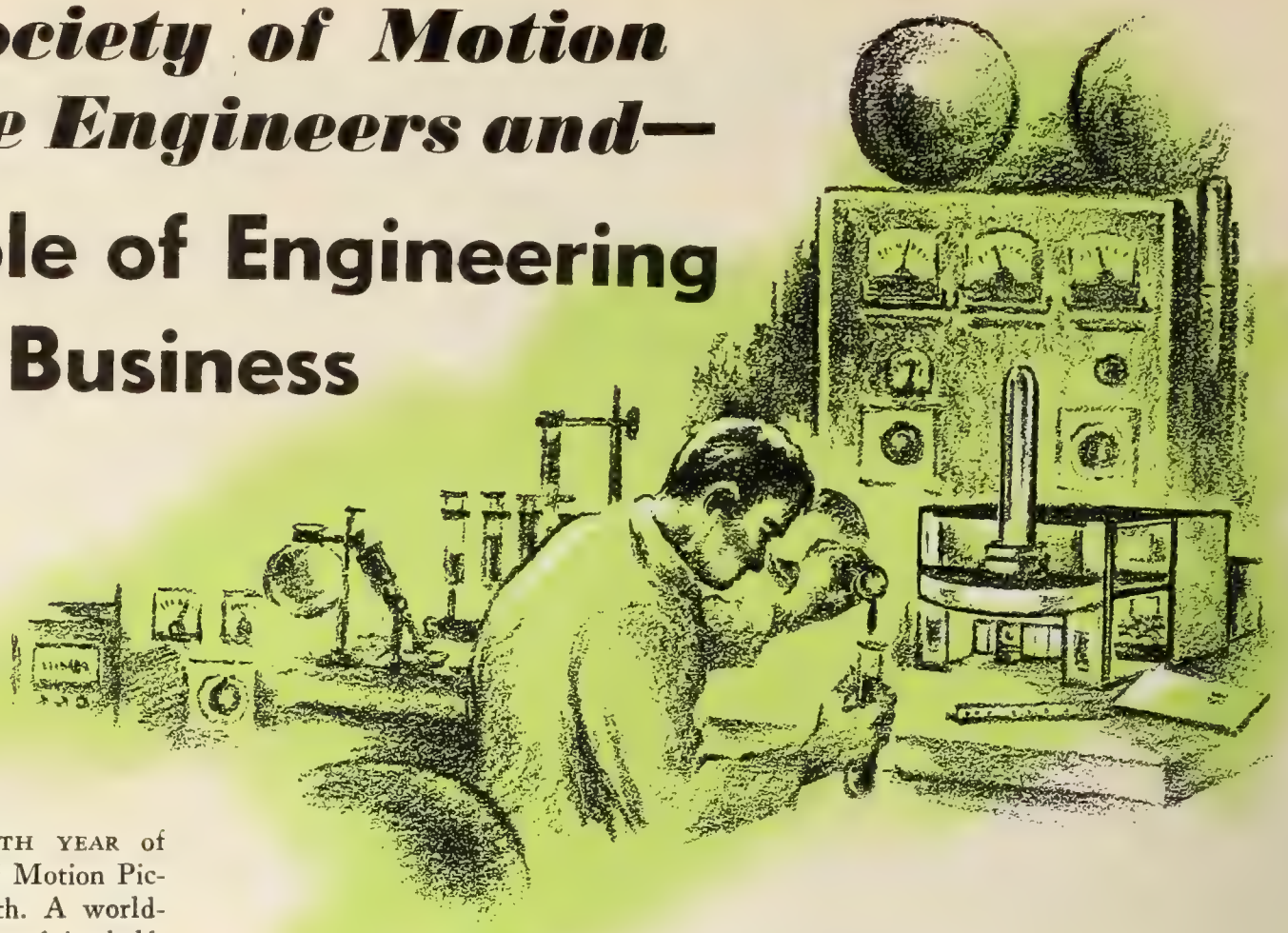
Ask your G-E Lamp supplier about *all* of the newer G-E Lamps . . . Projector, Reflector, Fluorescent Slimline, Circline, Silvered Bowl and many others.

G-E LAMPS

GENERAL ELECTRIC

The Society of Motion Picture Engineers and—

The Role of Engineering in the Business



By **TERRY RAMSAYE**
Editor of MOTION PICTURE HERALD
Fellow, Society of Motion Picture Engineers

THIS FIFTIETH YEAR of the screen finds the Society of Motion Picture Engineers in its thirtieth. A world-wide industry has grown out of its half-century of American nurture, and an increasingly complex technology has evolved to implement and serve it, also preponderantly from American sources.

The Society stands today in its position of greatest significance, achieved by its response to the functional demand and opportunity of an ever growing scientific and technological requirement of the art.

Appropriately, the spring meeting of the Society during the week of May 6th, at the Hotel Pennsylvania in New York, was assigned to honor one of the first of the engineers of the motion picture, Thomas Armat, of Washington, D. C., whose projector invention, the Vitascope, served so importantly to liberate the films from the peep-show and make them available to the theatre, at the now memorable opening at Koster & Bials Music Hall in Herald Square that night of April 23, 1896.

It may be correctly recorded that Thomas A. Edison was the first of all motion picture engineers, with his basic inventions of camera, film and Kinetoscope, duly recognized by the Society in its honor rolls and citations, and next in line 'way back there at the dawn stands Thomas Armat. The movies, it may be lightsomely said, have two Uncle Toms. We've always had plenty of little Evas, too.

For many a year the motion picture was preoccupied with its development as an art and an industry up to the ceiling of the capacity of its primitive original mechanisms. Thirty years ago when the Society was founded, the productive work of the motion picture was largely in the hand of rule-of-thumb technicians, men of ingenuity and skills won by practice and empirical adventure in studio and laboratory. In an effective sense there were then three basic technological elements, tools of the picture business: the film, the camera, the projector.

The important skills of the day were in the manipulation of the tools and the entirely canned technique. Shooting the motion picture then involved about the same order of attainment represented by the expert trapshooter, who gets his gun and ammunition off the shelf.

However, let it not be hastily assumed that it was a period without progress or research. There was Mack Sennett's great basic work on the significance of the pratfall; the enunciation of the philosophy of the triumph of the boob by Charles Spen-







SMPE presidents, past and present: (Above) Herbert Griffin, past-president, and Donald E. Hyndman, currently chief executive of the organization. At left is John I. Crabtree, former head succeeded in 1931 by Alfred N. Goldsmith (right).

PRESENTING *American's* NEW 5-STAR FEATURE!

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with *your patrons* . . . and *you*



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RESTFUL CHAIRS

FEATURING:

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In the beautiful Bodiform Chairs, "American" brings you the finest theater seats ever created!

Your patrons will like Bodiform Chairs because of their matchless comfort and smart, new beauty. You will like them because they operate more efficiently, simplify housekeeping, and give you years of economical, trouble-free service.

Our Specialized Seating Engineers—with the resources of the world's foremost seating laboratory at their disposal—are ready to help you solve your own seating problems with practical plans embodying the latest scientific advancements in clear-vision seating and chair-spacing economy. Their services, of course, are free to you. Write today for information.

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cer Chaplin ;and the development of the "vamp" or *femme fatale* by Winfield Sheehan with Theda Bara. One should also record the able findings of Cecil Blount DeMille on the cinematographic significance of the bath tub. That was all akin to the current studies that Howard Hughes, able technician on deep drilling and high flying, is making in the realm of lobby displays. A lot of that sort of exploration had to be had before the industry and the art were ready for new tools.

Showmen are never inventors, and inventors are rarely showmen. Showmanship is ever concerned with exploiting the *status quo* and things in hand. Inventors are not satisfied with either the *status quo* or the *things* in hand.

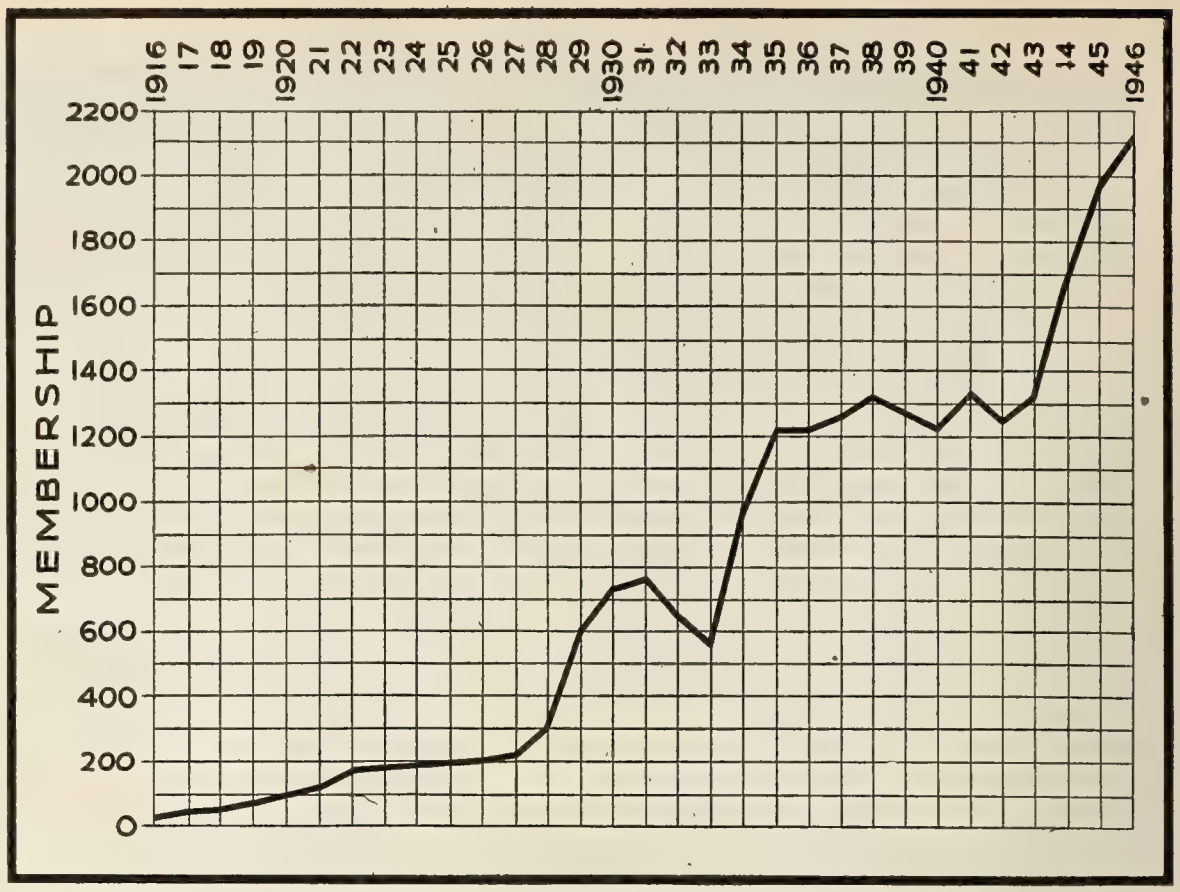
The motion picture had reached an approximate saturation of public attention under the administration of showmen by the later 1920's, and the box office was showing it, sometimes painfully. But relief was on the way. Invention was coming to the rescue, with, one may add, great alarm to the showmen!

Inevitably, it had to be from the outside. Between the two great talk and sound industries, the Telephone Company and the Radio Corporation of America, a vast array of inventions and techniques had been evolved for making noises. A merging of the arts of making noises, and the art of making faces, was in gestation.

You will be remembering that it was the brothers Warner, whose concern was not exactly what we call "a major" then, who invited sound into the picture theatre. They were out to improve their *status quo* with a new *thing*. They surely did.

Anyway, most of those present in the audience of this page can remember that all at once this became a business all fussed up with gadgets of a new order, infiltrated by technicians of a new order, and mightily bewildered and concerned with photo-electric cells, electrons, and audio frequencies—to say nothing of acoustics, and it would be best to say very little about that, anyway. The acoustic is still not completely housebroken.

Right about then a new opportunity, which of course means a new necessity, fell upon the Society of Motion Picture Engineers. Right away it needed a lot more engineering. Also, if you will consult the rolls, you will discover it began to acquire membership at a rate unprecedented in its first decade.



Charting the growth of the Society of Motion Picture Engineers since its founding in 1916.



Henry Anderson, chairman of the new subcommittee on Theatre Engineering, Construction and Operation.



J. G. Bradley of The National Archives, chairman of the Committee on Film Preservation.

In the pattern of inevitability, the rise of the electron brought into active participation with the industry and the Society one of the electron's most intimate friends, Dr. Alfred Norton Goldsmith, then general engineer and technological chief of the Radio Corporation of America. He was found immediately to be a man of parts, none of them spare parts. In his background were assorted achievements of scholarship and science, mingled with a skill of presentation and persuasion that must have been fun for his classes when he was a professor of electrical engineering.

Just by way of documentation pertaining to this Dr. Goldsmith, let us turn to the file of The Physical Review, volume 64. It is a publication for bedside reading slightly divergent in policy from Life, Look and Click. There he has a piece about "Quantanized Probably," being a most abstruse discourse on quanta and their mathematical habits, presenting the theory that "there exists a finite unit of probability, representing the lower limit of probability." He suggests "chance quantum" as the name for the unit. "Thus if the probability of an event is equal to or greater than one cq., it may ultimately occur. If it is less than one cq., it will never occur."

This is obviously a sharp and unorthodox break with the classic probability theory. He cites the famous old mathematical hypothesis that a big enough cage full of monkeys operating enough typewriters at random would ultimately reproduce the master-works of literature in the British Museum. Dr. Goldsmith postulates that the probability falls below one chance-quantum.

One hesitates to take issue, but it is clear enough that the impossible has already happened, which is to say that a flock of monkeys of the species H. Sap, have already achieved it, and there are the books to prove it. The trouble is that the monkeys do not know about chance-quanta, because they don't read enough Goldsmith. A lot of them would not know Alfred from Oliver.

He is, however, well supported by some personal experience of this writer engaged in research among a lot of monkeys on the probability of filling a royal flush open in the middle. That runs damn close to less than 1 cq.

Anyway, it was this expert on all manner of monkeys and electrons who arrived on the tide of development which brought sound over the Society's horizon.

Dr. Goldsmith became president of the Society for three terms, 1931-34. Right there on the accompanying membership graph will be discovered the sharp upturn which denoted the motion picture's swiftly

increasing interest in the contribution of the electronic technologices.

It is appropriate and important, also somewhat precedent in time, to make note of that other great contribution of science and skills in communication and leadership, made to the Society by Dr. John Ickeringill Crabtree, Kodak chemist extraordinary, and distinguished author. He is in fact the author of that masterwork entitled: "Herstellung photographisher Losungen and Behandlung photographisher Chemikalien." He did that one in 1929, and one must agree with the Goldsmithian contention that the literary monkeys would break their necks trying to write a similar one. As readers of the Society's *Journal* know, the attentions of Dr. Crabtree—his behandlung, as it were—has through most of its history conferred upon it a special quality of editorial and scientific competency and coherence, this in addition to many distinguished papers on photochemistry of cinema reference from his own hand.



The perennial impresario of SMPE conventions is W.W. Kunzmann.

A notable extension of the functioning and influences of the Society is also to be noted in the activities of the Film Preservation Committee under the attentions of John G. Bradley, long with the National Archives and now in charge of the Motion Picture Project of the Library of Congress, in sympatico association with Dr. Luther Evans, librarian. This, a tie with the Society, in the opinion of this writer, represents the substantially first enduring and functionally correct relation between motion pictures and the national Government. It has in it no politics, also no politicians. It has also, in terms of the Goldsmith chance-quantum formula, better than 1 cq., of survival and success, this in part because the Society has enough objectivity, a rare earth, to give encouragement.

There is now and will continue to be for a while, a simmering of contemplation and discussion of research activities by and through the Society. Part of that no doubt grows out of the remarks of Eric Johnston, president of the Motion Picture Association, née Hays Office, about a Motion Picture Institute.

It is also now said, in that casual way of saying, that there has been indication that through the Motion Picture Association, the Society may be getting between twenty and thirty thousand dollars for research. That is pleasantly indicative of the

(*Continued on page* 27)



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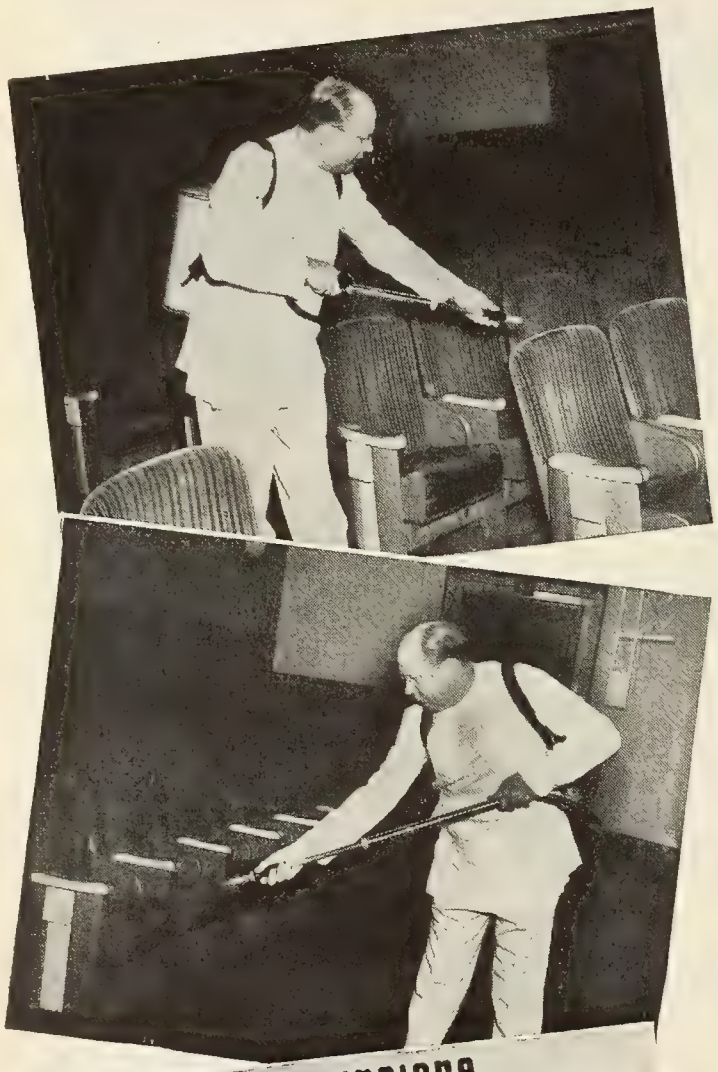
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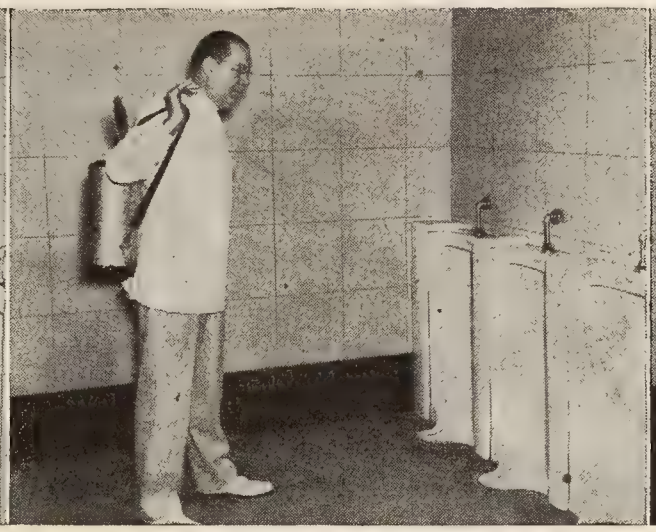
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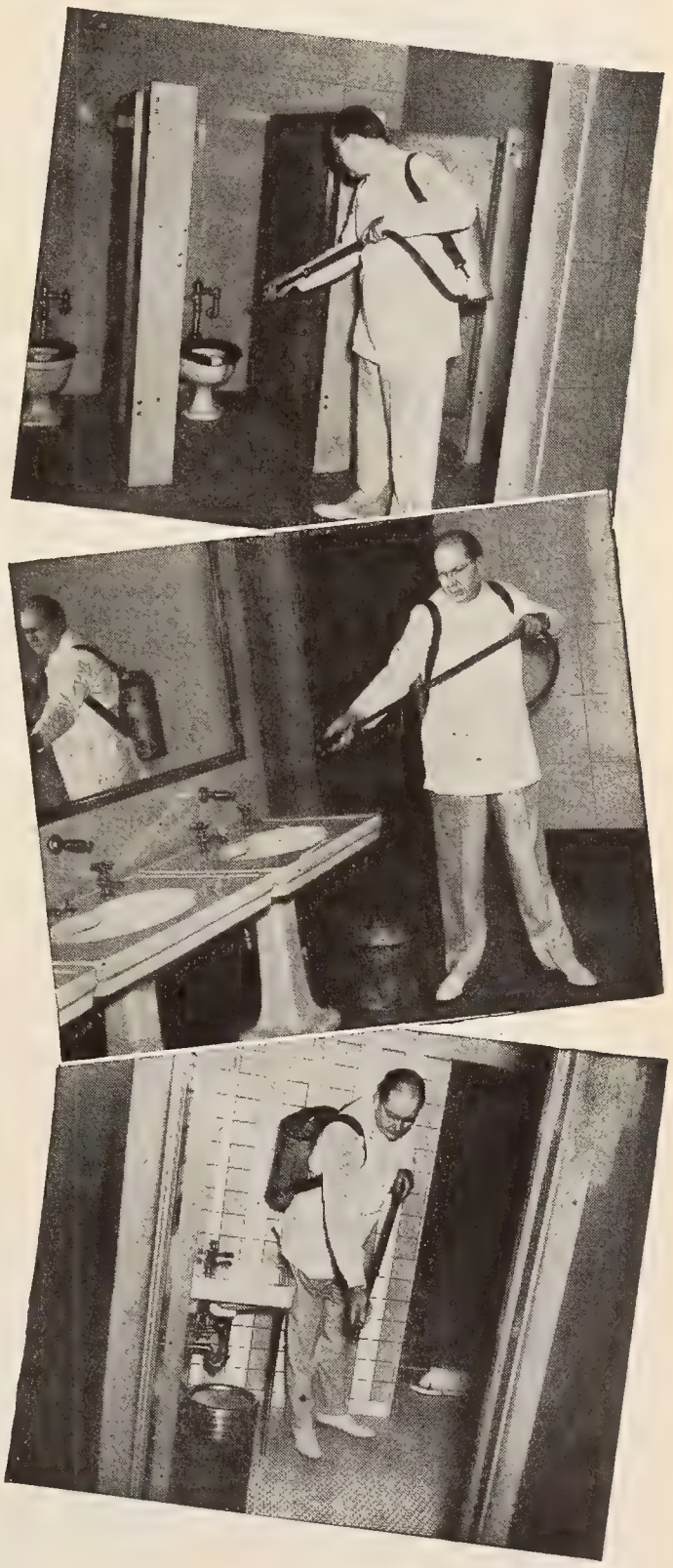
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Method in MANAGEMENT





...in its relations to the theatre property, to the public, and to personnel

By **MAUREY L. ASHMANN**
Zone Manager of the Interboro Circuit in Long Island, N. Y., communities

The Manager's Best Friend: Common Sense

MANAGEMENT of a business takes in quite a lot of territory, and theatres are no exception. Management, says Webster, is: "Conduct, administration, control, manner of treating, direction, conduct by skill, conduct by method." That makes a manager a pretty important guy, it seems to us—*provided* he fits the bill.

Now, with the war over and competition, in the normal sense, increasingly asserting itself again, it is well for one in a managerial position to take stock of his personal resources. How does our dictionary definition fit you?

The writer has had the good fortune to participate in many phases of theatre business—and as a theatre executive (not a teacher or writer) here offers a few thoughts, some old, some new, that might add some credits in your computation.

Theatre business today is full of opportunities for those who *study* methods and practices. It is indeed your privilege to profit by the experience of others.

Our business, during the past few years, has gone through a marked evolution of operating practice and organization, with changes that have brought a *clearer* understanding of the necessity of planning and control, of the full use of *all* resources, not only by the district boss or the home office, but at the theatre level, where Mr. Manager and his assistant should realize that *method,* coupled with *vision*, produces results that bring achievement and recognition for all.

METHOD—MEANING WHAT?

Method implies knowledge of one's business, but always that knowledge becomes just common sense in its application to that business. For example: When a marquee ladder fell over and hit a passerby, an usher asked, "Wouldn't it be a good idea to have a chain attached to the ladder and hooked into screw eyes placed around the marquee?" Just common sense.

Applying the same formula to all operational considerations of the theatre we find the angle to comprehensive management. In every phase of the theatre the responsible, ambitious and observant manager will find the opportunity to establish his value—to himself, to his theatre, and to his profession.

In theatres I have observed, I have found that specific work charts produce a positive result with respect to scheduling and systematizing the physical needs of the theatre, but frequently important things are overlooked. For example, the location of a main house switch, or water main cutoff valve, is not known to anyone because the manager is out! Costly damage may be avoided when such information is posted and known to staff members.

Management is no escape from details. The only way to control a staff is by watching the details, and letting your people know that you do. Climbing up the ladder, when the marquee display is being changed, may discover that the frames need tightening—even that the ladder itself is unstable. Method in management means precisely such things, from the front of the house to backstage, from basement to roof, from opening to closing.

We read in our trade papers about a theatre being penalized by the authorities for latched exit doors during performance hours. Doubtless the staff was instructed against latching the doors. Why weren't they latched, then? The porter may have had the doors open to air out the auditorium. But nobody checked those doors before showtime.

Such methodical checkup produces incidental benefits. The usher trained to check all doors is likely to report a loose doorcheck or faulty panic bolt. Regular checking of lights may show the need of dusting or fixture cleaning. It is just such things that, added together, make up *method,* without which there simply is no management. "He who has a business and does not watch it will soon have no business to watch." Someone said that, and someone was so right.

The SMPE and Its Role in the Business

(*Continued from page* 23)

trend of thought. As compared with what the radio industry invests in research by the radio engineering society, one is to be reminded of earlier remarks about the motion picture industry's inclination toward ready-made tools. The sum indicated, or any probable multiple of it indicates a proportionately slight enthusiasm for engineers' research as compared with the interest the industry appears to have in J. Caesar Petrillo's piccolo players.

In the broader, basic, more purely technical interests of the business, the Society will probably continue, through its meetings and its *Journal,* largely as a rostrum of expression and report from the specialized researches of its members, and through its co-operation with the American Standards Associations, as a means of drafting and maintaining technical standards.

There is yet, however, a field of immediate, practical interest in which the Society, having branched a little way into it, may come to grow. The more recently formed Theatre Engineering Committee, under Dr. Goldsmith, promises attentions to theatre design, equipment installation, and operating practices much in the manner of technical research.

Within its framework the Projection Practice and Screen Brightness Committees, long the Society's only contact with the common tools of Exhibition, are continued; the addition to them of a subcommittee on Theatre Engineering, Construction and Engineering, under Henry Anderson of Paramount, extends the functions of the Society in this same practical direction. Here it can co-ordinate the work of individual investigators, and initiate explorations of its own. The theatre of the motion picture is worthy of such efforts, and the good to the business that can come of them may be measured principally by the resources that the Society can muster in support of them.

The Society of Motion Picture Engineers is, after all, no special pleader, no pressure group. It exists on the community of interest between men concerned with the machinery and what makes it tick. That is the activity of men who know their work and like it for its own sake, who find reward in the job well done.

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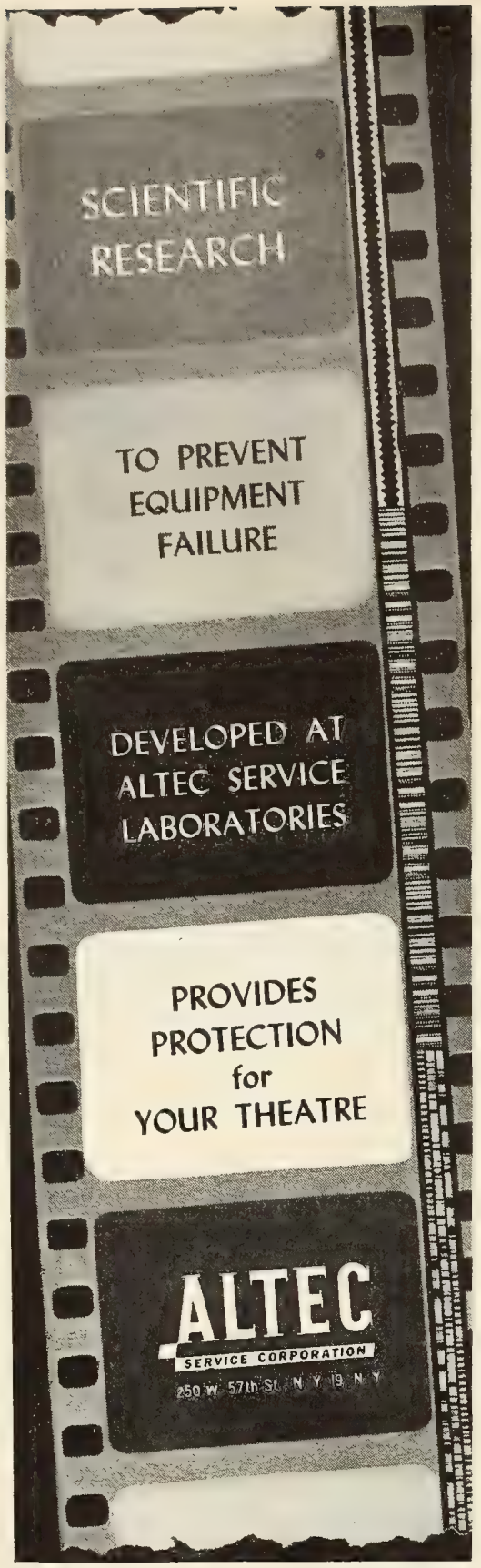
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Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.



by
BEN SCHLANGER
Theatre Architect & Consultant

THE QUESTION OF UPPER LEVEL SEATING

UPPER LEVEL seating is normally used where ground space is insufficient for the required seating capacity. In a large percentage of the new theatre projects, there is usually sufficient area to place the required number of seats on one floor. It becomes an important question, then, as to whether it is advisable to eliminate the use of upper level seating where it is possible to accommodate all the chairs on one floor.

There are two reasons why one-floor seating can be preferred: (1) smaller construction cost; and (2) greater ease in control of ushering and supervision of the audience.

Yet it may be that these reasons are not sufficiently important to eliminate the consideration of upper level seating altogether. For one thing, properly designed upper levels afford excellent viewing positions and can be used to decrease the maximum viewing distance, which in turn permits decrease of picture size with loss of dramatic impact. It is also preferable to decrease viewing distances for acoustical purposes.

Viewing distance is decreased, of course, only if the upper level seating overhangs the main floor seating. This overhang should not be more than approximately ten rows. A five- or six-row overhang gives best results because it does not pocket the area underneath the overhang too much. Excessive overhangs introduce an oppressive feeling for those seated beneath it.

•

AUDITORIUM COLORS

ALTHOUGH NEUTRAL color is highly advisable for auditorium treatment in the front half, some rich color and decoration can be used without disturbing the desired neutral picture surroundings. The carpeting can be very colorful because it does not invade the arc of vision in watching the screen. The screen curtain can be very rich in color and design if they are drawn completely out of view during the picture projection period.

Color and decorative design can of course always be used in the rear half of the auditorium, which is seen upon leaving. Color is also introduced very effectively in intermission lighting. The upholstery of the auditorium seating can also be colorful without disturbing a neutral picture setting.

•

Filament light sources should be used for lighting the face in cosmetic rooms, in preference, I believe, to fluorescent lighting. The former is more flattering. Fluorescent lighting is most effective for the display cases. Slimline lamps in decorative patterns should prove very popular for lobby and foyer spaces, and especially over important stairways, to produce directional design.

•

METAL TRIM VALUES

THE USE OF metal trim for displays and other decoration on the street front produces dignity and richness in design. However, it is important to think of the maintenance problem in selecting metals.

Bronze, which is one of the nicest finishes, is most easily maintained and is best looking when given a satin finish and coated with lacquer. This lacquer, subject to local climatic conditions, will last anywhere from six months to a year and eliminate the need for polishing. The only cleaning necessary would be with a dry cloth.

Aluminum is too soft a metal and is subject to scratching and discoloration. A process called "alumiliting" creates a more or less permanent glazed coating which is practical if it is not placed where it can be scratched with a sharp tool or key. Such scratches cannot ever be made to disappear entirely.

Stainless steel does not require any maintenance other than a dry cloth or an occasional soap-and-water cleaning. It is expensive, however.

Baked enamel on steel is colorful and attractive, but should not be used at a level where it is subject to abuse because it is impossible to patch peeled or cracked areas, at any rate in a manner that doesn't show the patch.

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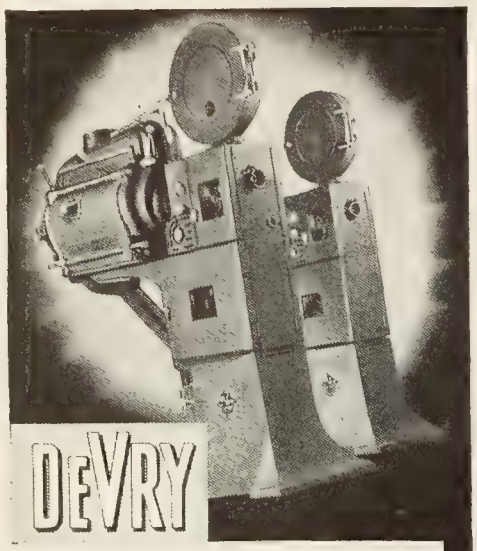
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BY LEO T. PARKER, Member Ohio Bar

Auditorium Darkness As a Liability Factor

ACCORDING to a leading higher court decision, partial darkness in the auditorium is essential to the conduct of a motion picture exhibitor's business. Thus, "darkness" in that general area of a motion picture theatre is *not* legal negligence. However, the theatre proprietor *must use a high degree of care* to assure himself that "ordinary" patrons will not be injured by unusual construction.

In Cassanova v. Paramount-Richards Theatres, Inc. (16 So. [2d] 444), it was shown that a theatre patron was injured on a theatre step, a kind, it was contended, not in any other theatre in the city. The fact that this "unusual" step was not illuminated resulted in the higher court holding the theatre owner liable in damages. The court said:

"Although the proprietors of places of amusement are not generally considered to be insurers of the safety of their patrons, they are, nevertheless, charged with the same duty imposed upon the owners or occupants of a building or premise . . . to give warning of any dangers that may be hidden or not reasonably observable in the exercise of ordinary care by the invitee."

Also, see the leading case of Klatt, 165 Mich. 666. This court said:

"One would have a right to presume that the defendant [theatre owner] had discharged his duty of having the premises in a reasonably safe condition, as to lights and construction; and the ordinary person would naturally suppose that it would be safe to pass along a passageway provided for his exit with reasonable assurance of its being in safe condition."

Positive Proof of Negligence Is Necessary

IN THE PRECEDING issue we cited a number of examples of the kind of evidence necessary to sustain a claim of damages for injury. Here is another case bearing on this class of litigation, one which illustrates the attitude of the higher courts today that testimony must prove *positively* that the injury resulted from the *negligence* of the defendant

This case is Phoenix Amusement Company v. Padgett's Adm'x (192 S. W. [2d] 105), reported March, 1946. It was shown that a theatre patron named Padgett died of an abscess of the brain resulting from an injury sustained by her when she tripped on a defective carpet in the Ben Ali theatre. The jury decided the injury resulted from negligence of the theatre owner because the testimony showed that the carpet on the stairs was worn. Also, the girl lost a heel of her shoe. It was alleged that this fact proved that the defective carpet caused the injury. The jury held the theatre owner liable for $2,000 damages. The higher court reversed this verdict, however, and said:

"The mere fact that a high heel is lost in falling down fourteen or fifteen steps does not raise the inference that it was caught in a defect of the stairway.

Protection of Lessee By Occupancy Clause

CONSIDERABLE discussion has arisen from time to time over the legal question: If a company leases property and later the government, state, city or other public corporation appropriates the property for public use, is the company relieved of its obligation to pay rentals to the landlord specified in the lease?

The answer is *no*. For illustration, in Leonard v. Autocar Service Company (64 N. E. [2d] 477), reported March, 1946, the testimony showed that a company leased from a landlord certain property for a term of 20 years. The duration of the lease was from 1926 to 1946.

In 1943, the government, for military purposes, condemned and appropriated the property. The company moved to another location and refused to pay to the landlord the agreed rental on the property appropriated and used by the government. The landlord sued the company, and the higher court held the latter liable for payment of $9,536, saying:

"Where parties, by their own contract and positive undertaking, create a duty they must abide by the contract and make the promise good. . . ."

Thus, in leasing a theatre, be certain

to insert in the lease contract a clause that the lessee can discontinue paying the specified rentals *if an occurrence makes it impossible for the lessee to continue occupancy of the theatre building.*

Lease Assignment Privilege of Lessee

A CLAUSE in a lease contract to the effect that the lease shall not be assigned without the lessor's written consent, does not render an assignment absolutely void. This was recently exemplified in Waukegan Times Theatre Corporation v. Conrad (59 N. E. [2d] 308).

In this case a theatre lease provided it should be binding on "assigns respectively of the lessor and lessee." The higher court held that all persons to whom the lease was assigned were bound by lease, notwithstanding the fact that the assignments were not made with lessor's written consent, as required by the lease contract.

In other words, this higher court decided that the clause relating to assignment of the lease was paramount to other clauses requiring consent of the owner of the building.

Liability for Injury To Equipment Service Man

THERE IS often confusion among laymen, and sometimes among their legal counsel also, as to the right of a repairman to recover damages for injuries sustained while making repairs.

It is important to know that a recent higher court held that *a repairman does not assume the risk of the dangerous condition of a machine which he is called to repair.*

In Atlanta Enterprises, Inc., v. James (24 S. E. [2d] 130), a repairman sued the owner of a theatre to recover damages for injuries received when the cylinder pressure of an air-conditioning machine caused the stuffing to be violently thrown against a metal plate which the repairman was removing after he unscrewed the stuffing box.

The repairman testified that the owner of the theatre told him that the machine was not in operation, and had not been for several weeks. In holding the theatre owner liable the higher court said:

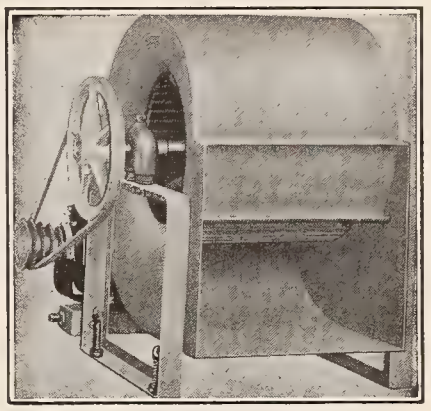
"If Brand [theatre owner] had had reason to believe the machine contained gas, it would have amounted to negligence for him to permit James [repairman] to begin his work before the gas was drawn off and the cylinder relieved of pressure."

To avoid damage suits by a serviceman injured while making repairs, have him sign a contract to the effect that he will inspect the equipment before starting work.

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The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, OPERATING SUPPLIES AND ARCHITECTURAL MATERIALS, ALPHABETICALLY LISTING DEALERS BY STATES, AND MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

Classes of Product and Their Manufacturers

ACOUSTICAL PRODUCTS AND ENGINEERING

THE ENTIRE sound transmission system of the theatre is to be regarded as including the auditorium itself, the acoustical character of which bears directly and fundamentally upon the naturalness as well as audibility of the speaker output.

Acoustic characteristics can be controlled by the architectural design of the auditorium; the designer, however, is often limited by other considerations (even in a new building, notably by site, capacity and desired style), necessitating general or partial recourse to acoustic-correction materials.

Such materials may be divided into two general groups: Materials which are concealed, and those which have decorative qualities of their own. Acoustic treatment properly takes note of the entire range of available sound frequencies, hence the use of more than one type of material is sometimes advisable, since some are more efficient as absorbents of low frequencies than of the high frequencies, while others have contrary characteristics.

These materials are available in various forms and substances. Those most frequently used in motion picture theatre auditoriums are vegetable fiber and mineral tiles, rock wool and felt blanket, pressed wood veneers, and acoustic plaster (which latter may be tinted in mixing so as to eliminate painting). Ornamental fabrics are commonly applied over those materials which (like rock wool) are not decorative, but perforated tiles may also be used. Before painting any materials, the manufacturer, or competent acoustics engineers, should be consulted so as to make certain that the absorption efficiency be not too greatly reduced.

The decorative acoustic materials are also well adapted to the finishing of foyer and lounge areas that are immediately off the auditorium, where noise reduction may be importantly indicated.

Altec Service Corp., 250 W. 57th St., New York City (acoustic counsel only).
Armstrong Cork Co., Lancaster, Pa.
Barclay Manufacturing Company, Inc., 385 Gerard Avenue, Bronx, N. Y.
The Celotex Company, 120 S. LaSalle Street, Chicago, Ill.
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 22 East 40th Street, New York City.
Keasbey and Mattison Company, Ambler, Pa.
Kimberly-Clark Corporation, Insulation Division, Neenah, Wis.
National Gypsum Company, 325 Delaware Avenue, Buffalo, N. Y.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Wood Conversion Co., First National Bank Bldg., St. Paul 1, Minn.

•

ADVERTISING — See Exploitation Mechanisms and Letters and Frames for Attraction Advertising.

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AIR-CONDITIONING AND VENTILATING EQUIPMENT

AIR-CONDITIONING facilities consist in means of controlling automatically the temperature and relative humidity of the air, and of distributing the air so that it reaches all breathing zones at a temperature, percentage of relative humidity, and rate of motion representing comfortable and healthful atmospheric conditions for normal people. Dust, pollen and other particles suspended in the fresh air should also be filtered out before it is introduced into the distribution system.

All-year air-conditioning of course signifies equipment providing mechanical control of temperature and relative humidity of the distributed air no matter what the condition of the air may be outdoors.

SUMMER AIR-CONDITIONING

For summer air-conditioning, some measure of mechanical refrigeration is usually indicated; however, in areas of low relative humidity, a cooling-tower evaporative system may be employed, while well water (rarely water from city mains) may be used as the cooling agent for coils over which the air is passed, if a sufficient quantity of water at a low enough temperature (maximum 55°) is available.

A method designed to reduce the mechanical refrigeration capacity that would otherwise be necessary, is that of storage refrigeration, by which a relatively small compressor is operated a large part of the day to "build up" the air-cooling agent to a quantity sufficient for the load during performance hours.

The self-contained units of the general type used in stores and similar spaces (filters, mechanical refrigeration plant and fan equipment housed in a cabinet) are adapted to the summer air-conditioning of small auditoriums and several units of suitable capacity can be combined to serve medium-sized auditoriums, though it is commonly found that the distribution requirements of the latter advise other methods.

AIR DISTRIBUTION

Distribution systems for the air-conditioning of theatres practically always consist in ducts with fans of proper capacity, and outlets, or grilles, providing control of air motion.

Fans—those of the multi-blade ("squirrel-cage") type are usually preferable—must be of a capacity and design to move the required amount of air against the resistance of the duct system, with the least expenditure of electric current, and without transmission of noise to the auditorium and other rooms. Air outlets should be of a design to assure thorough mixing of cooled air with room air before it is allowed to descend to the breathing zone.

AIR CLEANSING

Filtering equipment, which is installed as part of an air-conditioning system but which usually needs to be replaced from time to time, is of various types. Some filters use spun-glass fibers, some steel wool, others paper, hogs' hair, wood shavings, etc. The filtering material is held in a frame which is inserted into the duct or intake. Filters of this type are thrown away and replaced with a new one as the accumulation of dirt requires. Also available, however, is a self-cleaning type of air-filtering device, but it is seldom adapted in price to theatre installation. (See also *Air Purification: Electric & Chemical.*)

CONTROL EQUIPMENT

Efficient operation of an air-conditioning plant requires dependable automatic control specifically adapted to the operating characteristics of the plant. Control equipment available ranges from a simple cut-in for a single compressor to a motor-operated monitoring cabinet inter-relating all operating elements of the system, including the heating plant.

Two accessory instruments of value in theatre operation should be cited here. One is the recording thermometer, which provides continuous temperature readings automatically transcribed

on paper, thus permitting the development of a "log" for guidance in determining load requirements and other operating factors.

The other is an "Effective Temperature" thermometer (marketed under the trade name of "Therhumiter"), which ingeniously combines response to the temperature of the air, moisture in the air, and the motion of the air so as to give a direct reading of their relative and aggregate effect upon the comfort conditions of the air, which reading is that of "Effective Temperature"—that is, the true temperature from the point of view of comfort. It thus eliminates the calculation necessary with dry-bulb and wet-bulb thermometers to determine what the Effective Temperature is, and it also provides a simple means of determining the percentage of relative humidity.

[*The functions of air-conditioning and air distribution equipment and systems, their critical factors and operating considerations, etc., form too broad a subject for comprehensive discussion here; they have been, and are being, constantly dealt with in special and departmental articles in* BETTER THEATRES.]

SIMPLE VENTILATION

Simple ventilation of theatres requires blower equipment of suitable capacity to draw in the fresh air and propel it through ventilators (normally located adjacent to the proscenium arch or screen opening), plus any direct draft exhaust fans and duct contacts with the outside (as from toilet rooms) that the structural plan of the building may require. The blower equipment of course is of importance; it should be of a capacity to ensure the required supply of fresh air, be durably built, and be quiet in operation.

A simple ventilation system may provide air cooling for an auditorium by passing the outside air through a cold-water spray chamber (air washer evaporative cooling). This also cleanses the air.

AIR WASHERS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
United States Air Conditioning Corporation, Northwestern Terminal, Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
Clarage Fan Company, Kalamazoo, Mich.
Garden City Fan Co., McCormick Bldg., Chicago, Ill.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
B. F. Sturtevant Co. (Division of Westinghouse), Hyde Park, Boston, Mass.
United States Air Conditioning Corporation, Northwestern Terminal, Minneapoils, Minn.

COILS

McQuay, Inc., 1600 Broadway, N.E., Minneapolis, Minn.

CONTROL EQUIPMENT

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

FILTERS

American Air Filter Company, 125 Central Avenue, Louisville 8, Ky.
Coppus Engineering Corporation, Worcester, Mass.
Owens-Corning Fiberglass Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis.
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 17 E. 42nd Street, New York City.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
New York Brass & Wire Works Company, 434 Broadway, New York 13, N. Y.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemps Division, Chrysler Corporation, 1113 Leo Street, Dayton 1, Ohio.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Baker Ice Machine Company, 3601 N. 16th Street, Omaha, Nebr.
Carrier Corporation, Syracuse, N. Y.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
United States Air Conditioning Corporation, Northwestern Terminal, Minneapolis, Minn.
Westinghouse Air Conditioning and Industrial Refrigeration Div., Westinghouse Electric Corporation, 150 Pacific Avenue, Jersey City 7, N. J.
Worthington Pump and Machinery Corporation, 744 Broad Street, Newark, N. J.
York Corporation, York, Pa.

TEMPERATURE READING DEVICES

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.

•

AIR PURIFICATION: ELECTRIC AND CHEMICAL

THE MOST effective method of removing dust and bacteria from outside air upon its introduction into the theatre ventilating system is by electrostatic precipitation. This is effected by special equipment consisting, essentially, in an electrical power pact and collector cells of the specific capacity required by the amount of air handled. This method also is highly efficient for the removal of bacteria and irritating substances, and accordingly is relatively expensive.

For removal or at least reduction of impurities in air that cause odors, a chemical method is available, involving the action of synthetic chlorophyll, the substance of green plants. For application to ventilating duct systems, a forced-evaporation unit is connected through a by-pass. Units are also obtainable for placement in rooms.

B. F. Sturtevant Company (Division of Westinghouse), Hyde Park, Boston, Mass. (Electric).
W. H. Wheeler, Inc., 7 E. 47th Street, New York City. (Chemical).

•

AMPLIFYING TUBES

THESE ARE electronic relays in the amplifier of a sound reproducing system by means of which the weak electric currents created by a photocell, phono-pickup or microphone, are made strong enough (while maintaining the original current pattern) to operate the loudspeakers. (*See Amplifiers.*)

General Electric Company, 1. River Road, Schenectady, N. Y.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Westinghouse Electric Corporation, Bloomfield, N. J.

•

AMPLIFIERS

AN AMPLIFIER, as part of a sound reproducing system, is the arrangement in an electrical unit (panel or cabinet) of electronic relays (*see Amplifying Tubes*) with suitable controls.

Amplifiers today contain their own power supplies, needing only connection with an a.c. or d.c. power line, and dispensing with all auxiliary batteries, generators or rectifiers; and in addition commonly supply polarizing voltage to photocells, and sometimes current to exciter lamps and loudspeaker fields. Modern pre-amplifiers and monitor amplifiers commonly draw this operating power from some other amplifying unit of the sound system.

Very small, low-power amplifiers may be mounted on the projector or on the wall of the projection room, deriving their operating power from the main amplifier. They provide preliminary amplification of the weak photocell current before it reaches the main amplifier.

Amplifier arrangements in a small theatre may consist in a single, compact, combination amplifying and power supply unit mounted on the projection room front wall, between projection ports; or alternatively, of such a combination unit plus a small pre-amplifier which receives the initial current from the photo-cell. In larger systems, a number of amplifying network and power supply units are mounted on a steel rack or frame, or in a steel cabinet, which is located at the rear or one end of the projection room, or occasionally built into the wall dividing the projection room from another room of the projection suite. Medium and large-size systems today include a separate monitor amplifier-speaker cabinet, often suspended from the projection room ceiling by steel straps. The monitor amplifier is sometimes self-powered; sometimes, like the photo-cell amplifier, derives its operating current from the larger system amplifier.

Volume control and sound changeover equipment is today commonly associated with the photo-cell pre-amplifier.

Modern amplifiers or amplifying racks are often equipped with decibel meters for accurate measurement of sound output and quick servicing. Emergency amplifiers may be exact duplicates of the normal amplifying system, or smaller, less elaborate apparatus, and in some systems the monitor amplifier is utilized to supply sound to the audience in an emergency.

Altec-Lansing Corporation, 1161 North Vine Street, Hollywood, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Earle W. Meredith, 182 Avondale Road, Rochester, N. Y.
Motiograph, 4431 West Lake Street, Chicago, Ill.
American Air Filter Company, Inc., First & Central Avenues, Louisville, Ky. (Electrical).
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corp., 449 West 42nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Company, 195 Broadway, New York City.

•

ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 2240 West Ogden Avenue, Chicago, Ill.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
Joe Hornstein, Inc., 630 Ninth Avenue, New York, N. Y.

•

ARCHITECTURAL MATERIALS AND DESIGN SERVICE

PROGRESS IN chemistry and in manufacturing technique have made available a wide variety of decorative materials to supplement or supplant the familiar marble, stone, brick, ceramic tiles, plaster, etc.

Architectural glass can be had in both facing tiles and structural blocks. The tiles offer a complete selection of colors and a number of patterns (some of them simulating marble). Glass blocks are also available in colors and patterns; they are not only adapted to the construction of architectural features like towers and window effects (admitting light, but assuring privacy), but also to interior partitions. Translucent glass blocks lend themselves to interesting luminous treatments.

Mirrors, in large panel effects (sectional or otherwise) as well as in smaller sizes of various shapes, are effective decorative elements while at the same time contributing a sense of spa-



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ciousness. Glass murals provide a striking embellishment of a wall in color abstract or pictorial designs.

For treatment of doors, pilasters, display case framing, and also ticket booth and vestibule finish, laminated plastic veneer provides a wide choice of colors and texture effects (while also having certain weather-proofing qualities). Such material may be obtained with metal inlays for decorative relief, and also in a fluorescent type permitting luminescent pictorial and abstract patterns under "black light."

Fabric (usually cotton-rayon damask) is frequently used to conceal sound-absorbing blanket. Wall paper of the more durable types (such as Tekko and Salubra) merits consideration for limited areas, as do leatherette and linoleum. Then there are the tiles, wood veneers, and so on, many of them to be considered for their acoustic values as well as decorative qualities (*see Acoustical Products and Engineering; also refer to Curtains and Drapes*).

Lighting today is a principal source of decorative effect, by means of either built-in sources (coves, troughs, etc.) or fixtures, possibly employing several colors (commonly amber, blue, red or green, in addition to white) with circuits controlled to permit gradual mixing (*see Dimmers*). So-called "black light" also permits interesting decorative effects, such as glowing figures in darkened niches, or ornamental patterns picked out in fluorescent paint (*see "Black Light" Materials and Lighting Equipment; also see Lamps, Incandescent for Theatre Lighting, and Lighting, Architectural.*

Statues and bas-reliefs based on classic, patriotic and other themes, are available in stock reproductions, many of them relatively inexpensive and well adapted to theatres of modern as well as traditional style.

Adams Research Corporation, 15 Park Row, New York 7, N. Y.
Armstrong Cork Company, Lancaster, Pa.
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill.
Columbus Coated Fabrics Corporation, Columbus, O.
Davidson Enamel Products Company, 450 E. Kibby Street, Lima, Ohio.
The Di-Noc Company, 1700 London Rd., Cleveland, O.
F & Y Building Service, 328 E. Town Street, Columbus, Ohio.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
General Electric Company, Lynn, Mass.
The Kawneer Company, 3203 Front Street, Niles, Mich.
Kelly Island Lime & Transport Company, Leader Building, Cleveland, Ohio.
Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio.
Marsh Wall Products, Inc., Dover, Ohio.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.
Seaporcel Porcelain Metals, Inc., 28-20 Borden Avenue, Long Island City, N. Y.
Toledo Porcelain Enamel Products Company, 2275 Smead Avenue, Toledo, O.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
United States Plywood Company, 55 West 44th Street, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.
Wood Conversion Company, 1981 W. First National Bank Building, St. Paul, Minn.

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BASES—See Projectors and Accessories

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BATTERIES, STORAGE

IN THEATRES these are now used almost exclusively to supply emergency power for lighting, in case of breakdown in the line power supply. Through suitable converters storage batteries can also be made to operate sound and projection equipment Cost depends on size of the installation.

Electric Storage Battery Company, Philadelphia, Pa.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

•

"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of "radiant energy" that is not itself visible, to surfaces treated with certain chemicals which this energy causes to glow. It provides decorative effects of a character peculiarly associated with the theatre, and in addition has many utilitarian applications such as in connection with advertising matter, fluorescent carpet, etc.

Luminescent materials are found on the market today in the form of transparent lacquers, opaque lacquer enamels, dyes for carpets and other fabrics, inks, water colors, plastics, liquid solutions, etc. The materials in paint form may be readily applied with either brush or sprayer. A variety of colors are now obtainable.

The radiant energy required for "black light" effects is radiation in the near-ultarviolet region which extends from 3,200 Angstroms to the visible violet. This energy is not harmful to the eyes; it is only radiation shorter than 2,800 Angstroms appearing in quantity from which the eyes must be protected.

Mercury discharge lamps are best for "black light" effects. The type of lamp most proper depends upon the nature of the application. The latest types of lamps of capacity usually required for theatre applications are the Mazda 100-watt type known as the AH-4, BH-4, CH-4, and EH-4. The CH-4 and EH-4 are spot and flood lamps respectively of the projector type; they need no other reflector equipment as the bulb itself is an integral reflector hermetically sealed. The 250-watt type MAZDA AH-5 is also applicable for theatre use. Each of these lamps are available in connection with fixtures especially designed for various conditions of mounting as a unit including the transformer.

These lamps are all equipped with red-purple filter glasses such as Corning No. 587 to screen out the visible light. The amount of light in the visible region passed by the filters is so small that it is negligible in theatre uses.

Special types of lamp equipment for the application of "black light" sources are available in designs adapted to ceiling and wall decoration and to fluorescent carpeting (*see Carpeting*).

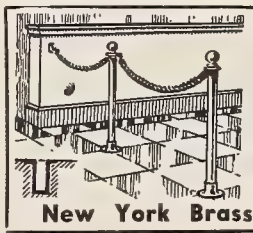
General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif.
Kliegl Bros., 321 W. 50th Street, New York City.
The Stroblite Company, 35 West 52nd Street, New York City. (Lacquers).
Switzer Brothers, 1220 Huron Road, Cleveland 15, Ohio.

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BOX OFFICES

ISLAND BOX offices, as well as those built into one side of the vestibule or lobby, are commonly built "on the job" from specifications of the architect or other designer of the front and extrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, and some of the phenolics (synthetic materials), are prominent among the materials used today, often with chromium or stainless steel mouldings, and these materials are procurable cut to specifications. (Unless otherwise specified, the companies listed below are sources only of material suited to box offices.)

The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
The Kawneer Company, Niles, Mich.
Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box offices).
Universal Corporation, 6710 Denton Drive, Dallas 9, Tex.


STANDEE POSTS
AND
ROPE RAILINGS
FOR
CROWD CONTROL
Send for Descriptive Folder
434 Broadway, New York 13, N.Y.
New York Brass & Wire Works Co.

CABINETS, FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

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CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using incandescent projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

National Carbon Company, Inc., 30 East 42nd Street, New York 17, N. Y.

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CARBON SAVERS

THESE DEVICES, which permit use of carbons down to a very short stub, consist in a metal rod that is clamped into the carbon jaws of the lamphouse, one end of the rod being provided with means for holding a stub of carbon that is too short for use in the normal way. There are several methods of attaching the stub to the carbon saver, some of them permitting use of the carbon down to one inch.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
L. A. Burbank, 1130 Garland Street, Flint, Mich.
Droll Theatre Supply Company, 925 West Jackson Boulevard, Chicago, Ill.
The GoldE Manufacturing Company, 1214-22 West Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago, Ill.

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CARPETING

TYPES OF carpeting suited to the heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which a superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented in a pattern to a backing), Velvet

(pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their beauty of pattern, durability and relatively moderate price.

Carpeting today provides more than "softness under foot." It is an integral part of the interior treatment of the theatre, a critical element of the entire decorative scheme and the stimulating environmental effect sought. Dominant colors of the carpet should have a direct relation to the influential tones of the general color scheme of each carpeted division of the theatre. Pattern has similar references to the general decorative scheme, harmonizing with it in style, strengthening it in configuration. Traditional patterns are frequently as well adapted to modern-style interiors as patterns specifically modern (or modernistic); many traditional decorative devices, in fact, have been used in modernized versions to effect carpet patterns adapted to both modern and traditional designs.

Theatres are frequently carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas.

(Production of carpeting in weaves and grades suited to theatres is below normal chiefly because of the shortage of properly trained workers. This, plus huge demands for carpeting from all fields, has placed severe restrictions on choice of patterns, and on amounts of yardage, available to the theatre market.)

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Firth Carpet Company, 295 Fifth Avenue, New York City.
Goodall Fabrics, Inc., 295 Fifth Avenue, New York City.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
Lees-Cochrane Company, Inc., Bridgeport, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.
Waite Carpet Company, Oshkosh, Wis.
M. J. Whittal Associates, Worcester, Mass.

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CARPET LINING

THEATRE CARPETING should always be laid over pads made for the purpose. Such lining does not merely add to the resilience, therefore the feeling of luxury, of the carpeting; it definitely reduces the wear of the carpet, thus representing a substantial saving in carpeting costs.

There are three general types of carpeting lining: (1) All-jute, or vegetable fibre; (2) hair and jute combined; and (3) All-hair. The latter is made of animal hair, which will not burn (it will singe only), is very durable (a well made all-hair lining will usually outwear the carpeting itself), and does not deteriorate from the effect of moisture. The hair-and-jute type is serviceable according to the amount of hair in it, while the all-jute type is the least desirable in the theatre.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.
Waite Carpet Company, Oshkosh, Wis.

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CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (*See Anchors for Chairs.*)

Fensin Seating Company, 62 East 13th Street, Chicago.
General Chair Company, 1308 Elston Street, Chicago.

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CHAIR CUSHIONS OF FOAMED LATEX

CUSHIONS FOR auditorium chair seats and backs (or other chairs, settees, etc.) are obtainable in a pourous material made from the milk of the rubber tree and referred to as foamed latex. Such cushions take the place of padding and coil springs, the fabric being fitted over them.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure (there are over a quarter of a million interconnecting air pores to the cubic inch), thus the cushion is completely self-ventilating. Foamed latex cushions are vermin-repellent.

For foyer and lounge furniture, foamed latex cushions are available in standard sizes calculated to fit nearly all chairs, settees, etc. They may be obtained through upholsterers or from jobbers.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Industrial Products Company, Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Akron, Ohio.
Hewitt Rubber Company, Buffalo, N. Y.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

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CHAIR PATCH KITS

FOR REPAIRING simulated leather fabrics, kits of materials are available, consisting in small amounts of "leatherette" in a color selected to match most closely the fabric to be repaired, and cement solvent with which to attach a section of it cut out in a size to cover the injury. Typical colors available are blue, black, brown, red, green and ivory.

Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
General Chair Company, 1308 Elston Street, Chicago, Ill.

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CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs. Chairs available include models with self-raising seats, and a type having a retracting or push-back seat designed to facilitate passage between rows.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person, so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (*see Upholstered Materials and Chair Cushions of Foamed Latex.*)

(Production of auditorium chairs is severely curtailed owing principally to lagging supplies of metal and textile products. Seating manufacturers do not anticipate sufficient increase in these supplies to permit capacity production before the end of this year.)

Adams Research Corporation, Theatre Seating Div., 15 Park Row, New York 7, N. Y.
American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
American Seating Company, 901 Broadway, Grand Rapids, Mich.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
Heywood-Wakefield Company, Gardner, Mass.
Ideal Seating Company, Grand Rapids, Mich.
International Seat Corporation, Union City, Ind.
Irwin Seating Company, Waters Building, 159 Ottawa Avenue, South Grand Rapids, Mich.
Kroehler Manufacturing Company, Naperville, Ill.
National Manufacturing Company, 3205 East 26th Street, Minneapolis, Minn.

•

CHANGE MAKERS

OCCUPYING LITTLE space in the box office, modern change making machines prevent annoying errors

LET US SOLVE YOUR STAGE PROBLEMS

THE SEAL OF LEADERSHIP
Vallen
TRADE MARK WORLD'S LEADING MAKER OF SPECIAL OPERATING DEVICES
REGISTERED CURTAIN CONTROLS AND TRACKS

VALLEN, Inc., Akron, Ohio

Originators and exclusive manufacturers of
NOISELESS CURTAIN TRACKS, CONTROL EQUIPMENT, SPECIAL OPERATING DEVICES

in offering change to a patron and loss to the theatre through mistakes. The correct change is automatically determined upon manipulation of the proper keys, and is delivered into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons make change-makers a box office requisite.

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Aero Metal Products Corporation, 4704 West Arthington, Chicago, Ill.
Brandt Automatic Cashier Company, Watertown, Wis.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

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CHANGEOVER AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension, and also an indicator not attached to the projection mechanism which operates an alarm bell actuated by a clock mechanism that is preset according to a running time dial. (*See Reel End Alarms.*)

Marking of cue signals on film is not approved of (Standard Release Prints have necessary cues when in proper condition); however, for those emergency occasions when cueing the print is deemed unavoidable, there is a simple marking device that presses small circles into the film with minimum damage.

Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).
Dowser Manufacturing Company, 303 West 42nd Street, New York City.
Essannay Electric Manufacturing Company, 438 North Clark Street, Chicago, Ill.
Forest Manufacturing Corporation, 60 Park Place, Newark, N. J.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

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CLEANING MATERIALS AND IMPLEMENTS

CLEANLINESS THROUGHOUT the public areas of the theatre, and at the front exterior as well, is of course imperative at all times, and to reduce the time and labor cost of maintenance are many cleaning and sanitation aids (*see also Cleaning Mechanisms, Deodorants and Perfumes, and Disinfectants*).

The list of such products is a long one; to be regarded as more or less essential for the convenient and effective maintenance of the theatre are a variety of brushes, including those adopted to the cleaning of corners, behind projecting structural elements, etc.; corn brooms, mops and mop pails with dryers (a rubber mop is also available with a squeezing device incorporated in the design); soft dusting and polish-

WEST'S
TERAMINE
ODORLESS
DISINFECTANT

GUARANTEED to be . . . *10 TIMES STRONGER** bacteriologically than pure carbolic acid against E. B. Typhosa. *15 TIMES STRONGER** bacteriologically than pure carbolic acid against STAPHYLOCOCCUS AUREUS (pus germs).

Discuss cleaning and disinfecting problems with one of the trained West representatives who can help you select that disinfectant which will give you maximum results. *Write for your FREE 68 page illustrated copy of "The Scope of Sanitation."*

**as tested by the F. D. A. methods of the U. S. Department of Agriculture — Circular 198.*

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WEST DISINFECTING Company
42-16 WEST STREET · LONG ISLAND CITY · N. Y. · DEPT. MP

One way to keep posted—be a coupon clipper



KINNER'S GLASS CLEANER
IS AGAIN AVAILABLE

If your jobber cannot supply you, send your order direct.

ONE CARTON OF 4 1-GALLON GLASS JUGS of Kinner's Glass Cleaner delivered to you for $7

SEND NO MONEY

If not satisfied in 30 days, return unused cleaner at our expense!

KINNER PRODUCTS CO., East Broad St., Pataskala, Ohio

ing rags, deck brushes for washing rubber mats, terrazzo, etc.; neutral soap and detergents, sweeping compound for floors beneath seating, wood and metal polish, carbon tetrachloride, and gum remover. So that patrons themselves may help to keep the theatre clean, sand urns for cigarette butts, gum wrappers, etc., should be judiciously distributed throughout the lobby, foyer, lounges and standee area.

Cleaning implements should include a flexible rod, commonly called a "snake," for opening up clogged toilets, drainpipes, etc. The easiest to use are types in which the rod coils up inside a container with means of turning the rod into the pipe. When the obstruction has been removed, the soiled rod is wound up into the container, causing no mess.

In connection with cleaning compounds, care should be used to assure use of a compound which requires the least amount of time and will not injure the surface.

For the partial or complete cleaning of carpeting and other fabrics from time to time (that is, dry shampooing, as distinguished from daily vacuum cleaning), a soapless lather is available, which may easily be applied with a rubber mop or similar implement; drying requires but an hour or two. A powder is also obtainable for carpet and fabric cleaning; this is sprinkled on small areas at a time and brushed in, then after a few hours, when the fabric is entirely dry, the residue can be removed with a brush-type vacuum attachment. Yet another product for shampooing carpet on the floor is a compound dissolved in a small amount of water and applied principally with a rotary machine and removed with a vacuum cleaner.

Safety ladders are also to be considered among cleaning as well as equipment servicing accessories (*see Ladders, Safety*).

Bigelow-Sanford Carpet Company, 140 Madison Avenue, New York City.
Carbona Products Company, 302-304 West 26th Street, New York City.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
Fuld Brothers, 702-710 South Wolfe Street, Baltimore 31, Md.
Kinner Products Company, East Broad Street, Pataskala, Ohio.
The Korex Company, 523 West Nine Mile Road, Ferndale 20, Mich.
Miller Sewer Rod Company, 4642 North Central Avenue, Chicago 30, Ill.
Mathieson Alkali Works, 60 East 42nd Street, New York 17, N. Y.
F. A. Niemeier Chemical Co., Loveland, Ohio.
O'Brien Manufacturing Company, 5016 N. Austin Avenue, Chicago 30, Ill.
F. V. Von Schrader Manufacturing Company, Racine, Wis.

CLEANING MECHANISMS

ECONOMICAL AND safe cleaning of theatre carpeting, drapes, seating fabrics, etc., require regular and frequent application of vacuum cleaning equipment. Carpeting, for example, should be vacuum-cleaned daily. Vacuum cleaners may be used for other cleaning jobs around the theatre, such as blowing dust from out-of-the-way places, drying wet floors and carpeting, and so on.

Theatres really require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length on portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pickup. In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area.

Allen Billmyre Company, 491 Lafayette Avenue, Mamaroneck, N. Y.
General Electric Company, 1285 Boston Avenue, Bridgeport, Conn.
National Super Service Company, 1946 North 13th Street, Toledo, Ohio.
Spencer Turbine Company, Hartford, Conn.

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CONDENSERS (LENSES)

THE PROJECTION condenser is located between the lamphouse and the projector, and serves to focus the light on the aperture. It serves a similar purpose in spotlight projection. The condenser is a single glass lens, unmounted, made in various shapes—moon shape, plan-o-convex, bi-convex and meniscus. The diameters of projection condensers range from 2¼ to 7¼ inches; of spotlight condensers, from 5 to 8 inches. Focal lengths for theatre work runs from 6½ to 9½ inches.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 720 Portland Street, Rochester, N. Y.
Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

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CUPS, SANITARY FOR DRINKING

INDIVIDUAL PAPER cups should be provided for patrons even though a bubbler fountain is installed. Some patrons much prefer cups for hygienic reasons. Also, if penny cup dispensers are used, they provide a source of extra revenue.

Dixie Cup Company, Easton, Pa.
Lily-Tulip Cup Corporation, 122 East 42nd Street, New York 17, N. Y.

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CURTAIN CONTROL

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired.

Equipment consists of electric control mechanism for controlling travel of curtain. A motor and special gear reduction unit are employed to operate curtain at proper speed. Equipment can be furnished so that curtain control unit may "fly" with track and curtain. A special track is now available which operates curtain around a corner having 4½" radius. This permits installation of curtains in front of screens where there is not enough space in which to fold them.

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

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CURTAINS AND STAGE DRAPES

CURTAINS USUALLY required for motion picture theatres in which stage performances are not regularly presented, are of the traveller type made up in such fabrics as velour. Asbestos fireproof proscenium-opening curtains are required in some States and all the larger cities in theatres having full stage facilities.

Drapes are commonly indicated for the sides, and across the top of the proscenium opening; the extent to which they are needed is of course dependent upon the design of the proscenium area. Velours are indicated for such drapes also, but rayon-cotton mixtures and similar fabrics are also suitable.

Companies capable of supplying these materials are also excellent sources of drapes for other parts of the theatre.

Dazians, Inc., 142 West 44th Street, New York City.
Flameproof Chemical Company, Inc., 61 West 19th Street, New York City.
Gilbert Chemical Sales Company, 700 Lafayette Street, Utica, N. Y.
Johns-Manville Corporation, 22 East 40th Street, New York City.
Maharam Fabric Corporation, 130 West 46th Street, New York City.
Novelty Scenic Studios, Inc., 320 West 48th St., New York 19, N. Y.
Owens-Corning Fiberglass Corporation, Nicholas Building, Toledo 1, Ohio.
Thortel Fireproof Fabrics, 101 Park Avenue, New York City.
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.

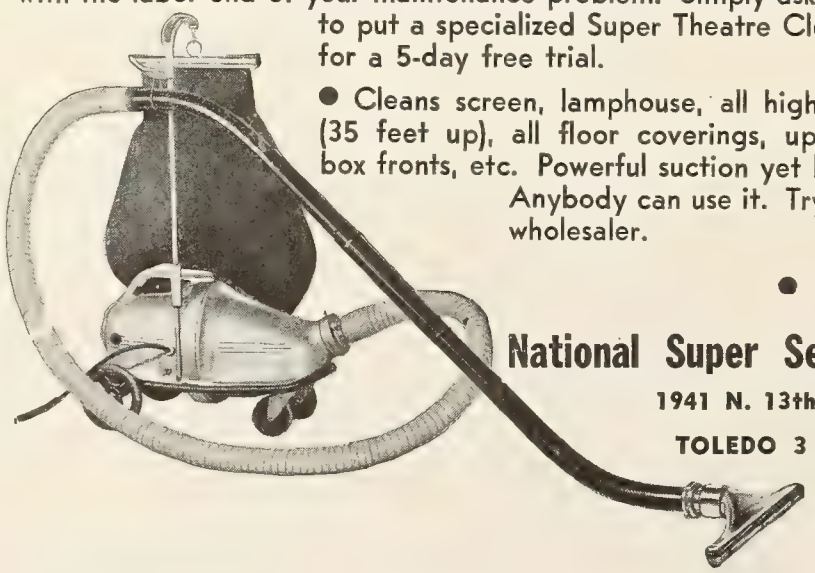
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DEODORANTS AND DISINFECTANTS

IN THEATRES not having facilities for contending with sources

How To Restore Things You Can't Replace

● No need to search for new carpets, drapes, decorations. No need to wrestle with the labor end of your maintenance problem. Simply ask your jobber, or us, to put a specialized Super Theatre Cleaner in your hands for a 5-day free trial.



● Cleans screen, lamphouse, all high places and things (35 feet up), all floor coverings, upholstered furniture, box fronts, etc. Powerful suction yet light, easily carried. Anybody can use it. Try a Super. Ask your wholesaler.

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National Super Service Co., Inc.
1941 N. 13th Street
TOLEDO 3 OHIO

ot disagreeable odors that cannot readily be eradicated, the use of perfumes especially prepared for such conditions is often indicated. Among products of this type available are liquid perfumes to be sprayed before and between performances; powders that may be placed in ornamental wall holders made of porous material; and also highly aromatic pellets, which are placed in a small receptacle that clasps on an incandescent lamp, the heat from the lamp evaporating the perfume oil in the pellet. All of these deodorants are obtainable in a wide variety of odors.

Compounds to be sprinkled, sprayed or added to cleaning water are obtainable under a number of trade names and in various strengths. They are requisite to the proper cleaning of toilet rooms.

Solvent for scale in urinals and water closet bowls greatly facilitate the thorough cleansing of such equipment. Paradicholorobenzene crystals or cakes are commonly placed in the basin of urinals or in nearby evaporators to minimize the disagreeable odor.

Fort-A-Cide Sales Company, 160 East Illinois Street, Chicago, Ill.
Lyndon Products Corporation, Norwalk, Conn.
Miller Protecto Products Company, Kalamazoo, Mich.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

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DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination permit fading out of any desired set of lights and fading in of others. They are necessary to the production of stage lighting effects commonly desired; their chief application to motion picture theatres, however, is gradually to raise or lower auditorium illumination before and after performances.

Dimmers are available in types and capacities varying according to purpose. Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for installations like the latter.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination of different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Dimming of cathode type light sources ("neon" and "slimline" fluorescent) is possible with equipment especially installed for this purpose according to the characteristics of the lighting installation (with regular dimming equipment, a flicker effect occurs just before the blackout).

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Culter-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Bros., 351 West 50th Street, New York 19, N. Y.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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DISPLAY FRAMES, POSTER

POSTER FRAMES built to desired size and in plain or moulded styles, are available in extruded aluminum, in decorative natural wood finish, and in metal-on-wood (kalamein). Extruded aluminum frames cost most (about 75% more than natural wood), but they require practically no maintenance, are not affected by normal settling of the building wall, and last indefinitely.

All-wood frames are obtainable in natural grains (such as walnut and bleached mahogany), with or without a protective coat of clear lacquer; and in common wood lacquered in desired color.

Kalamein frames may be had with finish in stainless steel, chromium, aluminum, bronze and other metals, also in plastic, such as Formica.

Recommended lamping is that which is concealed behind the frames, with distribution such as to prevent shadows on the poster. The most efficient type of lamp for the purpose is the lumiline (*see Lamps, Incandescent for Theatre Lighting*). It is preferable to place them entirely around the poster in cases 40x60 inches or larger; otherwise, the lamps should extend along the edges of greatest dimension.

Poster frames of all types are available complete with frames mounted on veneer case ready for installation in wall recess (the most desirable method) or on the surface of the wall.

Ames Metal Moulding Company, Inc., 225 East 144th Street, New York City.
Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Colonial Sales Corporation, 928 Broadway, New York City.
Ben B. Poblocki & Sons, Inc., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis.

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EFFECT MACHINES

PATTERNS AND scenic effects with or without animation (such as moving clouds, flames, etc.) are ingeniously obtainable with these special light projection machines, essentially stereopticons, employing various types of effect slides and gelatines.

Backgrounds for stage shows, in color, can be projected and changed at pleasure, or the opening of a feature picture be framed in color or given a superimposed, changing pattern.

Simple and relatively inexpensive spotlights, with color wheel attachment, are also available in models for both short and long throws.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.

EXPLOITATION MECHANISMS

VARIOUS DEVICES are available for the presentation of scenes from a current attraction or special advertising stills or motion pictures in the vestibule or lobby of the theatre, or in stores and other locations for which suitable arrangements can be made. The simplest type provides for the automatic display of a series of stills or advertising cards.

More impressive is the showing of motion pictures by means of an automatic projector mounted for the rear projection of advance trailers or other advertising films on a small screen. Such equipment may be obtained either with or without sound reproduction facilities.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projetcor, which enlarges exploitation material, such as that in press books and other accessories, on the poster sheet, in the original colors, and the image may be readily sketched or painted in.

For quick and easy cutting of patterns out of paper, composition or wooden board, in making atmospheric lobby displays, etc., electric saws are available designed for such purposes.

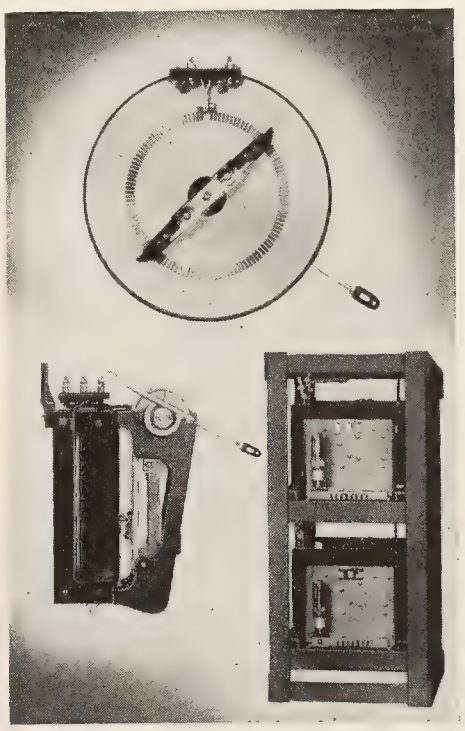
Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Register Company, 2620 West Washington Street, Chicago, Ill.
F. D. Kees Mfg. Co., P. O. Box 105, Beatrice, Nebr.

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FIRE EXTINGUISHERS

THERE ARE several types of fire extinguishers suitable to theatres—the carbon tetrachloride extinguisher, the soda-and-acid mechanism, the foam type and the portable carbon dioxide hand type. They should be distributed throughout the theatre in accordance with the directions of fire department officials, care being taken that any extinguisher likely to be used in the presence of electrical apparatus is safe for that purpose, and not capable of electrocuting the user.

American LaFrance & Foamite Industries, 903 Erie, Elmira, N. Y.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.



WARD LEONARD
RELAYS • RESISTORS • RHEOSTATS
Electric control devices since 1892

CONTROLLED LIGHTING

FROM "FULL BRIGHT" TO "BLACKOUT"

Electronic "Hysterset" Control of Reactance Type Dimmers; the ultimate in refinement, using small space and miniature controls.

Autotransformer "Autrastat" Dimmers; uniform flickerless dimming of any load from a 10 watt lamp up to the watt capacity of the dimmers.

Resistance "Vitrohm" Dimmers; continuous Duty, light weight, 110 step dimmers for every value of lighting load.

Motorlite and Regulite Dimming Systems, using small reversible motors and pilot controls for remote operation of resistance, auto-transformer, and reactance type dimmers.

Send for Dimmer Catalogue

WARD LEONARD ELECTRIC COMPANY, 91 South Street, Mount Vernon, N. Y.
OFFICES IN PRINCIPAL CITIES

FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film.

Film Treatizor Corporation, 117 West 63rd Street, New York 23, N. Y.
International Projector Corporation, 88-96 Gold Street, New York City.
Pyrene Manufacturing Company, Newark, N. J.
Red Comet, Inc., Red Comet Building, Littleton, Colo.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports isolate the projection room in an emergency (by melting of fusible links in case of fire), operating either automatically or manually. They minimize the chance of panic and lower insurance rates, and are practically always required in theatres by fire regulations.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into the projection room ventilation duct.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

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FLASHERS

THESE AUTOMATIC "switch" devices for interrupting intermittently the flow of current to light sources, supply attention-arresting animation to electrical displays that is commonly desirable for marquee decorative schemes and exterior signs, and especially so when the theatre front has to compete with electrical displays immediately surrounding it.

There are three principal types of flashers: *drum* type (which has been generally superseded by the following later types), *mercury contact* type (which is efficient for marquee and sign travelling borders), and the *induction disc* type, which is readily adaptable to any type of display.

France Manufacturing Company, 10325 Berea Road Cleveland, Ohio.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Time-O-Matic, Decatur, Ill.

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FLOOR SURFACING MATERIALS, COMPOSITION

FLOOR SURFACING materials suited to lobbies, certain foyer areas (sometimes in conjunction with woven floor coverings), men's lounges (on occasion, also for borders in women's lounges, laid flush with a centrally placed rug) toilet rooms where terrazzo would be too expensive and similar parts of the theatre, are available in several composition substances and forms. The base of the composition may be cork (linoleum) or rubber or asphalt.

Such materials are obtainable in a variety of patterns, or in solid-color tiles to be laid in patterns, unless it is preferred to have the flooring in one color.

Composition flooring, preferably in a battleship grey without design, is usually recommended for projection rooms, being less tiring to the projectionists than a painted concrete floor.

Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

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FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with Freon-12 refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche. Also available are decorative fountains complete with lighting provisions. Most fountains may also be adapted to photocell actuation (*see Photoelectric Cell Mechanisms for Doors and Fountains*).

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a. c. or d. c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

The Crane Company, 836 South Michigan Avenue, Chicago, Ill.
The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Newman Brothers, Inc., 660 West Fourth Street, Cincinnati, Ohio.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sunroc Refrigeration Company, Glen Riddle, Pa.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1649 N. Broad Street, Philadelphia, Pa.
Westinghouse Electric Corporation, 150 Pacific Avenue, Jersey City 4, N. J.

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FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in both metal and wood.

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum, with dull or glossy finish. Chairs and settees may be of very simple design, and accordingly very inexpensive; or they may be of the fully upholstered type, with coil-spring cushions (feather or down cushions are not indicated for theatres because they do not return to shape). Metal tables, having burn-resistant composition tops (or tops of glass or some phenolic like Formica) are particularly indicated for cosmetic rooms, along with small chairs to match. Neither these, nor metal occasional and end tables are necessarily out of place in a room otherwise having non-metallic furniture, especially when the wood furniture is of definitely modern design (like so-called "Swedish modern").

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be really practicable these should be merely of wood construction, with the frame fully covered in durable fabric (eliminating armrests, feet, etc., in woods like walnut or mahogany). Moderately priced wood furniture of sturdy construction which is suited to theatres quite as well as to homes is that of birch and maple, which may be obtained in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(*For foyer and lounge furniture fabrics, see Upholstering Materials.*)

Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York, N. Y.
Heywood-Wakefield Company, Gardner, Mass.
Kroehler Manufacturing Company, Naperville, Ill.
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.
Warren McArthur, No. 1 Park Avenue, New York City.

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HEARING AIDS

THESE RECEIVING instruments (phones) either of air conduction or bone conduction type, to assist patrons whose hearing is impaired, solicit the patronage of deafened people and help to create goodwill among not only them but their friends and relatives. From five to ten outlets (two seats served by one outlet) are usually considered sufficient. The receivers are plugged into suitable outlet boxes permanently mounted and wired in selected seating locations. Individual volume controls which the patrons can adjust at will, may be provided either on the outlet boxes or on the cord leading to the receiver.

Sound may be taken from the main theatre system, either directly or through an auxiliary amplifier, or may be picked up via microphone from the screen speakers and passed through a low-power amplifier that is part of the hearing aid system.

Acousticon Division of Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Sonotone Corporation, Elmsford, N. Y.
Trimm Radio Manufacturing Company, 1770 West Berteau Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.
Zenith Radio Corporation, 680 North Michigan Avenue, Chicago, Ill.

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HEATING SYSTEMS AND ACCESSORIES

HEATING SYSTEMS used in the theatre present different requirements from those of other public buildings because of the concentration of occupants in the auditorium, and the wide variation in the number that may be present at any given time.

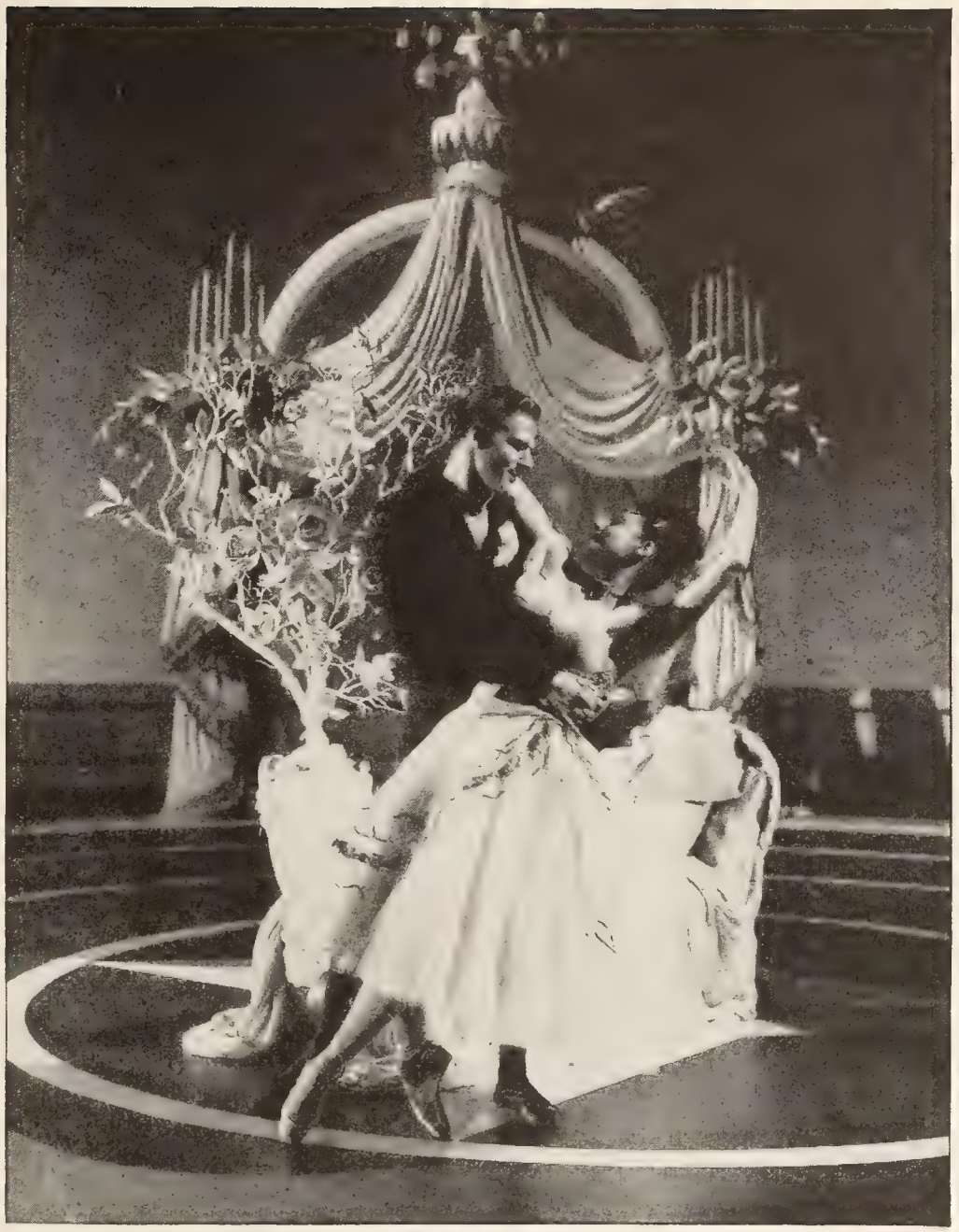
Heat distributing systems are of two general kinds, those using standard steam or hot water radiators or convection type units, and those circulating masses of warmed air through a ventilating system. The later may of course be part of a complete air conditioning system (*see Air-Conditioning and Ventilating Equipment*).

Oil and gas are preferable as the fuel where automatic control is provided in the system and when their cost is comparable to that of coal. With coal, automatic stokers reduce labor and insure efficient use of fuel.

It is a measure of economy in some theatres having air-conditioning for the auditorium, possibly also for the foyer, or a ventilation system for the auditorium, to use unit heaters for other divisions, such as lounges and toilet rooms, lobby, manager's office, etc.

Unit heaters are obtainable for connection to existing steam systems, or they may be individually heated by gas. Also, they are available for exposed installation as well as for concealed locations.

Typical of the beautiful photography made available by producers is this scene from Republic's "Specter of the Rose", produced and directed for the studio by Ben Hecht from his own original story. Ivan Kirov and Viola Essen are the duo in the title dance.



Glorifying the Lights and Shadows

Film producers spend millions to bring to you the best efforts of the photographic art. Nothing is spared in the building of beautiful sets, the designing of gorgeous costumes, the perfect high intensity lighting of stages. All this is captured on the prints which are delivered to you. But to release their great potentials they must be projected with the same care with which they are produced.

Unless you are using the same snow-white high intensity light to project your pictures, you are paying for values which you are not passing on to your patrons. Without this brilliant screen lighting you cannot hope to obtain all the highlights, deep shadows and intermediate values necessary to pictures of depth and fine definition.

Strong High Intensity Lamps deliver double the light of low intensities at little increase in cost, making it possible for even the most modest theatre to have low cost, high intensity projection. Sold by independent theatre supply dealers everywhere.

THE STRONG ELECTRIC CORPORATION

87 City Park Avenue **Toledo 2, Ohio**

"The World's Largest Manufacturer of Projection Arc Lamps"

When the lamps are ***STRONG*** *the picture is bright!*

American Heating & Ventilating Company, 1505 Race Street, Philadelphia, Pa.
American Radiator Company, 40 W. 40th Street, New York City.
Fedders Manufacturing Company, Buffalo, N. Y.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Hook Mfg. Company, Sharpsburg Station, Pittsburgh, Pa.
Kewanee Boiler Corporation, 1858 S. Western Avenue, Chicago, Ill.
May Oil Burner Corporation, Maryland Avenue and Oliver, Baltimore, Md.
McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn. (heat transfer coils).
Mueller Furnace Company, Milwaukee, Wis.
Petroleum Heat & Power Company, Stamford, Conn.
Sarco Company, Inc., 183 Madison Avenue, New York City.
Skinner Heating & Ventilating Company, Inc., 1948-60 N. 9th Street, St. Louis, Mo.
Westinghouse Electric Corporation, Mansfield, Ohio.

UNIT HEATERS

American Blower Corporation, 6001-09 Russel Street, Detroit, Mich.
Automatic Gas Steam Radiator Company, 301 Brushtor Avenue, Pittsburgh, Pa.
The Bryant Heater Company, 17820 St. Clair Avenue, Cleveland, Ohio.
Buffalo Forge Company, 465 Broadway, Buffalo, N. Y.
Burnham Boiler Corporation, Irvington, N. Y.
Grinnell Company, Inc., 260 W. Exchange, Providence, R. I.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
McQuay, Incorporated, 1600 Broadway, N. E., Minneapolis, Minn.
Modine Manufacturing Company, Heating Division, Racine, Wis.
Surface Combustion Corporation, Thomas and Dorr Streets, Toledo, Ohio.
The Trane Company, La Crosse, Wis.
Unit Heater & Cooler Company, Murray Boulevard, Wausau, Wis.
L. J. Wing Manufacturing Company, 154 W. 14th Street, New York City.

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INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as sometimes used, for example, to advise the projection staff that a change in sound volume is necessary, but the limitations of the buzzer do not allow different departments to report to the management or permit communication of any but the simplest instructions.

House phones for more effective interdepartment contact are used by most theatres. They range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other.

Loud-talking systems, consisting essentially in distant-pickup with any other microphones and miniature speakers are also adopted to theatre intercommunication.

Connecticut Telephone & Electric Corporation, 70 Britannia Street, Meriden, Conn.
S. H. Couch, Inc., Boston, Mass.
Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
Philco Radio & Television Corporation, Philadelphia, Pa.

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LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. It is thus a safeguard both to employer and employe. Sizes range from 3 to 16 feet.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.
Dayton Safety Ladder Company, 2337 Gilbert Avenue, Cincinnati, Ohio.
Reynolds Corporation, 1400 Wabansia Avenue, Chicago, Ill.

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LAMPS, A.C. PROJECTION ARC

CARBON ARC projection lighting equipment is available for the use of alternating instead of direct current. A component of the equipment is a rotary transformer which alters 60-cycle line current to a frequency of 96 (twice that of shutter) for supplying the arc. The trim is 7-mm. x 14 suprex positive carbon, unrotated.

C. S. Ashcraft Manufacturing Company, 36-38 Steinway & Northern Boulevard, Long Island City, N. Y.

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LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for operation on direct current are of two general classes—condenser and reflector types. The high-intensity reflector types in turn are divided into suprex and "one-kilowatt."

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at from 120 to 130 amperes and 65 to 70 volts; others of higher arc wattage are available, however.

Suprex arcs adapted to medium-size houses are operated at currents ranging from 35 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 6 mm. positive, 5 mm. negative for from 35 to 40 amperes; 7 mm. positive, 6 mm. negative for from 42 to 50 amperes; and 8 mm. positive, 6.5 or 7 mm. negative for from 56 to 65 amperes.

Designed to replace the low-intensity arc with a high-intensity light source in the smaller theatres, the "one-kilowatt" arc employs a cored negative carbon specifically made to give smooth operation at very low current densities, with operation at 40 amperes, 27-27½ volts, or about one kilowatt at the arc.

The manufacturers listed below make equipment for the application of any of these arcs.

C. S. Ashcraft Manufacturing Company, 36-38 Steinway & Northern Blvd., Long Island City, N. Y.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
Forest Manufacturing Corporation, 60 Park Place, Newark, N. J.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Co., Inc., 600 West 57th Street, New York City.
National Theatre Supply Division of National Simplex-Bludworth, Inc., 92 Gold Street, New York City.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

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LAMPS, INCANDESCENT FOR PROJECTION

INCANDESCENT LAMPS for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required. This lamp provides fair illumination for images up to 16 feet wide at throws not to exceed 100 feet.

There are also available, 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages and thus saves the cost of auxiliary apparatus.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are a 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS, INCANDESCENT FOR THEATRE LIGHTING

GENERAL SERVICE lamps —available in sizes from 15 to 1,500 watts —serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish to diffuse the light, to eliminate filament striations, and to produce a smoother lighting effect. The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in in light output.

Inside-colored lamps for sign and decorative service: The general service lamps mentioned above are suitable for enclosed lamp signs and luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum lamps from 6 to 50 watts is available in frosted and inside-colored types.

Outside-colored lamps: Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs.

Lumiline lamps: Available in colors and in 30 and 60 watts (length 17¾ inches) and 40 watts (length 11¾ inches), these tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may be used exposed or in narrow reflecting and shielding equipment. The standard colors are white, straw, orange, moonlight blue, emerald and surprise pink.

Also on the market is a filament tubular lamp which differs from the "lumiline" in that it plugs in along its length instead of at the ends, thus permitting an interrupted line of light. These lamps are also available in higher wattages—up to 200 watts. Lengths of units are 6, 12, 18 inches, etc., up to 36, and there are three diameters. They may be obtained in sprayed colors, sprayed white and opal glass.

Fluorescent lamps: These are much more efficient than the filament-type lumiline lamps, and are particularly recommended for color lighting, since the color is not created by the glass of the bulb, but in the light itself. The lamp is of the electric discharge type, using mercury vapor as the medium for sustaining the arc. Ultraviolet radiation is produced in the tube, which acts upon certain chemicals (the nature of which varies according to the color or tone of white light desired) with which the interior of the bulb has been treated. The reaction of the chemical to the electronic bombardment produces visible light.

These lamps differ from the usual type filament lamps in that they contain their own reflecting surface which is hermetically sealed within the lamp providing a high-intensity, accurately controlled beam.

Slimline lamps are a later development of fluorescent types, operating on higher voltage. They provide long unit light sources well adapted to coves, and are adapted to shaping for architectural lighting.

The *Projector* spot and flood lamps are provided with lens cover glasses which produce narrow and wide beams respectively. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets, PAR 38 bulbs and are available in the 150-watt size.

The *Reflector* spot and flood lamps also have built-in, mirror-like surfaces; however, they are made of ordinary glass and must be protected from the weather. Like the projector lamps, the spot type has a narrow light distribution of high intensity and the flood, a wide-beam distribution. They are equipped with medium screw bases to fit regular sockets, R-40 bulbs and are available in 150, 200, and 300-watt sizes.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 260 Sherman Avenue, Newark, N. J.

HOW TO PULL IN the business at DRIVE INS

(or any theatre)

Do as the Olympic Drive In Theatre at Los Angeles did—install Wagner Display Frames and Wagner Translucent Colored Plastic Changeable Letters.

High visibility, powerful attention value, and effective selling of this display equipment will keep the cars rolling into the Olympic. A Wagner installation will also sell your every attraction as a big event and keep your cashier busy.



WAGNER'S *Sensational New* WINDOW-TYPE FRAME

(Pat. Pending)

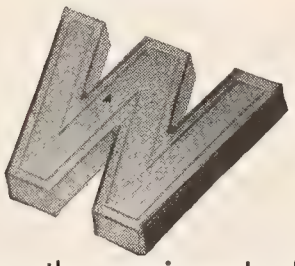
Permits billing space of any height or length. Installed separately before the glass. Accommodates the largest letters and lifesize transparencies. Lamps, neon and glass can be cleaned or replaced without removing frame. No flimsy soldered parts. No shopwork necessary in the event of glass breakage. The most economically maintained frame made.

WAGNER TRANSPARENCIES



Inject the compelling power of brilliant, full colored photographic realism into your display. Available on all stars and in any size, to fit Wagner Transparency Frames, which in turn fit any Wagner Master Multiple Frame.

WAGNER *Translucent* COLORED PLASTIC LETTERS



No other equipment affords such a vivid display. Gorgeously brilliant when light shines through them, they assume a sharply silhouetted third dimensional effect by day. 4", 10" and 17" sizes in assorted, beautiful, nonfading colors (red, green, blue, amber and opaque black) that go all the way through, cannot chip or scale, never require painting.

See your theatre supply dealer today or request new catalog from

Wagner Sign Service, Inc.

218 S. Hoyne Avenue
CHICAGO 12, ILL.

Wabash Appliance Corporation, 331-335 Carroll Street, Brooklyn, N. Y.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (*See Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Stock focal lengths are usually in quarter sizes from 3 to 7 inches, 7½ and 8 inches.

In addition to the regular optical glass projection lenses corrected for color and flatness of field, so called "coated" lenses are available. They differ in that the optical components have inner and outer surfaces chemically treated so as to effect a certain disintegration of surface and a resultant film or "coating" of pure silica. Focus is also sharpened by such coating.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 850 Hudson Avenue, Rochester, N. Y.

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LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focussed on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 850 Hudson Avenue, Rochester, N. Y.

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LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

FOR ADVERTISING the current program in luminous display on a marquee or adjoining location, changeable letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements. Modern practice predominantly employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes (though plastic letters have not yet been produced in all of them) are 8, 10, 12, 16 or 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame. Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays).

Additionally, the opal glass letters (luminous letters on black metallic backgrounds) once generally used for attraction advertising, are still available, largely on special order.

Adler Silhouette Letter Company, 3021 West 36th Street, Chicago 32, Ill.
Continental Signs, Inc., 550 East 170th Street, New York City. (opal glass letters).
Falk Glass Products Company, 5 Union Square, West, New York City.
Theatre Specialties, Inc., 1963 South Vermont Avenue, Los Angeles, Calif.
Wagner Sign Service, Inc., 218 S. Hoyne Avenue, Chicago, Ill.

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LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or lumiline lamps; by creating panels or stripings of light by means of neon or lumiline or regular lamp sources concealed behind architectural structures, and so on to the limit of the ingenuity of the designer.

For the public areas of the interior, lighting facilities are to be divided into two general classifications—(1) *built-in sources,* and (2) *fixtures.*

Built-in sources include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Both classes of light sources are suited to modern interior treatments; indeed, even though built-in sources be used in the auditorium, or perhaps the foyer as well, fixtures may serve the needs of the lobby, or the lounge more economically. Either method, of course, may well be used throughout the interior, for each embraces a vast array of practicable devices for efficient illumination and effective decoration.

Modern fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both, variously ornamented in the same materials, in direct, indirect and direct-indirect types, or with light emission through decorative louvers, in sizes to suit every location, and at prices to make modern luminaires accessible to theatres of the most modest budgets. Specially designed luminaires are obtainable at relatively moderate cost.

While incandescent lamps (as distinguished from the gas tube sources generally referred to as neon) are more flexibly adapted to theatre interior illumination, and also have maintenance advantages, neon has its interior applications, confined largely to cove and trough lighting.

(*For data on color lighting and further information on light sources available today, see Lamps, Incandescent for Theatre Lighting, and "Black Light" Materials and Lighting Equipment.*)

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Compco Corporation, 2257 West St. Paul Avenue, Chicago 47, Ill.
The Egli Company, Inc., 29 West 17th Street, New York City.
Federal Electric Company, 8700 S. State Street, Chicago, Ill.
General Luminescent Corporation, 732 Federal Street, Chicago 5, Ill.
Kliegl Brothers, 321 West 50th Street, New York City.
McFadden Lighting Company, Inc., 2311 South Seventh Street, St. Louis, Mo.
Paramount Industries Inc., 111 Broadway, New York City.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.
Rainbo Lighting Fixture Company, 145 West 24th Street, New York City.
Voigt Company, 1649 N. Broad Street, Philadelphia, Pa.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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LIGHTING SYSTEMS, EMERGENCY

EMERGENCY LIGHTING plants to care for power line failure are of the storage battery, gasoline engine, diesel engine and water turbine types. Where more than one power line is available in the theatre, motor-generator emergency equipment may be used to supply lighting in event of failure in the normal lighting power.

Bardco Manufacturing & Sales Company, 4031 Goodwin Avenue, Los Angeles, Calif.
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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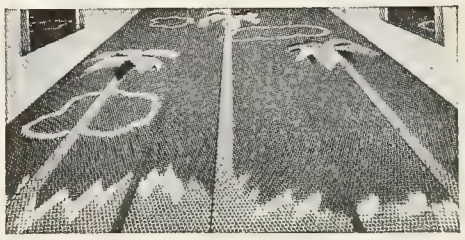
LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both incandescent and arc types—incandescent for use on and near the stage, for display and architectural lighting; arc sources for stage lighting from the projection room.

Incandescent spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 140 amperes.

FLOOR MATTING for Promoting Safety • Providing Comfort • Reducing Fatigue Furthering Sanitation

EZY-RUG RUBBER LINK MATTING



Traps all dirt at the door, keeps it out of sight and prevents tracking through the building, reducing cleaning costs and frequency of redecorating, necessitated by dirt whirled into the air by the heating system. Modernizes and beautifies entrances and lobbies. Beveled edge. Reversible, its durability is doubled. Available with lettering and designs.

AMERITRED
SOLID PLASTIC FRICTION MATTING

For ramps, stairs, landings, entrances and in front of box office. Good scrapeage. Comes in sections 29" x 62" x 9/64". Can be laid side by side for larger, or trimmed for smaller or odd-shaped areas.

AMERICAN COUNTER-TRED MATTING
A tough, durable rubber and cord matting.

For use back of candy counters and around popcorn machines. Resilient non-slip surface affords safety. Easily handled for cleaning. ⅜" thick, 24" wide, any length.

SAFETY STAIR TREADS AND RUNNERS
Write for folder: "A Mat for Every Purpose"

AMERICAN MAT CORP.
"America's Largest Matting Specialists"
1722 Adams St. • Toledo 2, Ohio

MAGAZINES—See Projectors and Accessories

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
General Electric Company, Schenectady, N. Y.
GlodE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Corporation, 2219-29 West Grand Avenue, Chicago 12, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Stroblite Company, 35 West 52nd Street, New York City.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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MARQUEES

A MARQUEE is to be regarded as essential to the motion picture theatre. There are exceptions, due to location and form of building, but not many. Its function as a means of protection for patrons from rain and snow has become of less importance than its function as an advertising medium. It advertisers the theatre and the program, by distinguishing the building from other commercial establishments on the street, by the theatricalism of its lighting, by advertising the program.

Marquees today have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors. with soffits of metal or glass illuminated by incandescent lamps or lighting troughs. There are, of course, many variations in pattern and illumination; however, the design ordinarily should provide for attraction advertising panels with changeable letters (*see Letters, Attraction Board*) as integral parts of the structure.

Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
Ben B. Poblocki & Sons Company, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.
Continental Signs, Inc., 550 E. 170th Street, New York City.
Texlite, Inc., 2900 Factory Street, Dallas, Texas.
White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

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MATS AND MATTING FOR ENTRANCE AREAS

HEAVY-DUTY corrugated rubber mats for vestibules, or corrugated and perforated rubber mats for the entire entrance area, are to be regarded as standard equipment for the average theatre, if not all theatres, since they are the principal means of reducing to a minimum the amount of dirt carried into the theatre on the shoes of patrons and of preventing slipping which can result in costly damage suits.

Lobby mats, as they are generally called, should cover all of the floor of the immediate entrance area (as far as the point where carpeting begins, unless there is an especially long inner lobby) that constitutes traffic lanes. In entrance area of moderate width or less, the traffic lanes will extend within a foot or so of the side walls. The rubber mat may be laid on top of a floor of terrazzo or tile (if it has beveled approach edges), but preferably it should lay in recess, flush with the floor.

It is also desirable to place lighter rubber mats (corrugated, but not necessarily perforated) just inside the entrance to the carpeted area, laying them flush with the pile of the carpet. Smooth or pyramid-surface rubber mats are also available in patterns to match any figured carpeting.

Lobby mats are obtainable in a variety of standard colors, but special mats may be made up in colors as desired and also in interesting patterns, which may be given directional lines guiding traffic (of particular value when an inner lobby or foyer is at right angles to the sidewalk), and also be designed to incorporate an emblem symbolizing the name of the theatre.

Metal and rubber link mats more rugged than regular lobby mats, are advisable for use in vestibules or outer lobbies during wet weather.

Available for temporary laying over carpeting, to protect the fabric in main traffic lanes during wet weather, are various types of matting, of sisal fibre, of a canvas-like fabric, of cocoa fibres, etc. Some are available in designs; widths generally run to 12 feet.

Other types of matting applicable to theatre conditions include one of rubber and cord with heavy non-slip tread particularly adapted to areas behind refreshment counters and around popcorn machines; and a plastic friction mat that may be readily trimmed to fit box-offices and other areas of small size or irregular shape.

American Mat Corporation, 2018 Adams Street, Toledo, Ohio.
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
Deltox Rug Company, Oshkosh, Wis.
Goodyear Tire & Ruber Company, 1144 E. Market Street, Akron, Ohio.
O. W. Jackson & Company, 290 Fifth Avenue, New York.
Lorraine Ruber Engineering Company, 286 Fifth Avenue, New York City.
United States Rubber Company, 1230 Sixth Avenue, New York City.
Puritan Manufacturing Company, Trenton, N. J.
Waite Carpet Company, Oshkosh, Wis.

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MAZDA REGULATORS

THESE ARE converters that provide 30-volt, 30-amperes supply to 900-watt incandescent projection lamps, operating from either 110-volt or 220-volt supply lines

Get the Best the Film Has to Offer with B&L Optical Systems



BAUSCH & LOMB
ESTABLISHED 1853

CAMERA lenses, optical systems used in sound recordings and reproducing, projection lenses, condensing systems, reflectors . . . Bausch & Lomb skill and optical precision are combined to bring to theatre audiences all that can be captured on the film. Regardless of your projector, filming or recording optical requirements, there's a B&L lens or optical system to meet it.

For example: The Super Cinephor is an f:20 projection lens, Balcote* surfaced for maximum brilliance and definition on the screen, and is available in focal lengths of 2″ to 5″ in ¼″ stops. It's a fast lens with maximum light transmission to give a superb screening.

Whatever your optical problem, bring it to optical headquarters—Bausch & Lomb Optical Co., Rochester 2, N. Y.

Balcote is the revolutionizing Bausch & Lomb lens surface treatment which minimizes internal flare and reflections and permits passage of 30% more light through this particular lens.*

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
International Projector Corporation, 88-96 Gold Street, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and cardioid are the types of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Amperite Company, 561 Broadway, New York City.
Electro-Voice, Inc., South Bend, Ind.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Western Electric Company, 195 Broadway, New York.

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MIRROR GUARDS — See Reflectors, Projection.

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MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

CURRENT CONVERSION equipment to supply direct current to arc lamps from alternating current lines is available in types and capacities to meet specific projection arc demands, from the "one-kilowatt" arc to combinations of spot and arc lamp and to condenser lamps of super-high-intensity arcs. These generators are built with sufficient capacity to provide current for two lamps simultaneously with no change of output voltage so that one arc is not effected by the operation of the other.

Close-regulation motor-generator sets for large theatres and outdoor drive-in theatres are available up to 750 amperes continuous, or 1125 amperes at 100 volts for 30 minutes.

The type and capacity of motor-generator set indicated for a specific installation depends upon the type of arc and carbon trim, and whether d. c. current is required for effect projectors also. (*See Lamps D.C. Projection Arc.*)

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Imperial Electrical Company, Inc., Ira Avenue, Akron, Ohio.
J. E. Robin, Inc., 330 West 42nd Street, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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PHOTOCELL MECHANISMS FOR DOORS AND FOUNTAINS

MECHANISMS FOR the automatic operation of drinking fountains and opening of doors, with the mechanism actuated by the interruption of a beam of light trained on a photoelectric cell, are obtainable alone or as part of such equipment. (*See Fountains.*)

Doors that open automatically merely upon the approach of a person, increasingly being used in hotels, restaurants and bus and railroad stations, have similar application to the theatre for tions, have similar application in lobbies of theatres.

General Electric Company, 1 River Road, Schenectady, N. Y.
Stanley Tools, New Britain, Conn.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell functions principally as a vital "organ" of the sound reproduction system, transforming the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Rauland Corporation, 4345 N. Knox Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

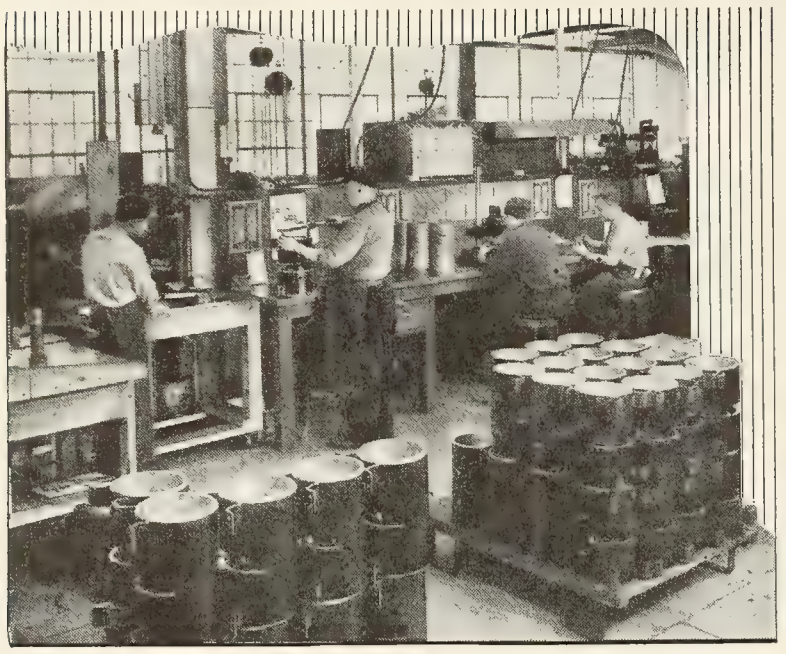
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PROJECTOR REPLACEMENT PARTS

THE WEAR to which projectors are subjected requires close observation of all parts and prompt replacement or repair before any that have become defective injure others that must work with them. It is also to be borne in mind that mechanical faults in the projector are usually "picked up" by the sound system.

All replaceable parts of a certain make of projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes.

WE MEAN IT . . .

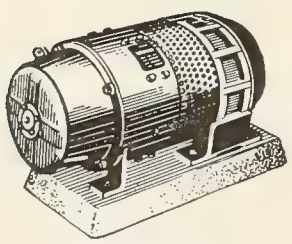


When We Say

Each TransVerteR

is uniformly excellent in its performance ability.

The TransVerteR



Manufactured Exclusively by

HERTNER

★

STEP by step rigid inspection of parts in process of production is reinforced by centralized inspection of finished parts.

Designed to meet a specific need in the projection room, the Transverter is built to give years of practical and continuous service . . . the delivery of steady, direct current.

For the type of Transverter that will meet your needs—consult

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bladwpith, Inc.

In Canada, General Theatre Supply Co.

THE HERTNER ELECTRIC COMPANY

12690 Elmwood Avenue — Cleveland 11, Ohio, U. S. A.

A General Precision Equipment Corporation Subsidiary

When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

Century Projector Corporation, 729 Seventh Avenue, New York City.
G-B Kalee, Ltd., 60-66 Wardour Street, London, W.1, England.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
LaVezzi Machin eWorks, 180 North Wacker Drive, Chicago, Ill.
Motiograph, 4431 West Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
Projection Products Company, 2027 North Major Avenue, Chicago 39, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York 18, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Ill.

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PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects ,etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (*see listing under Lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
Bell & Howell Company, 1801-15 Larchmont Avenue, Chciago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago. Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
National Mineral Company, 2638 N. Pulaski Avenue, Chicago, Ill.
Radio Corporation of America, Photophone Division, Camden, N. J.
Valette, Inc., 215 West Ohio, Chicago, Ill.
Victor Animatograph Corporation, Davenport, Ia.

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PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

A ROCK-STEADY image, freedom from faulty lubrication, unit removability of parts to permit easier maintenance, greater shutter efficiency, gear meshing safeguards, generally stronger construction than that of earlier models, and also greater convenience and accuracy in framing, are among the features characterizing standard theatre (non-portable, heavy-duty, 35-mm.) projectors.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp. The takeup device for the lower magazine is also a separate item (*see Takeups, Film*).

Blue Seal Cine Devices, Inc., 137-72 Northern Boulevard, Flushing, N. Y.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
Century Projector Corporation, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
G-B Kalee, Ltd., 6066 Wardour Street, London, W.1, England.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

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PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound-re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, for ballyhoo.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification, wiring and also speakers, may be employed. Hearing aids may be used in association with any type of theatre public address reproduction.

Separate record-playing devices for reproduction of standard phonograph discs, through the sound or public address system, are available for exit music, pre-show or lobby entertainment, or attraction music outside the box office. (*See Speaker and Horns.*)

Altec-Lansing Manufacturing Company, 1611 North Vine Street, Hollywood, Calif.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

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RECTIFIER TUBES

VACUUM AND gas-filled tubes used to convert alternating current to direct current are made in many ratings. The smaller sizes are commonly thought of as being in the category of radio or amplifier tubes. But while there is no distinction in principle of operation, the larger sizes, having current capacities of from 2½ to 30 amperes, are by custom classified separately.

These are commonly referred to as "Tungar" tubes. In the theatre such tubes are used to



PEDESTALS, BASES, MAGAZINES & BRACES

PARTS FOR SIMPLEX, POWERS MOTIOGRAPH, PEERLESS LOW, HI-LOW and MAGNARC LAMPS

Immediate Delivery

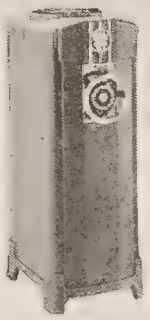
EDWARD H. WOLK
1241 S. Wabash Avenue
Chicago 5, Illinois

PUT MORE LIGHT ON YOUR SCREEN



● All reflectors gradually deteriorate to a state where replacement cost is insignificant. A drop of only 10% in reflective efficiency results in a corresponding decrease in screen brilliancy, and represents a loss amounting to 10% of the cost of your current and carbons. Replace yours now, and regularly. Available for all types and makes of arc lamps.

NATIONAL THEATRE SUPPLY
Division of National-Simplex-Bludworth, Inc.
"There's a Branch Near You"



STRONG COPPER OXIDE AND TUBE TYPE RECTIFIERS

For converting A.C. to D.C. as the ideal power supply for projection arc lamps.

Low original, operating and maintenance costs. Quiet operation.

Distributed through leading independent theatre supply dealers.

THE STRONG ELECTRIC CORP.
87 City Park Ave., Toledo 2, Ohio
The World's Largest Manufacturer of Projection Arc Lamps

Pro-Tex REEL BAND

Provides shock-absorbing support, preventing broken sprocket holes, mutilation of film and short print life. Pro-Tex Reel Band Company, 9005 Marshall Ave., Cleveland 4, Ohio

provide rectified direct current to projection arc lamps and to sound exciter lamps.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.
Forest Manufacturing Company, 60 Park Place, Newark, N. J.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
The Sonolux Company, Inc., East Newark, N. J.
Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, Bloomfield, N. J.

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RECTIFIERS AND POWER UNITS

RECTIFIERS ARE devices that employ rectifying tubes or copper compound rectifying assemblies (dry type) for the purpose of converting alternating current to direct current. The larger sizes are fan-cooled, and supply direct current to the projection arc.

The smaller sizes are of somewhat different design electrically, incorporating electrical filters to insure smooth d.c. output, and to supply power to exciter lamps, speaker fields or other parts of the sound system.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest Manufacturing Company, 60 Park Place, Newark, N. J.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Kneisley Electric Corporation, 500-2 South St., Clair Street, Toledo, Ohio.
P. R. Mallory & Company, Inc., 3029 E. Washington Street, Indianapolis, Ind.
Morelite Company, Inc., 600 West 57th Street, New York City
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.
Ward Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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REEL END ALARMS

WHILE APPROVED practice in the projection of American pictures (Standard Release Prints of the Academy of Motion Picture Arts & Sciences) calls for observation of the screen to note the signal provided for changeover in the standard print, reel end alarms supply a changeover signal for other prints. They are also sometimes regarded as helpful in projection rooms having but one projectionist. Attached to the upper magazines, they indicate, by bell or other audible signal, according to the particular design of the device, the approach of the end of the reel being projected.

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.
Essannay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill.

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REELS AND REEL BANDS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Original specifications provided for a diameter of 14½ inches with a 4½-inch hub, but reel manufacturers regularly supply two diameters—15 inches with 5-inch hub, and 14 inches with 4-inch hub. Cast aluminum or stamped steel is used for the grades best able to provide maximum protection to the film. Reels of less protective design and cheaper construction are also available and may be practicable for purposes other than regular program projection in theatres.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

For protection of film in the handling of full reels, a plastic band is available which, while binding the film so that it does not unroll, prevents the reel flanges from pressing heavily against the film edges. It clips quickly into place.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
Neumade Projects Corporation, 427 West 42nd Street, New York City.
Pro-Tex Reel Band Company, 9005 Marshall Avenue, Cleveland 4, Ohio.
United Theatre Equipment Company, 2501 Cass Avenue, Detroit, Mich.
Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

REFLECTORS FOR INCANDESCENT LAMPS

METAL RECEPTACLES for incandescent lamps, having a reflecting inside finish and with a curvature calculated to make most efficient use of available light, are obtainable in several types adapted particularly to marquee trim and soffit lighting, to sign letter lamping, sign borders, display lighting (some types as "spots") and similar uses.

Other types of reflectors have swivel mounting, readily permitting reflection of the light in any direction.

Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.





Precision reflectors for replacement in all types and makes of projection arc lamps. For sale by most Independent Theatre Supply Dealers.

THE STRONG ELECTRIC CORP.
87 City Park Avenue
Toledo 2, Ohio
The World's Largest Manufacturer of Projection Arc Lamps.



REFLECTORS, PROJECTION ARC

THESE ARE made in numerous sizes, and with different curvatures, spherical and parabolic, for mazda projectors, reflecting arc projectors and spotlight projectors.

Projection arc lamp reflectors are obtainable in both glass and metal types.

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
Fish-Shurman Corporation, 230 East 45th Street, New York City.
Heyer-Shultz, Inc., 39 Orange Road, Montclair, N. J. (metal reflectors).
International Projector Corporation, 88-96 Gold Street, New York City.
Kneisley Electric Corporation, 500-2 South St. Clair Street, Toledo, Ohio.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
Morelite Company, Inc., 600 West 57th Street, New York City (mirror guards).
Motiograph, 4431 West Lake Street, Chicago, Ill.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer. rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lakewood Automatic Switch Company, 1298 Hathaway Avenue, Lakewood, Ohio.
The Neumade Products Corporation, 427 West 42nd Street, New York City.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

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RHEOSTATS

THESE ARE devices that introduce an electrical resistance into any circuit, the value of the resistance being variable at will. There are several methods or varying resistance, one being to move a contact lever over a series of switch points, one being to move a slider over the coil of the resistance wire itself, and one being to compress carbon or graphite discs or powder.

Automatic Devices Company, 1037 Linden Street, Allentown, Pa.
Charles Bessler Company, 131 East 23rd Street, New York City.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.
Ward Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high. Ceramic urns are vase-shaped and decoratively modeled. Those of metal are obtainable in cylindrical forms, with bright or satin finish of decorative quality, and also in vase shapes. All types, of course, are equipped with a removable bowl to facilitate emptying.

Compco Corporation, 2257 West S. Paul Avenue, Chicago 47, Ill.
GoldE Manufacturing Company, 1214-22 West Madison Street, Chicago, Ill.
Neumade Products Corporation, 427 West 42nd Street, New York 18, N. Y.
New York Brass & Wire Works, Company, 434 Broadway, New York 13, N. Y.

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SCREENS, PROJECTION

THE SCREEN, an integral and vital part of the projection-sound systems, is properly selected according to the dimensions of the auditorium, including the distance from last row to screen, and to its sound transmission characteristics (attenuation factor of the perforations). Although no standards have yet been fixed, it is authoritatively regarded that the width of the image should be not greater than the distance between the first row and the screen, nor less than about one-sixth the distance between the last row and the screen.

Technically, screens are of three general types: *Diffusive,* for auditoriums having a ratio between width and depth of approximately 3½ or more, to 5; *Semi-Diffusive,* for auditoriums tending toward the narrow; and *Specular,* for auditoriums definitely elongated. Another type is *Translucent,* used with rear projection.

In surface treatment (which is more or less associated with the critical materials used in general fabrication) screens are "white," "silver" (metallic) or "beaded" (glass.) Specular screens are either "silver" or "beaded."

A special type of curvilinear screen, constructed with characteristics of curvature according to the visual angles of an auditorium, is also obtainable.

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill.
RCA Victor Division, Radio Corporation of America, Camden, N. J.
Radiant Manufacturing Corporation, 1140-46 West Superior Street, Chicago 22, Ill.
Raven Screen Corporation, 314 East 35th Street, New York City.
Sparks-Withington Company, Lansing, Mich.
The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Vocalite Screen Corporation, 19 Debevoise Avenue, Roosevelt, N. Y.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

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SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal framework with illumination provisions) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also stock designs adaptable to the theatre front. Gas tube (neon) and incandescent lamp illumination have been found effective for these signs in combination as well as alone, and either type of lighting can be flashed.

Horizontal name signs have normally been more closely associated with the marquee than the vertical sign has, but often the vertical sign can be effectively related to the marquee and entrance by continuing the sign illumination scheme down to the marquee and even across its soffit.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
The Fluron Company of America, 1600 Broadway, New York City.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.

AUTOMATICKET — USED WHEREVER TICKETS ARE SOLD — THE MARK OF PERFECTION — AUTOMATICKET SYSTEMS

TRADE MARK

Cable Address
"GENISTER"
NEW YORK

GENERAL REGISTER'S
ELECTRICALLY OPERATED
"AUTOMATICKET"

THE TICKET MACHINE OF PROVEN DEPENDABILITY

GENERAL REGISTER CORPORATION
36-20 33rd ST., LONG ISLAND CITY 1, NEW YORK

WALKER - PM - SCREENS

Quality

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

SIGNS, DIRECTIONAL

DIRECTIONAL SIGNS, including exit signs, those designating men's and women's rooms, lounges, balcony stairs, etc., are now available in a wide range of stock designs, while they may be made up in special designs at relatively low cost. Instead of being more or less confined to plain metal lamp boxes, such as were particularly employed at one time for exit signs, stock types now are obtainable with decorative shapes, fluted chromium finish, etched glass, etc., in colors and also with appropriate figures.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
C. I. Brink, Inc., 147 W. 4th Street, South Boston 17, Mass.
Everbright Electric Signs, Inc., 1440 North 4th Street, Milwaukee, Wis.
Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.
Ingram-Richardson Manufacturing Company, Beaver Falls, Pa.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 2311 South ..... Street, St. Louis, Mo.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.
Texlite, Inc., 2900 Factory Street, Dallas 9, Tex.
Twentieth Century Lights, Inc., 6818 Avalon Boulevard, Los Angeles, Calif.
The Voigt Company, 1649 North Broad Street, Philadelphia, Pa.

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SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with some of his own fabrication and the rest (notably speakers) the products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities, and also for large outdoor installations such as in drive-in theatres.

The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
Blue Seal Cine Devices, Inc., 137-72 Northern Boulevard, Flushing, N. Y.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it.

The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
Century Projector Corporation, 729 Seventh Avenue, New York 19, N. Y.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, Nwe York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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SPEAKERS AND HORNS

TO CONVERT the electrical product of amplification into audible sound, speaker "units" are available in considerable variety, for motion picture sound reproduction, for public address systems, for projection room monitoring, etc. Regular theatre type motion picture reproducers are horn systems employing a low-frequency horn and high-frequency trumpet speakers, which are integrated to cover the entire available frequency band with proper baffling and directional characteristics.

Sound speakers in general are available in a. c. types, in many more d. c. types, and in permanent magnet types which need no field excitation; and they vary in capacity to meet different volume requirements.

Speaker equipment is included in complete 16-mm. projector-sound systems, some incorporated with the amplification equipment as a unit. Also available for 16-mm. reproduction or general monitoring is a small speaker unit equipped with a photocell which provides visual guidance in volume adjustment.

Altec-Lansing Corporation, 1161 N. Vine Street, Hollywood, Calif.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
International Projector Corporation, 88-96 Gold Street, New York City.
Jensen Radio Manufacturing Company, 6661 South Laramie Avenue, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
The Rola Company, 4250 Hollis Street, Oakland, Calif.
Western Electric Company, 195 Broadway, New York City.

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SPLICERS, FILM

SPLICERS ARE needed in every theatre to repair film breaks, edit newsreels, etc. They are mechanical devices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Jeff Manufacturing Company, Inc., 4421 Jefferson Highway, New Orleans 20, La.
Neumade Products Corporation, 427 West 42nd Street, New York City.

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STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, proscenium strips, border lights, spotlights, floodlights, mercury lamps for "black light," and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 1442 W. Van Buren Street, Chicago 7, Ill.
Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
C. W. Cole & Company, Inc., 320 East 12th Street, Los Angeles, Calif.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Company, 219-29 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.

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STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains—unlimited profusion of apparatus is available to secure a smooth, attractive performance. (*Also see Curtains and Stage Drapes, and Curtain Controls.*)

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
I. Weiss & Sons, Inc., 445 West 45th Street, New New York City.
Peter Clark Div. of Lamson Corporation, Syracuse, N. Y.

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STAIR NOSINGS

NOSINGS FOR stairs are available in both metal and rubber. Rubber nosings can be obtained in various colors as well as white, and in addition to reducing liability to slip, light shades outline the treads, thus further reducing hazard. For visibility in darkened areas, such as balconies, yellow rather than white is recommended.

Ames Metal Moulding Company, 225 E. 144th Street, York City.
Safeguard Rubber Products Corporation, 250 West 49th Street, New York City.

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STEREOPTICONS

INSTRUMENTS MOUNTING incandescent or arc lamps for the projection of lantern and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties

EYE APPEAL THE FIRST REQUISITE



A smart looking, stylishly uniformed house attendant is the "eye appeal", the "first requisite" in selling your theatre. The all-important first impression which greets your patrons, at the door, conveys to them that they come first.

Only MAIER-LAVATY'S smart, comfortable, colorful and stylish uniforms reflect your desire to maintain a first-rate theatre.

Send for our Free Color Catalog, showing entirely new designs, new styles. Write us for suggestions. A Maier-Lavaty stylist is available without obligation.

QUALITY ML UNIFORMS CO MAKERS CHICAGO UNIFORMS BY

MAIER-LAVATY

MAIER-LAVATY
2141 LINCOLN AVENUE
CHICAGO 14, ILLINOIS

in entertainment. The simpler models, some with color wheels, can be obtained at moderate prices.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Charles Beseler Company, 131 East 23rd Street, New York City.
Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.

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TAKEUPS, FILM

FILM TAKEUPS are mechanical devices for effecting proper winding of the film upon the reel in the takeup (lower) magazine during projection, with tension on the film kept in adjustment as the amount of the rewound film increases

Century Projector Corporation, 729 Seventh Avenue, New York City.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Projector Corporation, 92 Gold Street, New York City.

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TEST REELS

FOR MEASURING and checking projection and sound reproduction various test reels have been developed. A set of test reels always available in the theatre permit convenient checking of conditions periodically, to detect defects before they have developed to a critical degree, as well as to ascertain causes and to make adjustments after faults have become apparent. Reels covering projection include material and calibrations for optical system alignment, definition, film weave, and many other factors. Sound test reels cover reproduction characteristics at various frequencies and volume levels, acoustic measurements, etc., etc. Prices vary according to purpose and calibration.

Academy of Motion Picture Arts and Science, Taft Building, Holywood, Calif.
Society of Motion Picture Engineers, Pennsylvania Hotel, New York City.

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TESTING INSTRUMENTS

THE NEED for instruments with which to check electrical installations, particularly in projection, sound and lighting, varies from theatre to theatre. Usually there is a need for only two such instruments, a voltmeter and an ammeter. The voltmeter scale should run from zero to 250, that of the ammeter to 150.

The functions of these two instruments are included with others in an electrical analyzer that is capable of giving readings for most any factor in electrical circuits, either a. c. or d. c., as well as for sound tubes. The cost is not too high to make its purchase unfeasible if electrical installations are serviced by the theatre staff to an appreciable degree. The analyzer should be of low- and high-reading type.

In every theatre a test lamp is a handy tool. To reduce the chance of short-circuits, it should have well insulated prongs (something the home-made variety seldom has).

Hickock Electrical Instrument Company, 10527 DuPont Avenue, Cleveland, Ohio.
Hulett-Packard Company, Palo Alto, Calif.
Precision Instrument Manufacturing, Inc., 57-02 Hoffman Drive, Elmhurst, N. Y.
Supreme Instruments Corporation, Greenwood, Miss.
Triplett Electrical Instrument Company, Bluffton, Ohio.
Weston Electrical Instrument Corporation, 628 Frelinghuysen Avenue, Newark 5, N. J.

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TICKET BOXES

ATTRACTIVELY FINISHED, sturdily balanced metal receptacles for disposal of tickets at the entrance are obtainable at prices rendering home-made boxes rarely feasible, even if they are designed as well for the purpose. These boxes are typically of steel construction on an iron base of proper weight, with a hinged top of aluminum or similar non-corroding metal bowled to facilitate placement of tickets into a slot at the center, and having the interior of similar bright, non-corroding finish providing a background against which a ticket may be easily seen. Stock models are usually available in the commoner colors, and other shades may be had on special order.

Ticket boxes with chopping knives are also normally obtainable for situations in which destruction of tickets to prevent re-use is indicated.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago 7, Ill.
Neumade Products Corporation, 427 West 42nd Street, New York 18, N. Y.
Newman Brothers, Inc., 660-670 West 4th Street, Cincinnati, Ohio.

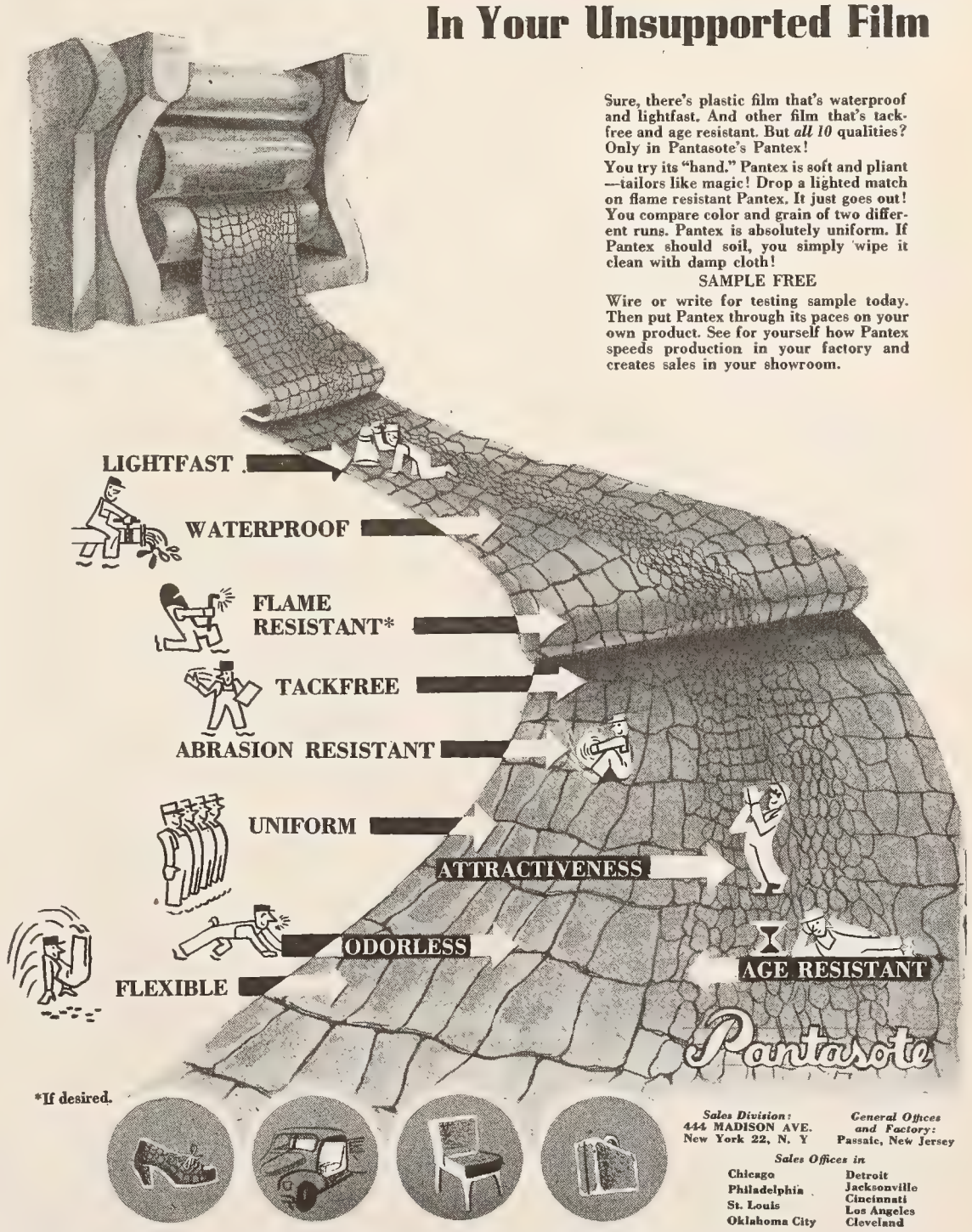
TICKET REGISTERS

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

The most elaborate system for keeping ticket sales under control of the management embraces both the ticket issuing mechanism and the ticket itself. The cashier, when going on duty, turns a knob to a specific number assigned to her, at a time clock, then releases a ticket from each unit, and these tickets, with her code

10 QUALITIES YOU WANT

In Your Unsupported Film



Sure, there's plastic film that's waterproof and lightfast. And other film that's tack-free and age resistant. But *all 10* qualities? Only in Pantasote's Pantex!

You try its "hand." Pantex is soft and pliant—tailors like magic! Drop a lighted match on flame resistant Pantex. It just goes out! You compare color and grain of two different runs. Pantex is absolutely uniform. If Pantex should soil, you simply wipe it clean with damp cloth!

SAMPLE FREE

Wire or write for testing sample today. Then put Pantex through its paces on your own product. See for yourself how Pantex speeds production in your factory and creates sales in your showroom.

Sales Division: 444 MADISON AVE. New York 22, N. Y

General Offices and Factory: Passaic, New Jersey

Sales Offices in
Chicago, Philadelphia, St. Louis, Oklahoma City, Detroit, Jacksonville, Cincinnati, Los Angeles, Cleveland

And you find them all in Pantasote's Pantex!

number and time printed on them, are pasted on her report form. A special water-marked ticket paper is used, of a precise thickness to which the machine is exactly adjusted, preventing substitution.

General Register Corporation, 3620 33rd Street, Long Island City, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
The Ticket Issuing Machine Company (Timco), 3620 33rd Street, Long Island City, N. Y.

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TOILET ACCESSORIES

THE PROVISION of soap, paper towels, etc., for the use of the public, is not to be regarded as merely a service to patrons; such provision, maintained constantly, contributes to the cleanliness of the toilet rooms, thus reducing maintenance work of the theatre staff.

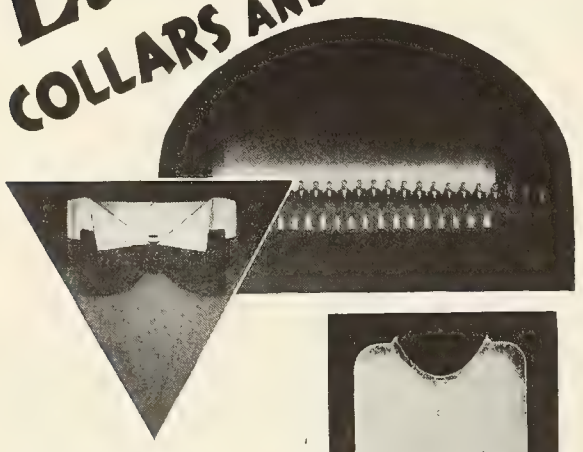
The soap should be preferably of liquid-type, available from a handy dispenser. Built-in dispensers with only the spout visible above each lavatory, are preferable to the glass bowl type in that they are neater and are theft-proof. Paper towel dispensers should be as accessible, supplied with towels of at least 32-pound stock. (They may be obtained in control type issuing only one section at a time).

Toilet paper should be of at least 10-pound stock and dispensed by holders using either flat folded sheets, or issuing two sheets at a time. These may be obtained in chrome-plated metal or in synthetic materials to match compartment color.

For the patron to place over the seat, disposable tissue covers are available, and can be issued by a coin dispenser.

Brunswick-Balke-Collender Company, Inc., 17 W. 19th Street, New York City.
National Paper Products Company, 343 Samson Street, San Francisco, Calif.
Sanaphane, Inc., St. Paul Minn.
United Metal Box Company, 174 7th Street, Brooklyn, N. Y.

Lintex
COLLARS AND FRONTS





THE ANSWER TO MODERN ECONOMY! NEATNESS! EFFICIENCY!

. . . used by the most progressive Chains and Independents throughout the country . . . solve your laundry problems because they are thrown away when used. . . . Collars made in wing or turn-down styles . . . fronts in plain or P.K.

Write now for samples, style sheet and prices.

REVERSIBLE COLLAR CO.
111 PUTNAM AVE., CAMBRIDGE, MASS.

TRANSFOMERS

THE PRINCIPAL use of transformers in theatres is to increase the voltage of the electric power line supplying neon lighting circuits. They are a regular component of a neon installation, but need occasional replacement.

Mercury lamps used in "black light" installations also require transformers, small one operating on 115 volts and consuming about 20 watts.

Comparable ballast equipment is needed to step up voltage of the current supply for each Slimline fluorescent lamp (*See Lighting, Architectural and for Public Areas*).

Amplifier Company of America, 398 Broadway, New York City.
General Electric Company, Schenectady, N. Y.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Sola Electric Company, 2525 Clybourn Avenue, Chicago, Ill.
Ward Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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UNIFORMS

THEATRE PRESTIGE emphasized through service, is greatly enhanced by costumes worn by attendants.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Catalogues are available containing appropriate suggestions as to proper styles for each class of personnel, and each season.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be turned with other side out, thus doubling the time that a single collar may be used before laundering.

S. Appel & Company, 18 Fulton Street, New York City.
Brooks Uniform Company, 1140 Avenue of the Americas, New York 19, N. Y.
Maier-Lavaty Company, 2141 Lincoln Avenue, Chicago.
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass.
Russell Uniform Company, 1600 Broadway, New York.

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UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *soft fabrics,* and (2) *simulated leather.*

The soft fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, velour and corduroy, and these are of course available in various grades. Because of the hard usage to which theatre auditorium seating is subjected, and the liability of the theatre management for discoloration of clothes due to unstable dye, the cheaper grades should never be used.

There are two general classes of simulated leather, that having a paroxylin-base, and that with a vinyl-plastic base. Each is available in different grades.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc. Simulated leather is obtainable in a large variety of standard colors and off-shades, and also in "antique" finishes having a worked leather pattern effect.

Simulated leather is suited to foyer and lounge furniture. Here, however, and particularly in women's lounges, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available. Of the soft fabrics, those most often used for lounge and foyer furniture are the cottons and wools, or cotton-rayon mixtures, having a firm texture and minimum of nap. (*See Furniture for Foyers and Lounges.*)

Fabrics are also being woven of plastic fibres, and have found application, more or less experimentally, to furniture.

Chicopee Manufacturing Corporation, 47 Worth Street, New York City (plastic fabric).
Collins & Aikman Coproration, 200 Madison Avenue, New York City.
Cotan Corporation, 331-359 Oliver Street, Newark, N. J.
Dazian's Inc., 142 West 44th Street, New York City.
E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn.
Fensin Seating Company, 62 East 13th Street, Chicago.
Firestone Industrial Products Co., Velon Div., Akron, Ohio.
Goodall Fabrics, Inc., 295 Fifth Avenue, New York City.
A. D. Juilliard & Company, Inc., 40 West 40th Street, New York City.
Maharam Fabric Corporation, 130 West 46th Street, New York City.
The Pantasote Corporation of N. J., 444 Madison Avenue, New York City.
The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio.
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.
Zapon-Keratol Div., of Atlas Powder Company, Stamford, Conn.

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VACUUM CLEANERS: See Cleaning Mechanisms.

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VENDING EQUIPMENT FOR CONFECTIONERY

THE SELLING of candy and popcorn, and also beverages, in the theatre provides both a service to patrons and a source of extra income, and while such sales may be handled on a percentage basis through a concessionaire, many theatre managements are in a good position to operate this end of the business themselves, taking the entire profit, which in the case of candy may run as high as 30-40 per cent, and of popcorn as much as 70 per cent.

Candy vending machines are available in designs especially developed for the theatre, with modern lines and decorative features which, while making the machine noticeable enough, allows it to blend more or less with the surroundings. Theatre candy machines should provide a substantial choice of popular bars, and be of a mechanical quality assuring ease and assurance of operation. The better machines are equipped with a slug-detecting device, and are lighted with fluorescent lamps, which do not generate a level of heat injurious to candy.

Candy counters, for dispensing of a large variety of confectionery by an attendant, are obtainable in many styles and shapes for any location, with open counters or glass-enclosed case. Most types contain storage space for stock

Popcorn machines are available in attractive styles in porcelain enamel and bright metals, with mounting on wheels permitting easy transfer from vestibule or lobby to storage room.

Correct Uniforms Since 1856



FOR 90 years a dependable source of supply for attractive and long wearing uniforms and accessories.

Your inquiries are invited.

S. APPEL & CO.
NEW YORK, N. Y.: 18 FULTON ST.
MIAMI, FLA.: 202 N.E. 9TH ST.

Popping equipment (associated with the use of especially prepared cooking oil and seasoning) is practically automatic in action to assure consistent quality and minimum waste. They are available in both small and large capacities.

Beverage dispensers operate automatically on insertion of a coin, dispensing in a paper cup.

Advance Manufacturing Company, 6296 St. Louis Avenue, St. Louis, Mo.
American Popcorn Company, Box 41, Sioux City, Ia.
Columbus Show Case Company, 850 West Fifth Avenue, Columbus, Ohio.
C. Cretors & Company, 630 Cermak Road, Chicago, Ill.
Farmer Boy Popcorn & Equipment Co., Liberty Avenue at 180th Street, Jamaica, N. Y.
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.
National Vendors, Inc., 5055 Natural Bridge Avenue, St. Louis, Mo.
Page Engineering Company, 603 South Sycamore, Los Angeles, Calif.
Popcorn Equipment Company, 458 South Spring, Los Angeles 13, Calif.
Poppers Supply Co., Inc., 60 E. 13th Street, Chicago 5, Ill.
Rowe Manufacturing Company, Inc., Main & Mill Streets, Belleville, N. J.
Star Manufacturing Company, Inc., 6300 St. Louis Avenue, St. Louis, Mo.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.
Vendex, Inc., 701-3 South 2nd Street, Milwaukee, Wis.
Viking Popcorn Machine Co., 1481 West Washington Blvd., Los Angeles, Calif.

VOLTAGE REGULATORS

WHILE ELECTRIC power companies are supposed to maintain their lines at approximately established voltage, they cannot be depended on to do so in some communities. This is true of some industrial areas, but the condition is most often found in small cities and villages, particularly those receiving their power from distant points by high-tension lines. Fluctuation of voltage, which may be pronounced at certain times of the day, has its most critical effect on the sound system. Only slight variation in voltage can produce noticeable fluctuation of volume, and greater variation, particularly when the period of aberration is prolonged, can injure components of the sound system.

Voltage regulators of inexpensive type, but fully automatic, are available for the control of such line fluctuations. For stabilizing current to all of the sound system except the motors (and the motors do not ordinarily need to be included), capacities of from 500 to 1,000 watts cover theatre requirements.

Allis-Chalmers Manufacturing Company, Milwaukee, Wis.
Amplifier Company of America, 398 Broadway, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Sola Electric Company, 2525 Clybourn Avenue, Chicago, Ill.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

WASTE CANS, FOR PROJECTION ROOMS

COVERED METAL waste cans for the disposal of scraps of film, rags and other inflammable material, are essential for safety in the projection room, also in any separate rewind room. The can should be of self-closing type, opened by a foot lever so that both hands are free.

Goldberg Brothers, Denver, Colo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Neumade Products Corporation, 427 W. 42nd Street, New York City.

TERRITORIAL SUPPLY DEALERS

ALABAMA
Queen Feature Service, Inc., The, 1912½ Morris Avenue, Birmingham.* Miss V Harwell, manager.

ARIZONA
Arizona Film Supply Company, 84 W. Pennington Street, Tucson.

CALIFORNIA
Ereck Photoplay Supply Company, 1969 S. Vermont Avenue, Los Angeles.
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National Theatre Supply, 255 Golden Gate Avenue, San Francisco.* H. H. Randall, manager.
National Theatre Supply, 1961 S. Vermont Avenue, Los Angeles.* Lloyd C. Ownbey, manager.
Pacific Coast Theatre Supply, 250 Golden Gate Avenue, San Francisco.
Preddey Theatre Supplies, Walter G., 187 Golden Gate Avenue, San Francisco.* Walter G. Preddey, owner.
Projection Equipment & Maintenance Company, 1973 S. Vermont Avenue, Los Angeles.* R. M. Wutke, manager.
Shearer Company, B. F., 1968 S. Vermont Avenue, Los Angeles. Barclay Ardell, mangaer.
Shearer Company, B. F., 243 Golden Gate Avenue, San Francisco. Homer I. Tegtmeier, manager.
Western Theatrical Equipment Company, 222 Golden Gate Avenue, San Francisco.* Harry Sarber, manager.

COLORADO
Graham Brothers Theatre Equipment, 546 Lincoln Street, Denver.* H. Graham, manager.
National Theatre Supply, 2111 Champa Street, Denver,* J. J. Morgan, manager.
Western Service & Supply, 2120 Broadway, Denver. Melvin C. Glatz, manager.

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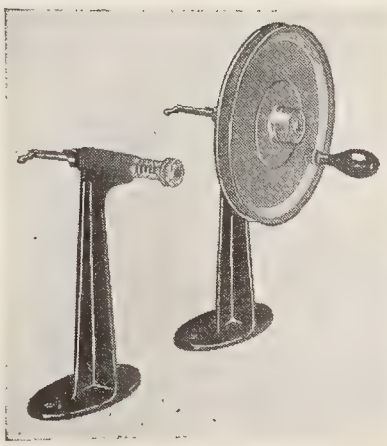
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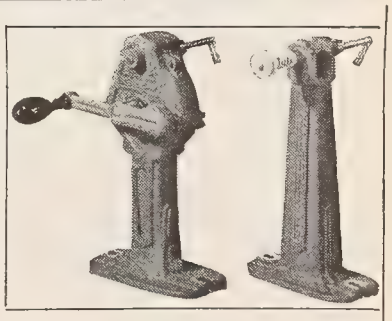
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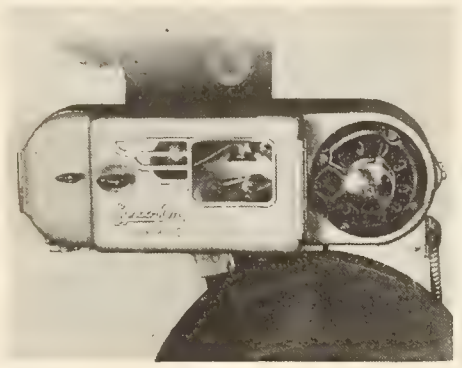
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Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

The Pin-Hole Test For The Light On Your Screen

IN A RECENT article we pointed out that several small adjustments in your lamphouse, particularly those concerning optical alignment, have great bearing on the amount of light, and the "color" of the light, that reaches your screen. Failure to keep a periodical check on these adjustments can cause a great loss of light.

We mentioned the "pin-hole" test, and stated that this test is, in our opinion, the easiest as well as the most accurate method to check these adjustments.

We merely mentioned the test, and did not describe it, because of the fact that the late Charles Shultz, who was an authority on projection optics, had described the test in these columns before. We offered to send information about the test to any of our readers who would write to us for it. So many readers have written to us for this information, and the subject is so important, that we are convinced that it will be of service to publish this information again.

HOW TO MAKE YOUR PIN-HOLE APERTURE PLATE

If your heads have removable aperture plates, use a piece of metal similar to one of your regular aperture plates in outside dimensions and thickness; but instead of the usual aperture opening, a very small "pin-hole" should be drilled. The best size for this hole is about .022 of an inch, but it is difficult to measure anything of this nature without special gauges, so try to make a hole *just large enough to see light through*. Your "pin-hole" actually should admit only the point of a pin, because one that would admit an entire common pin would be unnecessarily large.

In order to determine the location in which the hole should be drilled, place your regular aperture plate over the one to be drilled and draw lines across the aperture opening from corner to corner, diagonally. The point of intersection of these lines is the point at which the hole should be drilled (*see Figure* 1). (The

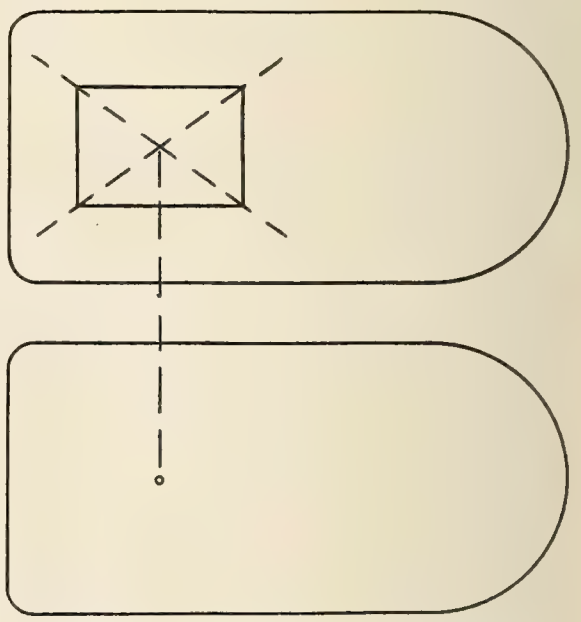


FIGURE 1 — Standard projector aperture (top) and special aperture for pin-hole test.

dimensions shown in these illustrations represent those of a Simplex projector with removable aperture plate, but they are somewhat reduced in the figure.)

If your projectors do not have removable aperture plates, you can make a similar pin-hole plate and place it in front of the regular aperture across the film track, holding it in place by closing the gate on it. With this arrangement it will be necessary to shift the pin-hole aperture plate around with the light on, in order to get the pin-hole in the correct position, using pliers because the plate will be hot.

A small spot of light will be reflected from the rear element of the objective lens on to your pin-hole aperture plate, and

when the pin-hole is in the correct position, this spot of light will be superimposed on the pin-hole, which shows it to be in the optical center on the axis.

Another method of centering the pin-hole in the aperture is to use the framing light for illumination and sight through the objective lens from the front of the projector. The light will be seen through the pin-hole, and by moving the plate around, the central position for the pin-hole may be found.

If you make a pin-hole aperture plate for a projector with removable aperture, it will also be advisable to check the accuracy of the location of the pin-hole every time you make a test by one of the methods described in the preceeding two paragraphs.

HOW TO MAKE THE TEST

After your pin-hole aperture plate is in place, put a white piece of paper on the wall in front of the projector to be tested. Strike your arc, and turn on the projector so your rear shutter will reduce the heat

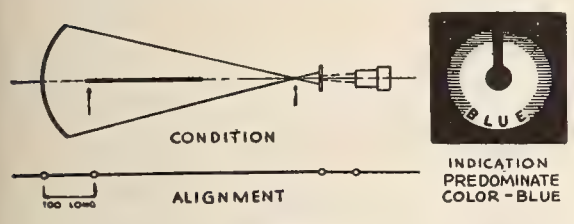


FIGURE 2

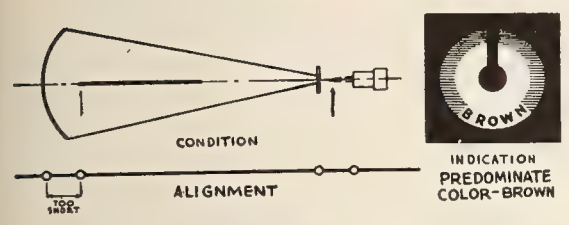


FIGURE 3

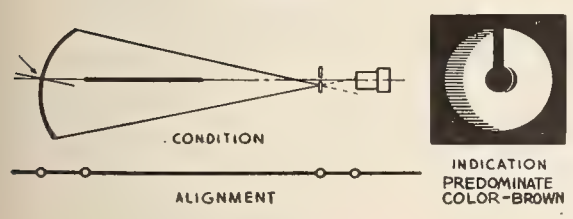


FIGURE 4

on the projector head while the test is being made.

On the white paper in front of the projector you will see a round field of light in which there will be a shadow caused by your positive carbon holder and carbon.

Alter the focus of the reflector in relationship to the positive carbon until a clear white field appears in the round circle of light on the paper. (This circle is really a picture of your reflector.)

If a blue or purple image appears, the distance from the positive carbon to the reflector is too great (*see Figure* 2). If the image is brown or yellowish, the distance is too short (*see Figure* 3). A

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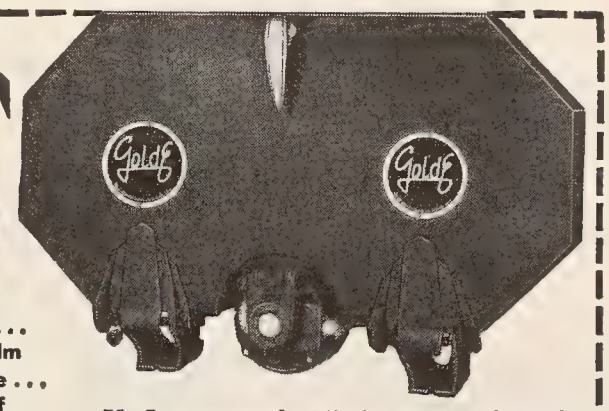
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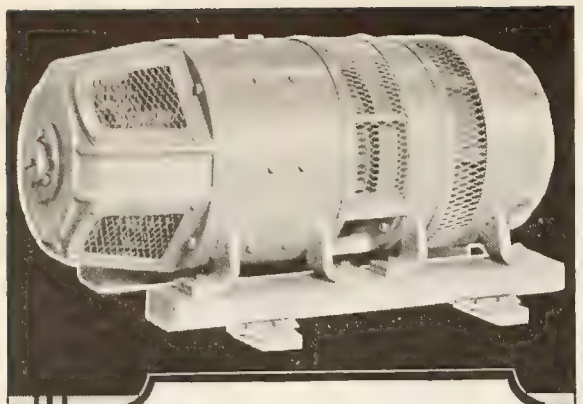


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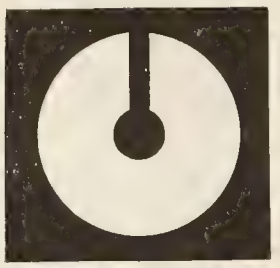
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white field (as indicated by *Figure* 5) designates the correct focal distance.

Lateral adjustment may be necessary, horizontally or vertically or both, in order to clear up brown or purple areas which may appear toward the edges of the field (*Figure* 4). When you have obtained an undistorted, all white, image of the reflector on the paper in front of the projector, your lamp adjustments are right.



WHITE FIELD CORRECT FOCAL DISTANCE

FIGURE 5

If you are using glass reflectors, there may be slight dark areas in the field that you cannot clear up. These are due to slight imperfections in the reflectors themselves.

If you find that it is impossible to get a clear field, and that one side is always discolored, this indicates that the lamp itself is not in proper alignment (which can happen so easily if bases are used that permit the lamphouse to move around on them, or which were designed to swing the lamphouse over to another position for the projection of slides). Attention may also have to be given to the height of the back or front end or both, of the lamphouse, and it may be necessary to shim it up or down before correct optical alignment has been attained.

Another check for position of the entire lamphouse on the base is to note the position of the shadow of the positive carbon in the field. *This should be in the middle.* If it is off to one side, this indicates that the entire lamphouse should be moved to one side or the other; and if it is above or below the middle of the field, the lamphouse should be raised or lowered at one or both ends.

After you have completed your test, if you have made any changes in the position of the carbons, reset your indicators so that the lines will be correct for the new carbon positions.

After you have once made this test you are certain to be impressed with its simplicity and accuracy, and you will find that making it frequently will pay big dividends in the amount of the light which actually reaches your screen.

Do Both Projectors Perform The Same?

While you are making your pin-hole aperture, it might also be a good idea to make two more special test apertures, the use of which will show you whether or not the light coming from *both* machines is of the same brilliance and color.

Again using your regular projector aperture as a pattern (*top drawing, Figure* 6) make two more special test apertures. This time you will make the outside dimensions of the two special apertures the same as the standard one from your projector, but you will make the aperture opening *exactly half as wide* as the standard opening. On one of the test apertures leave only the left half of the usual opening (*middle drawing, Figure* 6), and on the other test aperture leave only the other half of the aperture open (*bottom drawing, Figure* 6).

HOW TO MAKE TEST

To check the performance of the two projectors, place one of the split apertures in the lefthand projector, the other aperture in the righthand projector, then throw the light on the screen, with no film, from both projectors at once. One half of the screen will be illuminated by each projector. Adjustments should be made so that the

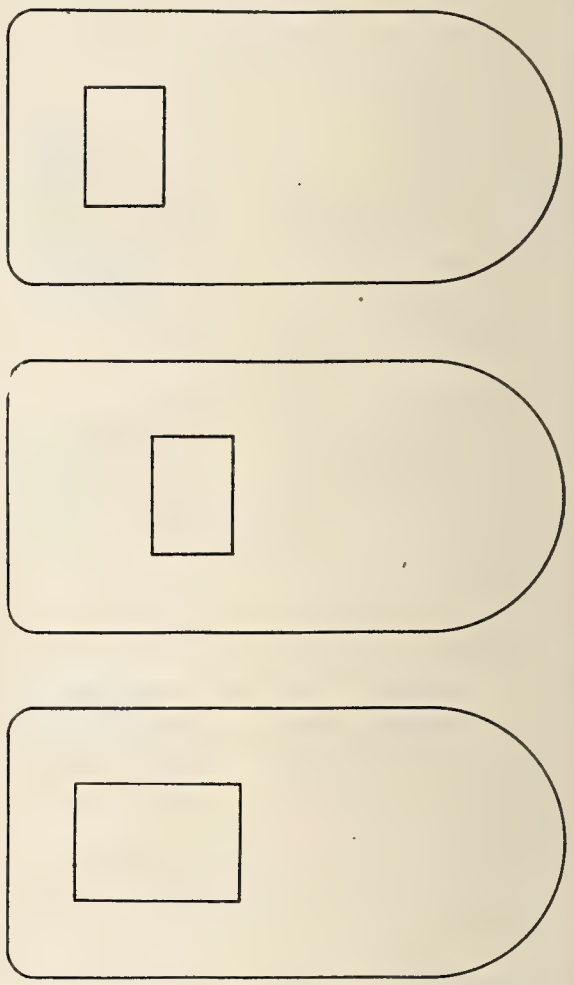


FIGURE 6

intensity, color and distribution of light makes the screen appear as if all of the light was coming from a single projector.

After making this test once, take out the special apertures and re-install them in the opposite machines and make the same test again. This time each projector will be illuminating the opposite side of the screen from the one it lighted in the first test.

If the result of the test indicates that you are getting different results from the two projectors, and the usual adjustments fail to make the projectors perform alike,

FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION

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here are the three most likely causes of the condition, and the methods to check each one.

First, change the lenses from one projector to the other, and note if the condition is reversed. If the trouble seems to be with one of the lenses, it may have oil in it; or if it is a coated lens, the coating may be defective.

Next, change the reflectors from one machine to the other and see if this reverses the results on the screen. You cannot get the same results from both machines if you are using two reflectors that for any reason differ in results.

Finally, don't rely on the readings of your meters if you find that the amount of light varies between the two machines when apparently operating at the same amperage. To check the accuracy of the meters, take two new trims of carbons and place one in each lamp. Then burn each lamp for a certain period of time, let us say ten minutes, being careful to keep the arc gap exactly right during the entire period. After doing this, take the two positive carbons and place them along side of each other. If one is shorter than the other, you may be sure that the machine from which the shorter carbon came is running at a higher amperage than the other machine, regardless of what your meters may indicate.

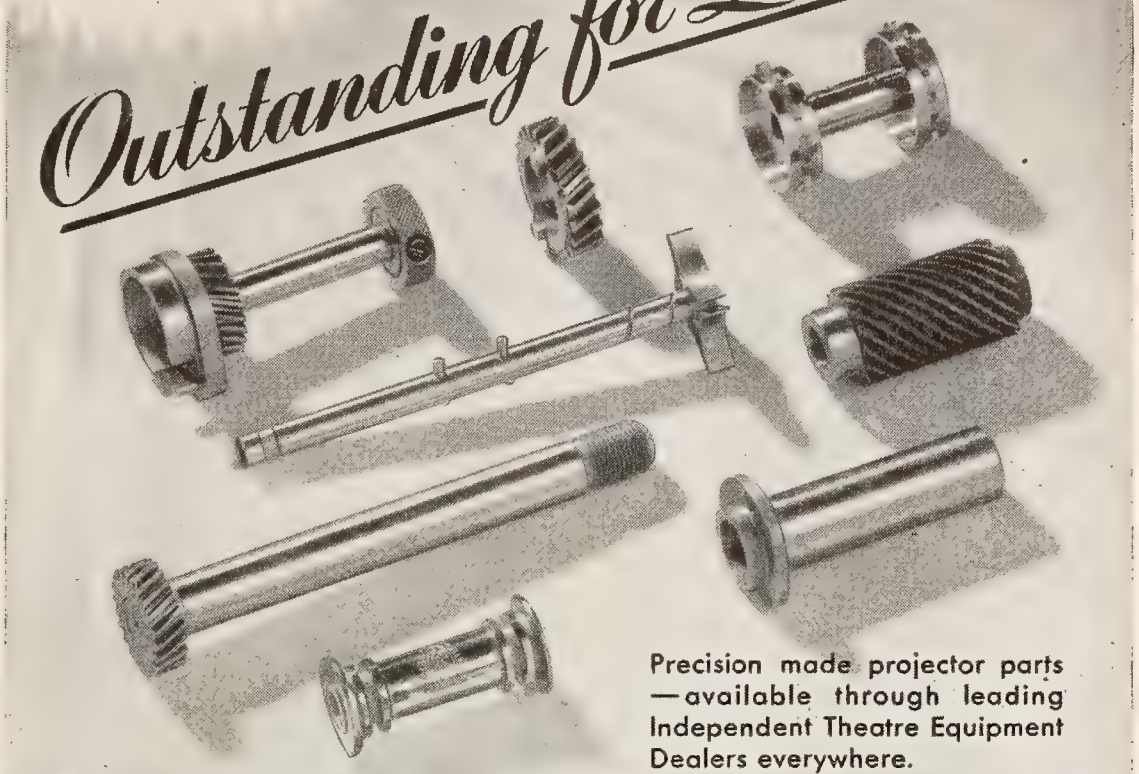
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Effect of New Lenses On Screen Illumination

Last month we invited readers to send us a list of the equipment they are now using, together with information as to the type and size of their carbons, the amperage at which they work, all of the information marked on the barrels of their lenses, the length of the throw, and the size of the picture projected; and stated that with this information we should attempt to calculate exactly what improvement in results might be expected from any contemplated replace-

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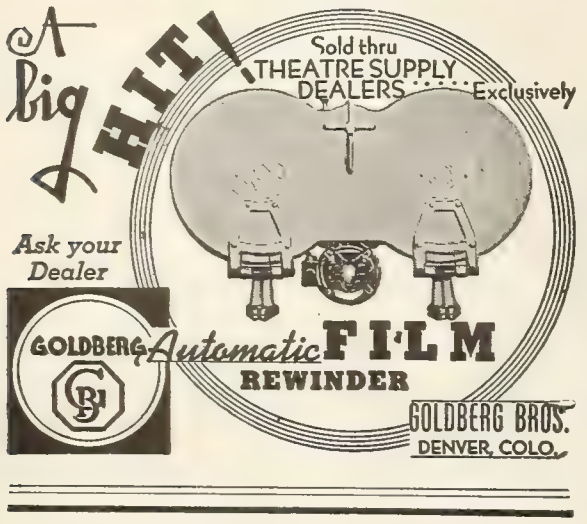
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ment or other change. Here is one that we think worth publishing. It is from Lawrence C. Underwood, manager of the Hiram College theatre at Hiram, Ohio. He writes:

"That new service for theatre men sounds like a dandy. Your recent reference to lenses prompts me to raise a question which has been on my mind. In the near future we want to replace our projection lenses with a pair of better quality, and incidentally of more suitable focal length. We are a very small enterprise—about two shows a week, so economy of operation is not the great factor as related to lens efficiency. We are offered several different lenses from the Kollmorgen and B & L lines at prices from $130 a pair to $270. That is quite a spread of costs.

"Here are my specifications as you asked for. Our throw is 85 feet. We originally calculated a little wrong, apparently, and our 4¼-inch lenses give too much spill. A 4½-inch lens will just fill our 12 x 15½-foot screen. Lamps are Ballantyne Lightmaster one-kilowatt high-intensity, with 12-inch Strong reflectors, and using 7-mm. suprex positive and 6-mm. Orotip "C" carbons. At the time we installed this equipment, meters were not available, and we just operate our Garver rectifiers on the lowest notch. The carbons burn very decently and the light is good, so I judge that the amperage is not far from the correct figure. Of course we are going to get the ammeters so that we don't need to work blind.

"The projectors are front-shutter Motiographs, model F. They work fine, but we have our order in for new heads when available, so that some day we can enjoy the convenience, safety and results of modern equipment."

Lenses in general are about the same as anything else; if you buy the product of a reliable manufacturer you get just what you pay for. That is certainly true in this case, because the two manufacturers that you are considering are both top-flight. The difference between the results obtainable from different lenses lie in the amount of light delivered to the screen, and the amount of correction in the lens which governs the amount of distortion, chromatic ("color") and otherwise. For example, sometimes one lens will have fewer elements in it and will pass more light, and another will have more elements and deliver a little less light, but be better corrected. In comparing the difference in results between highquality lenses, these differences really become fine points.

ESTIMATING LIGHT INCREASE

Now we shall estimate the increased amount of light which you will receive if you purchase new lenses. The figures we are using are round figures in all cases, and the amount of light delivered by the f:2 lenses of either make we shall consider to be the same.

In order to know the amount of light you now have one must know the speed of your present lenses. Here is how you can find what the speed is. Look through the lens and measure the diameter of the smallest opening through which the light must pass. Your lenses are 4¼-inch focal length, and here are the speed of 4¼-inch lenses with various smallest openings:

Smallest opening:	*Speed of lens:*
1-13/32-inch	f:3.0
1-15/32-inch	f:2.9
1-33/64-inch	f:2.8
1-37/64-inch	f:2.7
1- 5/8 -inch	f:2.6
1-45/64-inch	f:2.5
1-49/64-inch	f:2.4
1-27/32-inch	f:2.3
1-15/16-inch	f:2.2

We shall make a guess that your lenses, which you probably had when you used low-intensity lamps, are quarter-size, with four elements, and are f:2.8 or f:2.9. We shall also guess that you are using 40 amps at 27½ volts. With such a set-up you have from 3,100 to 3,400 screen lumens of light available without your shutter running. Translated into a different term, you have an average of about 18 foot-candles of light reaching your screen *without* the shutter running, and about half of that, or 9 foot-candles *with* the shutter running. We consider from 10 to 20 foot-candles of light, average across the screen, as desirable limits, so your present results are below what we consider the minimum standard.

A change of lenses will give you the greatest increase in light that you can get for the money out of any single piece of

U.S. in the Mailbag

HAROLD HORTON, of the Liberty theatre, Providence, R. I., writes, *"I enjoy reading your column in* BETTER THEATRES *and would appreciate receiving a copy of instructions for the pin hole test, also any other literature you may have available for projectionists."* The "pin hole test" is described in this issue.

LAWRENCE C. UNDERWOOD, manager of the Hiram College theatre at Hiram, Ohio, asks: *"How about an article on proper care of bulb rectifiers, and testing bulbs for efficiency?"* Mr. Underwood's suggestion is a very timely one, because during the same week John Coffrin, manager of the Magnet theatre, Barre, Vt., asked, *"Can you tell me how rectifier bulbs can be tested for equal output and how to tell a poor or a dying bulb before it fails?"* And a few days later, Arthur Reitano, manager of the Hudson theatre, Cold Spring, N. Y., also sent in an inquiry concerning bulb rectifiers. We are going to adopt Mr. Underwood's suggestion and in the near future will publish an article on bulb rectifiers.

equipment. Either of the lenses that you are considering has a speed of f:2. But here we must bear in mind that the speed of a lens means nothing if the rest of your optical system is unable to fill the lens. For example, if the rest of your optical system has a speed of only f:2.5, then an f:2.5 lens will give you the same light as an f:2 lens, because your system cannot use the extra speed of the f:2 lens. As a matter of fact, the new f:2 lenses would be capable of accepting all of the light that present-day lamps can deliver.

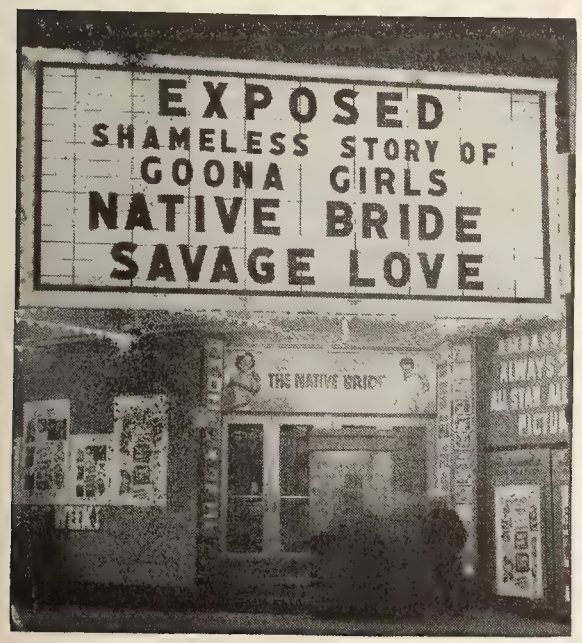
Now let us consider your lamps: The speed of your optical system can be changed by altering the working distance of your lamps. This *working distance* is the distance between your reflector and your aperture. But as you make the system faster, you make your lamp adjustments more critical, and too critical adjustments are not desirable. Here are four different working distances and the speed of your optical system in each case, and the screen lumens available in each case with the 4½-inch, f:2, coated lenses you plan to install:

Working distance:	*Speed of system:*	*Screen lumens available:*
28 41/64"	f:2.2	6,200
29 53/64"	f:2.3	5,600
31"	f:2.4	5,200
32 3/16"	f:2.5	4,800

Now let us compare the results of the proposed lenses with the present ones. Even if you do not make your system faster than f:2.5, you will have an average of about 14 foot-candles of light reaching your screen with the shutter running. If you make your system f:2.2, you will have an average of nearly 19 foot-candles.

Later, when you get your new machines with double shutters, this feature will give you an additional increase in light of around 20%.

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5. Stage Cyclorama Arms									
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8. Screen									
9. Screen Masking									
10. Curtain Control									
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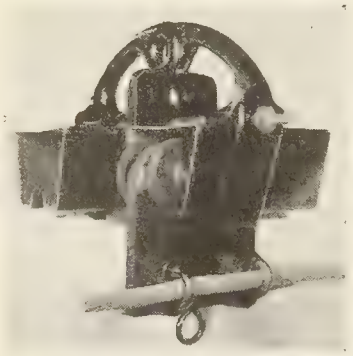
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Simple Ventilation for A Very Small Theatre

SMALL THEATRES present a number of special problems in which the owner is without the benefit of the attention that is customarily given today to theatres of around a thousand seats. For one thing, a very small theatre is likely to be located where experienced services are not conveniently or economically available, and a theatre of, say, 300 seats or so, has a very limited budget.

One of the resulting bad features of all too many extremely small theatres has been the ventilating system. We discussed simple ventilation in the April 6th issue, with respect to its general characteristics, offering an installation scheme representing its average applications. Here we continue on the same subject for the purpose of offering some suggestions specifically for very small theatres.

First let us get rid of the idea that to ventilate means to push out hot or stale air. That idea seems to have been the controlling one in making a lot of the installations that we have observed.

We recall one in particular, and it strikes us as rather typical. The theatre owner bought two bucket-blade fans, figuring that it was not necessary to buy a more expensive blower. He was wrong in picking the air-capacity of the fans, and in the method of installing them. As the system was laid out, a fan was installed in the wall at each side of the proscenium opening, with a narrow Celotex duct running over and through the stagewall of the theatre. At the ends of these Celotex ducts, very fine mesh screens were put in place over louvres that had the blades too close together.

The idea of this was to pull in the air through the ducts and force it into the theatre auditorium, the conventional "blower-system" method. But at the back of the theatre there were no openings to help carry off the stuffy air from the auditorium. The only way the air could escape was through the entrance and exit doors, and through two small ventilator openings in the roof, which were of hardly any use in relieving the back pressure in the auditorium. The system thus was "choked-up" in every way, with the motors of the fans running very hot.

Now bucket disc-blade fans are designed to move air at "free-delivery," which means at hardly any or no resistance-pressure to the flow of air, whereas a blower is so designed that the blades on the motor will overcome a lot of resistance or back-pressure without overloading the motor. Now one fault of this particular system was that, due to the many blockages of air-flow, coupled with the small capacity of the fans, what little air did reach the back of the auditorium was warm and stale.

Another fault of this system was that the fans were noisy, due to their particular design and method of installation. As the blades "scooped-up" a lot of air at a very high speed, they created a considerable amount of "wind noise." To remedy the objectionable conditions, the only thing left to do was to redesign the entire system, turning it into an *exhaust* system.

SO WE TRIED TO FIX IT

The first to do was to relocate the fans from the proscenium wall to the rear stage wall and make them *pull out* the air from the theatre instead of pulling air *in*. Of course it would have been better still if these fans had been of two-speed type, fully enclosed, with the motor mounted on spring-supports to help eliminate vibration and noises. With high and low speeds the volume of air can be controlled as conditions require in summer or winter by simply "flipping" a controller switch. However, as these fans were of the single-speed type, rubber mountings had to be used in fastening them to the wall in their new location.

Then the size of the openings in the proscenium wall, and the size of the duct work from these openings to the fans, had

to be increased in order to reduce the resistance to the flow of air.

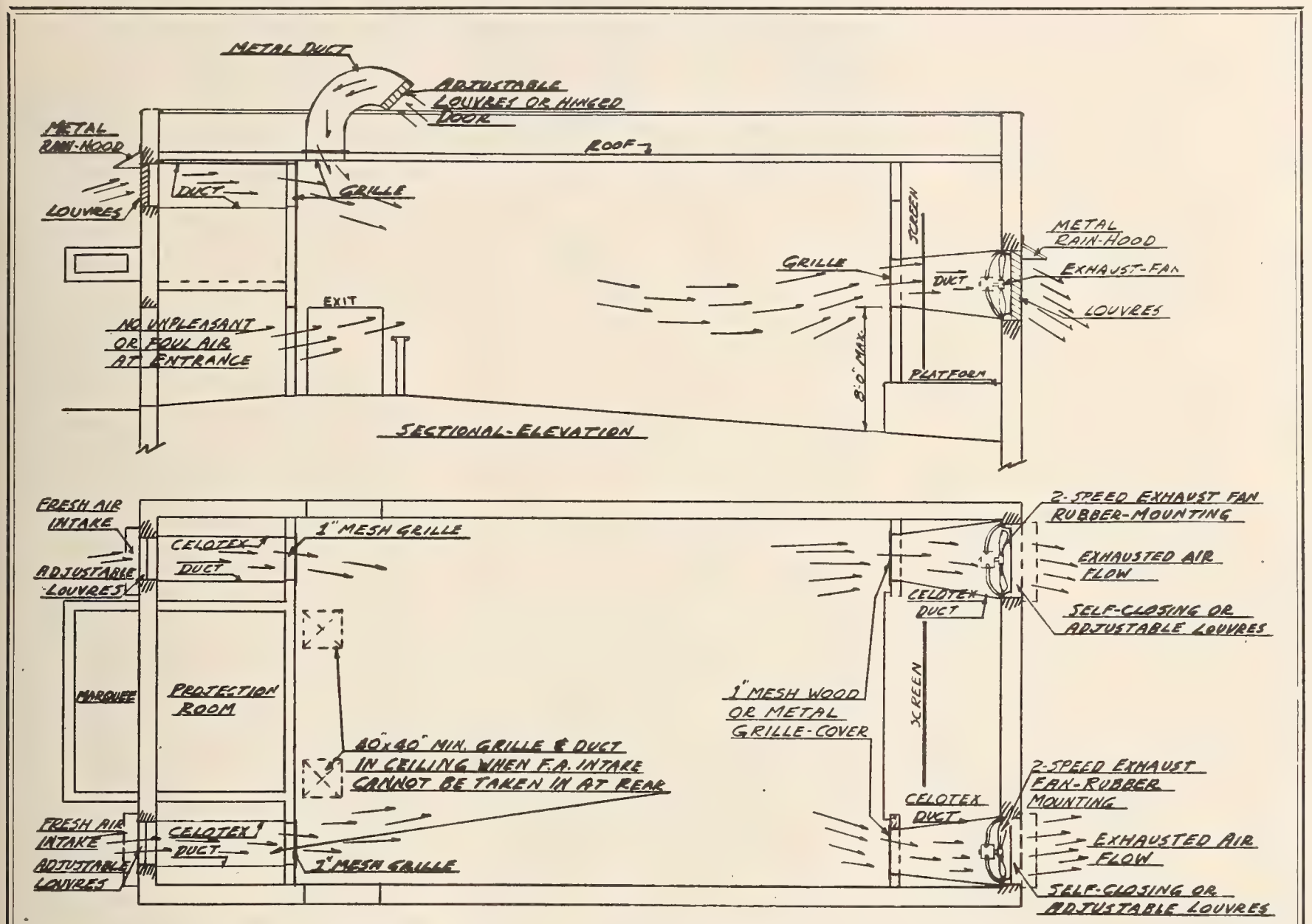
Over the openings in the proscenium wall, grilles were installed of large "mesh" to help decorate the otherwise bare opening and also to conceal the revolving fan-blades. At the stagewall openings where the fans were reinstalled, adjustable louvres were placed with the blades at a normal angle of about 45° to help keep out rain and snow and reduce the daylight leakage to the minimum. Actually, factory-made self-closing louvres should have been installed; the blades on these louvres open very easily when the fan is "on," and close quickly when the fan is "off."

To help the entrance of fresh air into the theatre and make it easier for the fans to operate, two large openings (24 inches x 24 inches) were cut into the rear wall of the auditorium, one opening at each side of the projector room. Over these openings, on the outside, metal rain-hoods were installed, together with adjustable louvres of the same type as at the fan. (When there are enclosed areas at each side of the projection room, such ducts must be run from these openings in the outside wall, over and to the wall at the rear of the auditorium; then these openings should have grilles of large mesh installed over them.)

In case it is impossible or impracticable to have openings at the rear wall for fresh air intake, then openings should be cut into the roof at the rear of the auditorium, and metal ducts be run from them to the outside. These ducts should be properly curved at the ends, and either adjustable louvres or hinged doors should be installed for easy closing or opening whenever necessary.

With an "exhaust" system of this sort there cannot be any objectable odors at the entrance doors, as the air is moved from the back of the auditorium and "exhausted" at the front. However, with this type of exhaust system, no appreciable "cooling-effect" can be expected (as with a blower-system), for a small amount of air will be moving at a slow speed; and a typical exhaust-fan is not designed for large capacities of air, especially when working against back pressure.

Exhaust fans of the latest and best design are quiet in operation, have two-speed control, and handle large quantities of air at slow speeds. For the average 300-seat house two exhaust fans should be used, each having an air capacity of about 11,000 cubic feet per minute at high speed, and at low speed about 8000 cubic feet per minute. The size of the opening in the wall and size of the duct for each such fan should be approximately 44 inches square.



SIMPLE VENTILATING SYSTEM FOR VERY SMALL THEATRE — SUMMER AND WINTER USE.

Wood Floors In Auditoriums

DESPITE THE fact that concrete floors are the only kind to be recommended even for small theatres, wood will continue to be used in quite a few of those constructed in the more remote localities. Wood floors can be all right, functionally, if they are laid right.

In the first place, the floor framing of the auditorium should be so planned that

no wood joist is over 18 feet long. This means that intermediate posts and girders must be erected to help carry the load. The type of floor incline, or "pitch," should be decided before the work begins.

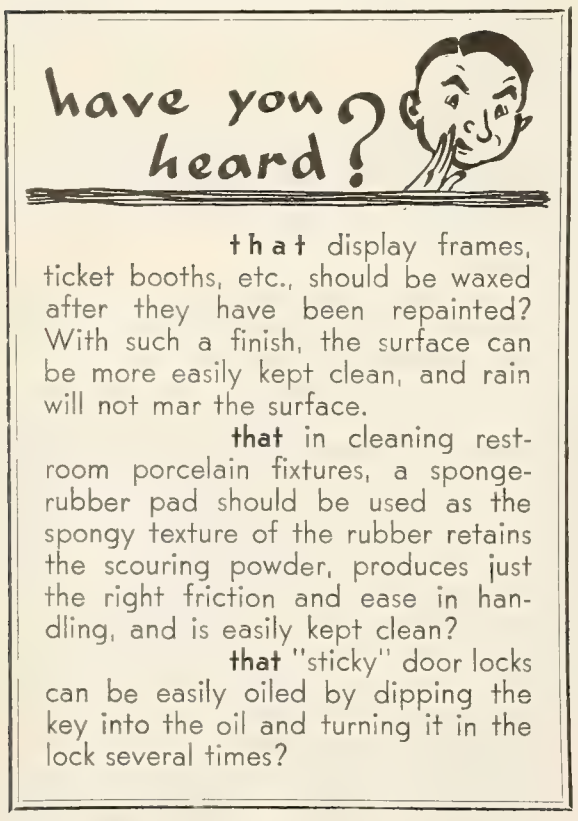
In all cases, the joist spacings, center-to-center, should be around 12 inches, and never over 16-inches. In actual construction work, the laying of the floor is not too simple, for every "pitch" in the floor should be laid out accurately in proper relation to the screen to obtain the best possible viewing of the picture.

FIGURING FLOOR LOAD

After the floor pitches are decided upon, and the arrangement of the joists, girders, posts and kind of flooring is figured out, the next step is to determine the loads the flooring will have to carry. Floor loads are figured according to two factors—the weight of material composing the floor itself, and the load liable to be put on the floor (equipment and people). The first is "dead load," the second "live-load."

In figuring the "dead" weight of, say, 7/8-inch flooring boards, it will be sufficiently accurate to estimate the weight of a single thickness at 3 pounds per square foot. The joists may also be figured at 3 pounds per foot, board measure, with the exception of oak or hard-pine joists, which run at about 4 pounds per foot, board measure. The weight of the joists should also be reduced to their equivalent weight per square foot of floor. In such a case, the weight of, say, a 2 x 12-inch joist is about 6 pounds per linear foot, and if the joists are spaced on 12-inch centers, it will be 6 pounds per square foot.

Now if the joists are spaced on 16-inch centers, there will be but one lineal foot of joist to every 1 1/3 square foot or the equivalent of 4 7/8 pounds per square foot.



For one thickness of maple flooring that is kiln-dried, the weight per 1000 feet, boardmeasure, is approximately 300 pounds, and for white pine 2200 pounds.

To compute the board measure in any board, plank or timber, divide the sectional area, in inches, by 12, and multiply by the length in feet.

In determining the live-load of the flooring, at least 80 pounds per square foot should be allowed. This is figured on the basis that the minimum floor space allotted to a single theatre seat is 4 square feet, while the average is about 5 square feet. Assuming the weight of a theatre chair to be 35 pounds, and of the average patron to be 140 pounds (a generous allowance), we arrive at an average of 44 pounds per square foot of floor. Accordingly, a minimum of 80 pounds per square foot seems to provide for any possible crowding (in case of a panic), but on the other hand, it can happen that a crowd of male patrons can boost this load to about 120 pounds per square foot. Therefore, it can be seen that an allowance of 120 pounds per square foot for the floor would not be too liberal.

An important consideration especially in the case of wooden floors is the ground fill underneath and the make-up of the flooring itself. When there is to be no basement and the floor joists, girders and posts are to rest at or near the ground, proper drainage should be provided to carry off any possible accumulation of water. If the ground is a fill of dirt or clay, it should be tamped down quite solid and then covered over with cinders. Also, the posts that will carry the load of the floor should have proper concrete footings to avoid any possible settling of the floor later on. In any case, the underside of the framing and flooring should be covered with asphaltum, tar or any other reliable wood-rot preventive. In this way there will be reasonable assurance that there will be no dampness to cause rotting of the wood and formation of mildew on carpeting and other furnishings.

SELECTION OF FLOORING

Now as to the selection of the type of wood to be used: It is always best to use maple whenever possible; it is not as hard as oak or ash, will permit easier fastening of the chairs and carpeting and it does not splinter or have natural defects that pine has. It is always best to use "double-flooring"—that is, two layers of boards—not only to have a solid job, but also to provide enough stock for the chair fastening screws to dig into. Whenever it is impossible to obtain enough wood of one particular kind, two different kinds can be used for the flooring — like, say, yellow pine for the first floor, then maple over it. However, before the second floor is nailed into place, it is a good idea to lay over the entire first or rough floor a good grade of felt paper having an asphalt center and treated chemically so as to be fireproofed as well as repellent to rats and vermin. This special lining between the two floors will also act as a sound-deadener.

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PRODUCT DIGEST

SHOWMEN'S REVIEWS
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SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

A Stolen Life

***Warners - B. D.*—Bette Davis in Duplicate**

Showmen for whom the name of Bette Davis on the marquee is a guarantee of solid grosses are given here a chance to amplify its drawing power by notifying their public that this picture gives them not one but two performances by their favorite. In essence a medium designed to display the actress' versatility in the field of emotional portrayal, it presents her as twins, good and bad, in love with the same man.

Emphasis is upon performance rather than story, which may prove to have been the proper arrangement in view of the objective, and there is relatively little of consequence for such other players of stature as Glenn Ford, Dane Clark, Walter Brennan and Charlie Ruggles to do, although their names add to billing value. As box office merchandise, the film is to be measured by the popularity of the principal star in all situations.

Produced by B. D., Inc., the star's own production company, and directed by Curtis Bernhardt, the picture tells the story of twin sisters, persons of wealth, and of the unmonied young man attracted first to the good sister, but taken away from her and married by the bad sister, who isn't shown to be essentially bad until late in the proceedings. After the wedding, the good sister devotes herself to art and almost settles for a poor but ruggedly ardent artist whom she befriends.

These preliminaries take a good while to dispose of, but interest tightens when the bad sister dies in a boat accident, and the good sister, mistaken for the other, attempts to substitute herself in the bad sister's life and marriage. Only then does she learn that the deceased had been carrying on an affair with a man not her husband and had agreed with the latter upon a divorce. She tries briefly to mend the marriage by telling him the affair is over and asking another chance, which he stands ready to give her, but this is more than her native honesty can endure and she goes away. Ultimately the truth comes out, and the man says he realizes now that it was always she whom he really loved.

The script, written by Catherine Turney and adapted by Margaret Buell Wilder from a novel by Karel J. Benes, runs to talkiness at the expense of movement, the latter being maintained chiefly by goings and comings by automobile, boat and plane. Sin comes late into the story, and is presented principally by reference in the past tense, yet is of a kind to suggest limitation of the attraction to the mature.

Previewed at Warners' Beverly Hills theatre, where a capacity audience present to see "Saratoga Trunk" accepted the additional offering quietly. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 109 min. PCA No. 10763. Adult audience classification.
Kate and Patricia Bosworth.....Bette Davis
Bill Emerson .....Glenn Ford
Dane Clark, Walter Brennan, Charlie Ruggles, Bruce Bennett, Peggy Knudsen, Esther Dale, Joan Winfield.

Boy's Ranch

***MGM*—Kid Stuff**

Give enough footage to a cute looking kid and you've got money in the box office. This truism has been proved time and again so there is no reason to suppose that "Boy's Ranch," which devotes many of its reels to Jackie Jenkins, should prove an exception.

This Jenkins lad has attracted a large following by virtue of his work in "National Velvet" and "Our Vines Have Tender Grapes." The kid is a natural and as a young cowhand in this picture he's just about tops. But despite this he is not able to carry a picture by himself and that is what "Boy's Ranch," because of its much too usual handling of other characters, asks him to do.

The story concerns the rehabilitation of delinquent boys who, once put into the healthful atmosphere of a ranch, prove that they can right themselves into useful and honest citizens.

This type of story demands that a bad boy be a central character and remain a petty thief and a liar until the final reel. In this role, Skippy Homeier, the Nazi brat of "Tomorrow the World," does well with the material provided. A couple of other kids, Darryl Hickman and Sharon McManus, are also spotted prominently. James Craig handles the role of owner and teacher of the ranch.

Robert Sisk, the producer, and Roy Rowland, the director, have turned out a modest, but warm, picture which should certainly please all those who would like a try at mothering half a hundred kids. A quietly enjoyable show, "Boy's Ranch" should prove a success in the smaller locations.

Seen at the home office. Reviewer's Rating: Average.—RAY LANNING.

Release date, not set. Running time, 97 min. PCA No. 11264. General audience classification.
Butch .....Jackie "Butch" Jenkins
Dan Walker .....James Craig
Skippy .....Skippy Homeier
Dorothy Patrick, Ray Collins, Darryl Hickman, Sharon McManus, Minor Watson, Geraldine Wall, Arthur Space, Robert O'Connor, Moroni Olsen.

In Old Sacramento

***Republic*—William Elliott, Outlaw**

One of the most polished Western productions to come to the screen in many months, "In Old Sacramento" has something for every member of the audience. There's the usual riding, shooting and rough-housing, plus nostalgic musical numbers delivered in sprightly style by Constance Moore and members of the ensemble.

There's a story that makes sense, in all but a couple of spots. And there's William Elliott, promoted from the ranks of the cow-punchers to the big-time circuit. In a role that allows far greater outlet for his talents, hitherto restricted by the "Red Ryder" characterization, he fully justifies the studio's decision to star him in higher-budget pictures.

It is to be regretted, however, that for his initial venture in this category, Elliott is assigned a role so completely at odds with his former characterization of the upright defender of law and order. It's going to be a shock to the small fry to see Wild Bill, who has for many years been sending outlaws to a well-deserved doom, turn outlaw himself.

The former U. S. marshal, upholder of the right and defender of the innocent, now turns to robbery and murder, and thinks nothing of shooting down one of his best friends, when the occasion requires. And, in the end, he is himself shot down by the sheriff. Such a complete reversal of character is a little hard to take.

Another point that's hard to assimilate lies in the motivation of Frances Hyland's screenplay, based on an original story by Jerome Odlum. Two of the chief actors in the story, Elliott and Hank Daniels, the latter a rival of Elliott's for the hand of Miss Moore, are depicted as descending to robbery for exactly the same reasons, and yet Daniels is allowed to live, and presumably marry the girl, while Elliott pays for his crimes with a shot in the back. It's a bit confusing, and detracts somewhat from the undoubted merits of the picture as a whole, in which the fine hand of Joseph Kane, associate producer and director, is everywhere evident.

The attraction promises to do well in all types of situations.

Seen at the studio. Reviewer's Rating: Good.—THALIA BELL.

Release date, not set. Running time, 89 min. PCA. No. 11431. General audience classification.
Johnny .....William Elliott
Belle .....Belle Malone
Hank Daniels, Ruth Donnelly, Eugene Pallette, Lionel Stander, Jack LaRue, Grant Withers, Charles Judels, Paul Hurst.

Avalanche

***PRC*—Romantic Mystery**

Produced against the scenic background of snow-capped mountains and ski-trails, producer Pat De Cicco and director Irving Allen have brought to the screen a mystery story containing all the basic elements of suspense, murder, adventure, romance and comedy, with a cast who dovetail neatly into the plot.

Starring Bruce Cabot and Roscoe Karns, with Helen Mowery and Veda Ann Borg in featured roles, the story concerns two Federal investigators who go to a mountain winter resort to track down a wealthy business man on tax evasion charges. Upon arrival the agents and the guests are trapped in the hotel by a series of snow slides and become implicated in a series of murders, romantic interludes and moments of comedy. After many familiar adventures the investigators find the person responsible for the murder but before he can be apprehended he meets death in a snow avalanche.

Besides presenting an interesting mystery melodrama, the picture also provides beautiful photography of the snow-clad mountains, scenes of graceful skiing and appropriate fashions. An-

drew Holt wrote the original screen story, and Jack Greenhalgh handled the photography.

Previewed at a screening in New York. The audience, although undemonstrative, seemed to be engrossed. Reviewer's Rating: Good.—GEORGE SPIRES.

Release date, June 20, 1946. Running time, 70 min. PCA No. 11577. General audience classification.
Steve Batchellor .....Bruce Cabot
Red Kelly .....Roscoe Karns
Ann Watson .....Helen Mowery
Claire Jeremy .....Veda Ann Borg
Regina Wallace, John Good, Philip Van Zandt, Eddie Parks, Wilton Graff, Harry Hays Morgan, Eddie Hyans, Eddy Waller, Syd Saylor, Joe the Raven.

The Glass Alibi

Republic—Murder Backfires

Fate plays a strange and unexpected trick on the perpetrator of the "perfect crime" in Republic's "The Glass Alibi," an interesting bit of melodrama with some novel plot turns. Included in the cast are Paul Kelly, Douglas Fowley and Anne Gwynne, from whom producer-director W. Lee Wilder gets some realistic, if at times grim, portrayals.

Playing the role of a scheming newspaperman of dubious ethics, Fowley directs his attentions upon a millionairess, who, because of a heart ailment, has but six months to live. Grasping for money, he marries her, only to become increasingly impatient as the doctor's prognosis proves somewhat off the mark.

In conspiracy with Miss Gwynne, the flawless crime is contrived, but in Mildred Lord's original screenplay, justice finds a surprising, if somewhat devious way to triumph.

Woven into the story are a number of subplots, all productive of suspense. A performance conspicuously well done is that of Jack Conrad as an oily little gangster's henchman, bent on seeing that his boss' moll is "faithful."

Seen at the home office projection room. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, April 27, 1946. Running time, 68 min. PCA No. 11390. Adult audience classification.
Max Anderson .....Paul Kelly
Joe Eykner .....Douglas Fowley
Belle Marlin .....Anne Gwynne
Maris Wrixon, Jack Conrad, Selmer Jackson, Cyril Thorton, Cy Kendall, Walter Soderling, Vic Potel, George Chandler, Phyllis Adair, Ted Stanhope, Dick Scott, Eula Guy, Forrest Taylor.

Caravan

Gainsborough - G.F.D. — Prelude to Amber

Maybe its present two hours of screen traffic are over-heavy for export across the Atlantic; maybe a hundred things—but this one is a sure-fire boxoffice bet at any British theatre.

Maurice Ostrer's various Gainsborough teams—in this instance, producer Harold Huth, director Arthur Crabtree—have learned the golden touch; witness "Madonna of the Seven Moons" and "Wicked Lady."

"Caravan" will gross in British foyers more than any of its predecessors, and that was plenty. Crabtree and Huth faithfully have followed the now established recipe. They have for one thing a singularly novelettish story which warrants to set every feminine heart a-tingle. There's lusty love-making herein, and some honest-to-god beating-up of villains with dog whips. There's the contrast not only of a dear old aristocratic England with Romany Spain of the early nineteenth century (or is it the eighteenth?; the scenarist never makes it clear); there's also the clash of love so pure and fair with the dark, dire passion which presumably inspired the Spanish Romany ladies of the picture's era. Also, there is Mr. Stewart Granger of the romantic torso and the—in parallel—equally astonishing quickness with fists and knees. Also, that other phenomenon lately revealed in the Gainsborough setup, Jean Kent.

Miss Kent, doubtless, is a new one on Hollywood. She makes the grade herein with an assuredness which must inevitably attract the attention of that band of American prospectors now in Britain.

Crabtree's story,—based on a novel well-favoured hereabouts and written by the late Lady Eleanor Smith—is a mass of tanglements skillfully translated.

Richard, son of impoverished people, has a childhood sweetheart, Oriana, who is the daughter of the neighbouring patricians. Richard, now a man, is shot up in Spain by the minions of his aristocratic rival, and left for dead. Richard, suffering an amnesia consequent on that rude kicking around, marries the gypsy wench who saves his life. Oriana likewise marries the aristocratic cad who has ordained the said kicking-around. It's not all as simple as that, for in the unfolding of the tale there is an abundance of polite (By Gad, Sir) pseudo-sadism, sexery and savagery overcome by stalwart virtue. In other words, it's another Prelude to Amber; for, in the end, Richard weds his Oriana, villain having died a horrid death in quicksands, and gypsy-girl giving her life for her beloved.

Seen at a Leicester Square theatre, London, preview. Reviewer's Rating: Good.—PETER BURNUP.

Release date, not set. Running time 122 min. Adult audience classification.
Richard.....Stewart Granger
Oriana.....Ann Crawford
Rosal.....Jean Kent
Francis.....Dennis Price
Wycroft.....Robert Helpman
Gerard Hinze, Arthur Goullet, John Salew, Julian Summers, Peter Murray, Josef Ramart, Joseph O'Donohue, Sylvie St. Clair, Patricia Laffan, Merle Tottenham, H. R. Hignett, Victoria Campbell, Mabel Constanduros, Enid Stamp-Taylor, David Horne, Dick Dunn, Erin De Selfa, Brooks Turner, Johnny Roman, Gipsy Petulengro, Cecil Brock.

Rendezvous 24

20th-Fox - Sol Wurtzel—Spy Story

A tightly-knit tale of super-bombs and super-sleuths, Sol Wurtzel's latest production holds interest throughout. Its lack of marquee names is counterbalanced by the rapid pace of James Tinling's direction, and the exciting and always believable story by Aubrey Wisberg.

Laid in a remote, mountainous section of Russian-occupied Germany, the story presupposes the existence of an elaborate post-war Nazi underground, dedicated to the achievement of Hitler's dreams of world supremacy. Focal point of this movement is a group of scientists who have discovered a method of releasing atom bombs through remote control. The FBI, fortunately, learns of the plot, and a young American operative, portrayed by William Gargan, is assigned to foil it. After numerous hair-raising adventures, he accomplishes his mission in the nick of time.

The picture should fill more than adequately the place for which it was designed.

Seen at the studio. Reviewer's Rating: Average.—T. B.

Release date, May 1946. Running time, 70 min. PCA No. 11458. General audience classification.
Larry .....William Gargan
Greta .....Maria Palmer
Pat O'Moore, Herman Binfi, Eilene Janssen, David Leonard, Kurt Katch, John Bleifer, Henry Rowland, Paul Kruger.

Days and Nights

Artkino—Siege of Stalingrad

From the best-selling book of Konstantine Simonov has come a memorable film that recreates the epic struggle in defense of Stalingrad during the crucial days of the war. Generally faithful to the pattern of the novel, a Book-of-the-Month selection about a year ago, the film in its mood and visual authenticity evolves as an unusual blend of documentary and drama. One thing is certain. Russian film patrons will receive it warmly.

As the savage, day-to-day, house-to-house fighting unfolds, the human and dramatic element of the story arises out of the life of a captain whose task is to hold down one small sector of the city. During the ebb and flow of battle, love develops between the captain and a nurse, allowing for some tender moments. Through the pictorial account of the fighting runs the story of the simple soldiers and their quiet valor under fire. It is a cinema tale of the Russian "G.I. Joe."

In the difficult role of the captain, steel-willed yet gentle, Vladimir Soloviev's portrayal is altogether moving, while Anna Lisyanskaya as the nurse performs with charm and skill.

The photography is often spectacular in its realism. Direction is by Alexander Stolper. English subtitles are furnished.

Seen in a New York projection room. Reviewer's Rating: Good.—M. H.

Release date, April 27, 1946. Running time, 90 min General audience classification.
Captain Saburov .....Vladimir Soloviev
Vanin .....Dimitri Sagal
Yuri Liubimov, Anna Lisyanskaya, Lev Sverdlin, Mikhail Derjavin, Vassili Kliucharev, Andrei Alexeyev.

Gaiety George

George King - Warners—Musical Melodrama

Had this confection been done in Technicolor; had it been adorned with the ditties which brought global renown to the original Gaiety George, it would have rated highest esteem not only in Britain's box offices but in trans-Atlantic houses. For it has heart-warming moments, battalions of comely song-and-dance girls, a sincere, compelling story; is directed with discreet competence; boasts two of the liveliest pieces of accomplished acting which lately have emanated from Britain's studios, in the work of Richard Greene and Ann Todd.

As it is, the intrinsic qualities of the piece will win the Warners satisfactory recompense in this country; may bring them additional monetary comfort in selected American situations—when the picture has been edited more closely to a New York tempo.

Its makers claim that the film was "suggested" by the life of George Edwardes, famed London purveyor of musical shows from Victoria's gas-lit days to the end of World War I, not unknown also to New York theatrical connoisseurs. Legal considerations forbade the picture's makers following closely the known facts of the impresario's career. Nevertheless, they have contrived a bustling, appealing, backstage musical, tracing the career of its Gaiety George from the time he descended on London from Dublin, with $1,500 in his pocket, to his death crowned with show-business glory.

Greene puts over a piece of acting which will surprise by its excellence his myriad admirers accustomed to him only as a juvenile lead. Miss Todd, as always, is splendid. There are pleasant contributions, too, from newcomers Peter Graves, radio-comedian Jack Train and Hazel Court.

George King produced and directed with easy skill.

Seen at a Palace theatre, London, trade show. Reviewer's Rating: Good.—P. B.

Release date, not set. Running time, 98 min. Adult audience classification.
George Howard .....Richard Greene
Kathryn Davis .....Ann Todd
Carter .....Peter Graves
Morris .....Morland Graham
Elizabeth .....Hazel Court
Collier .....Charles Victor
Hastings .....Jack Train
Florence Stevens .....Leni Lynn
Ursula Jeans, Daphne Barker, Maire O'Neill, Frank Pettingell, Phyllis Robins, John Laurie, Frederick Burtwell, Anthony Holles, David Horne, Patrick Waddington, Claude Allister, Graeme Muir, Evelyn Darvell, Paul Blake, John Miller, Richard Molinas, Gerard Kempinski, Wally Patch, Carl Jaffe.

BEHIND THE FOOTLIGHTS (20th-Fox)

The World Today (6201)

Vyvyan Donner follows a couple of show girls in a behind-the-scenes view of New York's night clubs and the ice show at Madison Square Garden. First there's the night club, both the dressing room and the show out front. Then a trip to visit with a skating star, showing both practice sessions and the spectacular wind-up of the performance.

Release date, April 5, 1946 — *9 minutes*

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 2978.

Adventure (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—119.1%
Round Table Exploitation—February 16, '46, p. 51; March 16, '46, p. 58; March 30, '46, pp. 62, 71; April 6, '46, p. 61; April 13, '46, pp. 60, 62, 64, 70; April 20, '46, p. 66; April 27, '46, p. 56.

Bandit of Sherwood Forest (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—124.7%
Round Table Exploitation—February 23, '46, p. 57; March 23, '46, pp. 51, 54; April 20, '46, p. 66; April 27, '46, p. 57.

Because of Him (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 30, '46, p. 70; April 27, '46, p. 58.

The Bells of St. Mary's (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—140.0%
Round Table Exploitation—December 15, '45, p. 66; December 29, '45, p. 56; January 12, '46, p. 61; January 19, '46, pp. 50, 52; February 2, '46, p. 50; February 9, '46, pp. 48, 60; February 16, '46, p. 50; March 9, '46, p. 52; March 23, '46, p. 58; March 30, '46, p. 70; April 6, '46, pp. 57, 61; April 13, '46, p. 64; April 20, '46, p. 71; April 27, '46, p. 58.

Breakfast in Hollywood (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 2, '46, p. 56; March 23, '46, p. 58; April 6, '46, p. 62; April 13, '46, p. 70; April 20, '46, p. 71.

Cinderella Jones (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 16, '46, p. 58; March 23, '46, p. 50; March 30, '46, p. 71; April 6, '46, p. 61; April 27, '46, p. 56.

Diary of a Chambermaid (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—March 23, '46, p. 51; April 20, '46, p. 68.

Dick Tracy (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 23, '46, p. 58; April 20, '46, p. 70.

Doll Face (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—106.3%
Round Table Exploitation—January 26, '46, p. 50; March 2, '46, p. 57; March 23, '46, p. 50; March 30, '46, p. 63; April 20, '46, p. 70.

Frontier Gal (Univ.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—February 2, '46, p. 50; February 16, '46, p. 47; April 13, '46, p. 60.

Getting Gertie's Garter (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—December 15, '45, p. 62; December 22, '45, p. 50; January 26, '46, p. 48; February 16, '46, p. 49; March 9, '46, p. 55; April 6, '46, p. 61.

Gilda (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—April 27, '46, p. 54.

The Harvey Girls (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—119.6%
Round Table Exploitation—February 23, '46, pp. 58, 59; March 30, '46. p. 70; April 6, '46, pp. 56, 60, 62; April 13, '46, p. 68; April 20, '46, pp. 64, 70, 71; April 27, '46, pp. 56, 60.

House of Dracula (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—April 27, '46, p. 54.

Little Giant (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 30, '46, p. 62; April 27, '46, p. 58.

The Lost Weekend (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—137.8%
Round Table Exploitation—January 26, '46, p. 51; February 2, '46, p. 59; February 9, '46, p. 46; February 16, '46, p. 47; March 2, '46, pp. 56, 59; March 23, '46, p. 59; March 23, '46, p. 59; March 30, '46, pp. 59, 71; April 6, '46, p. 61; April 20, '46, p. 64; April 27, '46, pp. 57, 58.

Masquerade in Mexico (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—April 6, '46, p. 62.

My Reputation (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—111.0%
Round Table Exploitation—February 9, '46, pp. 53, 56; March 2, '46, p. 59; April 6, '46, p. 56.

Road to Utopia (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—130.4%
Round Table Exploitation—February 16, '46, p. 46; April 6, '46, p. 58; April 20, '46, p. 63.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Saratoga Trunk (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—December 15, '45, p. 66; March 9, '46, p. 48; March 23, '46, p. 51; March 30, '46, pp. 59, 68; April 13, '46, p. 64; April 20, '46, p. 68.

Sentimental Journey (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—99.7%
Round Table Exploitation—March 23, '46, p. 59; April 13, '46, p. 70; April 27, '46, p. 59.

Spellbound (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—126.3%
Round Table Exploitation—November 10, '45, p. 52; December 15, '45, pp. 52, 53, 66; December 29, '45, p. 54; January 26, '46, p. 50; February 16, '46, pp. 46, 47; February 23, '46, p. 61; March 2, '46, pp. 56, 59; March 9, '46, p. 52; March 23, '46, p. 50; March 30, '46, pp. 63, 65; April 6, '46, pp. 61, 62; April 13, '46, p. 70; April 20, '46, pp. 66, 71.

Tangier (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—April 6. '46, p. 61; April 13, '46, p. 70.

Tomorrow Is Forever (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—118.7%
Round Table Exploitation—April 27, '46, p. 57.

The Virginian (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 27, '46, p. 55.

A Walk in the Sun (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 20, '46, p. 71.

What Next, Corporal Hargrove? (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—97.4%
Round Table Exploitation—December 15, '45, p. 62; January 12, '46, p. 52; January 19, '46, p. 50; January 26, '46, p. 48; April 20, '46, p. 63; April 27, '46, p. 59.

Wife of Monte Cristo (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 27, '46, p. 58.

Ziegfeld Follies (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 6, '46, p. 56; April 13, '46, p. 62; April 27, '46, pp. 54, 57.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor. For complete 1944-45 short releases, see pages 2614-2615.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
	(1945-46)		
7401	If a Body Meets a Body (18) (Stooges) (18)	10-30-45	2954
7409	Vine Women and Song (22½) (Billy Vine)	10-6-45	2807
7403	Beer Barrel Polecats (17) (Stooges)	1-10-46	....
7404	A Bird in the Head (17) (Stooges)	2-28-46	2940
7405	Uncivil War Birds (17) (Stooges)	3-29-46	....
7406	The Three Troubledoers (17) (Stooges)	4-25-46	....
7421	The Mayer's Husband (16) (H. Herbert)	9-20-45	2735
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (19)	11-1-45	2710
	(Andy Clyde)		
7402	Micro Phonies (17) (Stooges)	11-15-45	2746
7423	Calling All Fibbers (16½)	11-29-45	2735
	(V. Vague)		
7424	When the Wife's Away (17) (H. Herbert)	2-1-46	2940
7425	Hiss and Yell (18) (V. Vague)	2-14-46	2940
7426	Get Along Little Zombie (17) (H. Herbert)	5-9-46	....
7433	High Blood Pleasure (19) (Schilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Me (17)	12-27-45	2850
	(A. Clyde)		
7436	The Blonde Stayed On (16½) (A. Clyde)	1-24-46	2940
7437	Mr. Noisy (16½) (S. Howard)	3-22-46	2940
7438	Jitters. My Wife! (18) (S. Howard)	4-11-46	....
	COLOR RHAPSODIES		
6504	Hot Footlights (7)	8-2-45	2807
6505	Carnival Courage (7)	9-6-45	2735
	(1945-1946)		
7501	River Ribber (6)	4-5-46	2806
502	Polar Playmates (6½)	4-25-46	....
	PHANTASIES CARTOONS		
	(1945-1946)		
7701	Simple Siren (6½)	10-25-45	2737
7702	Kongo Roo (6)	4-18-46	....
	FOX & CROW (Color)		
6753	Kukunuts (6½)	7-26-45	2579
6754	Treasure Jest (6½)	8-30-45	2807
	(1945-1946)		
7751	Phoney Baloney (7)	11-1-45	2807
7752	Foxey Flatfoots (6)	4-11-46	...
7753	Unsure Runts (7½)	5-16-46	....
	PANORAMICS		
	(1945-46)		
7901	The Magic Stone (10)	11-8-45	2940
	FILM VODVIL		
	(1945-1946)		
7951	Milt Britton & Band (11)	8-30-45	2807
7952	Randy Brooks & Orchestra (10½)	10-30-45	2737
7953	Morale's Copacabana Orchestra (11)	12-13-45	2850
7954	Three Sets of Twins (10)	2-28-46	2940
7955	Art Mooney & Orchestra (11)	4-4-46	....
	COMMUNITY SING (Series 9)		
6660	No. 10 Rum and Coca Cola (10)	6-29-45	2566
6661	No. 11 Li'l on Lonely Ride (10)	7-26-45	2579
6662	No. 12 Bell Bottom Trousers (11) (Leibert)	8-23-45	2954
	(1945-1946)		
7651	No. 1 Cowboy Hit Tunes (9½) (Leibert)	9-20-45	2694
7652	No. 2 You Belong to My Heart (10) (Baker)	10-18-45	2737
7653	No. 3 Dream (10) (Baker)	11-29-45	2822
7654	No. 4 Good, Good, Good (11) (Baker)	12-20-45	2882
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	2940
7656	No. 6 That Feeling In the Moonlight (9) (Baker)	2-21-46	2940
7657	No. 7 Chickery Chick (10) (Leibert)	3-7-46	2940
7658	No. 8 Symphony (8½) (Baker)	4-11-46	....
7659	No. 9 Aren't Glad You're You	5-9-46	....
	SCREEN SNAPSHOTS (Series 24)		
	(1945-1946)		
7851	No. 1 (25th Anniversary Special (9)	11-27-45	2807
7852	No. 2 (Harlow Wilcox & H. Von Zell) (10)	10-11-45	2750
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	2850
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	2850
7855	No. 5 (Movie Stuntmen & Doubles) (9)	1-17-46	....
7856	No. 6 (Wendell Niles and Prindle) (9½)	2-15-46	2940
7857	No. 7 (Victory Show) (9½)	3-15-46	....
7858	No. 8 (Looking Back) (10)	4-25-46	....
7859	No. 9 (Judy Canova Radio Show) (10)	5-23-46	....
	SPORT REELS		
6808	Hi Ho Rodeo (10)	7-22-45	2579
6809	Chips and Putts (9)	8-10-45	....
6810	Salmon Fishing (9)	9-2-45	2807
	(1945-1946)		
7801	Champion of the Cue (7½)	9-27-45	2750
7802	Puck Chasers (10) (Hockey)	10-25-45	2807
7803	Cadet Cagers (Basketball) (8½)	11-22-45	2807
7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	2850
7805	Rasslin' Romeos (9½) (Wrestling)	1-24-46	2940
7806	Canine Champion (9½)	3-14-46	2940
7807	Timberland Athletes (8) (Lumberjacks)	4-18-46	....
7808	Diving Aces	5-30-46	....
	FLIPPY (Color)		
	(1945-46)		
7601	Catnipped (7½)	2-14-46	2882

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO-REEL SPECIALS		
	(1945-46)		
A-701	A Gun In His Hand (19)	9-15-45	2746
A-702	Purity Squad (20)	11-3-45	2750
	FITZPATRICK TRAVELTALKS (Color)		
T-613	Modern Guatemala City (9)	8-25-45	2735
	(1945-46)		
T-711	Where Time Stands Still (9)	9-22-45	2746
T-712	Merida and Campeche (8)	11-24-45	2737
T-713	Land of the Mayas (9)	1-26-46	....
T-714	Glimpses of Guatemala (8)	2-9-46	2908
T-715	Visiting Vera Cruz (9)	3-16-46	2927
T-716	The Mission Trail	4-13-46	....
	PETE SMITH SPECIALTIES		
	(1945-46)		
S-751	Football Thrills of 1944 (8)	9-8-45	2737
S-752	Guest Pests (9)	10-20-45	2735
S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (9)	1-5-46	2778
S-755	Gettin' Glamor (10)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park (11)	1-19-46	2850
	PASSING PARADE		
	(1945-46)		
K-771	Great American Mug (10)	10-6-45	2746
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper	11-17-45	....
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (10)	1-19-46	2768
K-776	Our Old Car (10)		2927
	MINIATURES		
	(1945-46)		
M-781	Strange Destiny (10)	9-29-45	2710
M-782	Spreadin' the Jam (10)	10-27-45	2737
M-783	Musical Masterpieces (10)		2927
	TECHNICOLOR CARTOONS		
W-631	The Mouse Comes to Dinner (8)	5-5-45	2415
W-632	Mouse In Manhattan (8)	7-7-45	2522
W-633	Tea For Two (7)	7-21-45	2750
W-634	Swingshift Cinderella (8)	8-25-45	2750
	(1945-46)		
W-731	Flirty Birdy (7)	9-22-45	2737
W-732	Wild and Woolfy (8)	11-3-45	2710
W-733	Quiet Please (7)	12-22-45	2908
W-734	Lonesome Lenny (8)	3-9-46	2940
W-735	Springtime for Thomas (9)	3-30-46	2927

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
L4-4	No. 4 (10)	5-11-45	2402
L4-5	No. 5 (10)	7-13-45	2631
L4-6	No. 6 (10)	9-14-45	2694
	(1945-46)		
L5-1	No. 1 (10)	10-26-45	2735
L5-2	No. 2 (10)	12-21-45	2908
L5-3	No. 3 (10)	2-22-46	2908
L5-4	No. 4 (10)	5-24-46	....
	GEORGE PAL PUPPETOONS (Color)		
U4-5	Jasper's Minstrels (9)	5-25-45	2363
U4-6	Hatful of Dreams (9)	4-28-45	2382
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	2578
	(1945-46)		
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	My Man Jasper (8)	10-19-45	2908
U5-3	Ollo for Jasper (7)	4-19-46	....
U5-4	Together in the Weather (7)		....
U5-5	Jasper's Derby (8)		....
	POPEYE THE SAILOR (Color)		
E4-3	Tops In the Big Top (8)	3-16-45	2566
E4-4	Shape Ahoy (8)	4-27-45	2638
E4-5	For Better or Nurse (7½)	6-8-45	2695
E4-6	Mess Production (7½)	8-24-45	2750
	(1945-46)		
E5-1	House Tricks (8)	3-15-46	2908
E5-2	Service With a Guile (6)	4-19-46	....
E5-3	Klondike Casanova (8)	5-31-46	....
	POPULAR SCIENCE (Color)		
J4-5	No. 5 (10)	8-1-45	2511
J4-6	No. 6 (10)	8-10-45	2579
	(1945-46)		
J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	11-23-45	2850
J5-3	No. 3 (10)	2-8-46	2908
J5-4	No. 4 (10)	4-19-46	..
J5-5	No. 5		....
	SPEAKING OF ANIMALS		
Y4-4	Talk of the Town (9)	5-18-45	2487
Y4-5	A Musical Way (9)	7-20-45	2579
Y4-6	From A to Zoo (9)	9-7-45	2631
	(1945-46)		
Y5-1	Animal-ology (9)	11-2-45	2735
Y5-2	Hill Billies (9)	12-28-45	2882
Y5-3	In the Post War Era (9)	2-8-46	2908
Y5-4	In the Wilds (9)	5-10-46	....
	SPORTLIGHTS		
R4-8	Fan Fare (8)	8-8-45	2511
R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaids (9)	9-7-45	2631
	(1945-46)		
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	10-19-45	2735
R5-3	Running the Team (9)	11-30-45	2895
R5-4	Good Dog (10)	12-21-45	2908
R5-5	Dixie Pointers (10)	2-8-46	....
R5-6	Rhythm on Blades (9)	3-1-46	2908
R5-7	Testing the Experts (9)	3-29-46	....
R5-8	Riding the Hickories (9)	5-17-46	....
	MUSICAL PARADE (Color)		
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	8-17-45	2638
	(1945-46)		
FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	3-15-46	2758
FF5-3	College Queen (19)	5-17-46	....
FF5-4	Tale of Two Cafes (18)		....
	LITTLE LULU (Color)		
D4-4	Beau Ties (8)	4-20-45	2487
D4-5	Daffydilly Daddy (8)	5-25-45	2695
D4-6	Snap Happy (8)	6-22-45	2786
	(1945-46)		
D5-1	Man's Best Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack (7)	5-3-46	...
D5-3	Bored of Education (7)		....
	NOVELTOONS (Color)		
P4-5	A Lamb In a Jam (7)	5-4-45	2566
P4-6	A Self-Made Mongrel (8)	6-29-45	....
	(1945-46)		
P5-1	The Friendly Ghost (7½)	4-5-46	2882
P5-2	Cheese Burglar (7)	5-17-46	....
P5-3	Old MacDonald Had a Farm	6-7-46	....
P5-4	Sheep Shape (7)		....
	COLOR CLASSICS CARTOONS (Color)		
	(Reissues)		
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids In the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color)		
54,111	Donald's Crime (8)	5-11-45	2426
54,112	Californy Er Bust (6)		2522
54,113	Canine Casanova (7½)		2522
54,114	Duck Pimples (7½)		2522
54,115	Legend of Coyote Rock (7)	8-24-45	2522
54,116	No Sail (7)	9-7-45	2811
54,117	Hockey Homicide (8)	9-21-45	2522
54,118—Cured Duck (7)		10-26-45	2807

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-46)		
64,101	Canine Patrol (7)	12-7-45	2795
64,102	Old Sequoia (7)	12-21-45	2822
64,103	A Knight for a Day (7)	3-8-46	....
64,104	Pluto's Kid Brother (7)	4-12-46	2954
64,105	In Dutch (7)	5-10-46	....
	SPORTSCOPES		
54,311	Tee Tricks (8)	6-15-45	2554
54,312	Mexican Playland (8)	7-13-45	2579
54,313	Colorado Rainbows (8)	8-10-45	2611
	(1945-46)		
64,301	Athletic Items (8)	9-7-45	2735
64,302	Battling Bass (8)	10-5-45	2807
64,303	Ten Pin Titans (8)	11-2-45	2735
64,304	Arcaro Up (8)	11-30-45	2807
64,305	Ski Master (8)	12-28-45	2840
64,306	Winning Basketball (8)	1-25-46	2927
64,307	Quarter Horses (8)	2-22-46	2908
64,308	Black Ducks and Broadbills (8)	3-22-46	2954
	HEADLINER REVIVALS		
	(1945-46)		
63,201	The Derby Decade (22)	9-21-45	2735
63,202	Russian Dressing (18)	11-23-45	2746
63,203	Twenty Girls and a Band (18)	1-18-46	2850
63,204	Sea Melody (19)	3-15-46	2927
	EDGAR KENNEDY		
53,404	What, No Cigarettes? (8)	7-13-45	2522
53,405	It's Your Move (17)	8-10-45	2611
53,406	You Drive Me Crazy(17)	9-7-45	2807
	(1945-46)		
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-in-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (18)	1-25-46	2908
	LEON ERROL		
53,705	It Shouldn't Happen to a Dog (18)	6-15-45	2566
53,706	Double Honeymoon (17)	8-3-45	2598
	(1945-46)		
63,701	Beware of Redheads (17)	9-14-45	2735
63,702	Maid Trouble (18)	2-2-46	2908
63,703	Oh, Professor, Behave (18)	3-1-46	2927
	FLICKER FLASHBACKS		
	(1945-46)		
64,201	No. 1 (7)	9-14-45	2694
64,202	No. 2 (7)	10-19-45	2807
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	2927
64,206	No. 6 (9)	3-8-46	2954
64,207	No. 7 (7)	4-12-46	....
	THIS IS AMERICA		
53,109	China Life-Line (16)	7-6-45	2542
53,110	Policing Germany (20)	7-27-45	2611
53,111	Annapolis (16)	8-24-45	2694
53,112	California Boom-Town (16)	9-21-45	2694
53,113	Americans in Paris(16)	10-19-45	2726
	(1945-46)		
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	2908
63,104	Report on Japan (19)	2-8-46	2882
63,105	Street of Shadows (16)	3-8-46	2940
63,106	Two Million Rooms (16)	4-5-46	2954
	RAY WHITLEY WESTERN MUSICALS		
63,501	A Western Welcome (18)	9-7-45	2807
63,502	Sagebrush Serenade(19)	10-26-45	2807
63,503	Ranch House Romeo(17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	2895
	SPECIALS		
671	The House I Live In(10)	11-9-45	2679

20TH CENTURY-FOX

	MOVIETONE ADVENTURES (Color)		
5261	The Empire State (8)	7-27-45	2579
	(Black and White)		
5201	What It Takes to Make a Star (8)	7-6-45	2579
	(1945-1946)		
6251	Memories of Columbus (8)	8-17-45	2694
6252	Magic of Youth (8)	8-31-45	2694
6253	China Carries On (8)	10-12-45	2840
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	Lost Lake (8)	1-11-46	2653
6258	Along the Rainbow Trail	2-15-46	....
6259	Cradle of Liberty	4-26-46	....
	SPORTS REVIEWS (Color)		
5354	Down the Fairways (8)	6-1-45	2579
	(1945-1946)		
6351	Ski Aces (9)	9-21-45	2840
6352	Time Out for Play (8)	11-16-45	2908
6301	Pins and Cushions (8)	2-1-46	2927
6353	Diving Dandies	3-15-46	....
6354	Sea Sirens	5-10-46	....
	TERRYTOONS (Color)		
5519	Aesops Fable—The Mosquito (7)	6-29-45	2840
5520	Mighty Mouse and the Wolf (7)	7-20-45	2840
	(1945-1946)		
6501	Mighty Mouse in Gypsy Life (6)	8-3-45	2579
6502	The Fox and the Duck (7)	8-24-45	2694
6503	Swooning the Swooners(7)	9-14-45	2653
6504	The Watch Dog (7)	9-23-45	2640
6505	Who's Who in the Jungle (7)	10-19-45	2840
6506	Might Mouse Meets Bad Bill Bunion (7)	11-9-45	2840
6507	The Exterminator (7)	11-23-45	2927
6508	Mighty Mouse in Krakatoa (7)	12-14-45	2918
6509	The Talking Maggies (7)	1-4-46	2918
6510	Svengali's Cat (7)	1-18-46	2918
6511	The Fortune Hunters (7)	2-8-46	....
6512	The Wicked Wolf (7)	3-8-46	2954
6513	My Old Kentucky Home (7)	3-29-46	2954
6514	It's All in the Stars (7)	4-12-46	2954
6515	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse	5-24-46	....
6520	The Golden Hen (7)	7-26-46	2954
	MARCH OF TIME		
VII-10	Spotlight on Congress (16)	5-18-45	2453
VII-11	Teen-Age Girls (17)	6-15-45	2499
VII-12	Where's the Meat?(17)	7-13-45	2542
VII-13	The New U. S. Frontier (17)	8-10-45	2578
	(1945-1946)		
V12-1	The Palestine Problem (16½)	9-7-45	2638
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (17)	11-2-45	2703
V12-4	Justice Comes to Germany (20)	11-30-45	2726
V12-5	Challenge to Hollywood	12-28-45	2768
V12-6	Life With Baby (21½)	1-25-46	2830
V12-7	Report on Greece (19)	2-22-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895
V12-9	Wanted—More Homes	4-19-46	2954
	DRIBBLE PUSS PARADE		
	(1945-46)		
6901	Here Comes the Circus	3-1-46	....
	THE WORLD TODAY		
6201	Behind the Footlights (9)	4-5-46	2974
6401	Man From Missouri	1-25-46	....

UNIVERSAL

	LANTZ COLOR CARTUNES		
9240	Dippy Diplomat (7)	8-27-45	2737
	(1945-1946)		
1321	The Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home	4-15-46	....
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who	6-24-46	....
	PERSON — ODDITIES		
9377	School for Mermaids (9)	8-13-45	2598
9878	Kanine Aristocrats (9)	8-27-45	2750
	(1945-1946)		
1361	Gabriel Heatter Reporting (9)	9-10-45	2710
1362	Hill Billy Artist (9)	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	2918
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusader (9)	4-1-46	2927
1369	Scientifically Stung	6-10-46	....
	VARIETY VIEWS		
9357	Victory Bound (9)	8-6-45	2598
9358	Village of the Past (9)	8-20-45	2598
	(1945-46)		
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas (9)	3-25-46	2954
1347	Dog Tale (9)	3-25-46	2954
1348	Chimp on the Loose (10)	4-1-46	2927
	NAME-BAND MUSICALS		
9128	Artistry in Rhythm (15)	7-18-45	2579
9129	Waikiki Melody (15)	8-29-45	2611
	(1945-46)		
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Heetie (15)	11-28-45	2850
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Takin' the Breaks (15)	3-22-46	....
1309	Banquet of Melody (15)	5-29-46	....
1310	Swinging Down the Scale	6-26-46	....
	SPECIAL SINGLE REEL MUSICAL		
1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing	5-27-46	....
	SPECIAL FEATURETTES		
1201	Tiny Terrors of the Timberlands		2940
1203	Roosevelt—Man of Destiny (18)	4-10-46	2927

UNITED ARTISTS

	DAFFY DITTIES (Color)		
...	The Flying Jeep (9)	8-20-45	2611
....	The Lady Said No	4-26-46	....
....	Pepito's Serenade (8)	4-26-46	....
...	Choco Choco Amigo		....

WARNER—VITAPHONE

	TECHNICOLOR ADVENTURES		
2801	Fashions for Tomorrow (10)	11-17-45	2908
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	2940
2804	Facing Your Danger (10)	5-11-46	....
2805	Girls and Flowers (10)	5-25-46	....
	TECHNICOLOR SPECIALS		
1005	America the Beautiful (20)	8-4-45	2579
1006	Orders from Tokyo (20)	8-18-45	2940
	(1945-46)		
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean (20)	4-13-46	2954
	SPECIALS		
2901	The 900 (9)	9-15-45	2611
	FEATURETTES		
1112	Learn and Live (20)	7-7-45	2579
	(1945-46)		
2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778
	SPORTS PARADE (Color)		
1508	Mexican Sea Sports (10½)	6-9-45	2466
1509	Bahama Sea Sports (10½)	6-23-45	2511
1510	Flivver Flying (10)	6-30-45	2522
1511	Arabians in Rockies (10)	8-25-45	2611
1512	Days of '76 (10)	12-22-45	2908
1513	Cavalcade of Archery (10)	1-12-46	2882
	(1945-46)		
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-46	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2940
2508	Under Water Spear Fishing (10)	5-18-46	....
	MELODY MASTER BANDS		
	(1945-46)		
2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2602	Here Come the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas(10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt & His Band(10)	3-16-46	2918
2607	Rhythm on Ice (10)	4-20-46	2940
2608	Dixieland Jamboree (10)	5-11-46	....
	BLUE RIBBON HIT PARADE (Color)		
1310	I'm a Big Shot Now (7)	8-4-45	2611
1311	Speakin' of the Weather (7)	7-21-45	2522
1312	Old Glory (7)	8-25-45	2598
1313	Busy Bakers (7)	10-20-45	2695
	(1945-46)		
2301	Sunbonnet Blue, A (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	2394
2303	The Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf	2-9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2895
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-20-46	2954
2308	Katnip Kollege (7)	5-4-46	....
2309	The Night Watchman (7)	5-18-46	....
	MERRIE MELODIES CARTOONS (Color)		
1707	Tale of Two Mice (7)	6-30-45	2485
1708	Wagon Heels (7)	7-28-45	2533
1709	Fresh Airdale (7)	8-25-45	2611
1710	Bashful Buzzard (7)	9-15-45	2695
1711	Peek Up Your Troubles (7)	10-20-45	2653
1712	Nasty Quacks (7)	12-1-45	2735
1713	Book Revue (7)	1-5-46	2822
1714	Holiday for Shoestrings (7)	2-23-46	2908
1715	Quentin Quail (7)	3-2-46	2895
1716	Baby Bottleneck (7)	3-16-46	2895
1717	Elmer's Hare Remover (7)	3-23-46	2895
1718	Daffy Doodles (7)	4-6-46	2954
1719	Hollywood Canine Canteen (7)	4-20-46	2954
1720	Hush My Mouse (7)	5-4-46	2954
	"BUGS BUNNY" SPECIALS (Color)		
1724	Hare Conditioned (7)	8-11-45	2598
1725	Hare Tonic (7)	11-10-45	2694
1726	Baseball Bugs (7)	2-2-46	2850
	(1945-46)		
2721	The Hair Raising Hare (7)	5-25-46	....
	VITAPHONE VARIETIES		
	(1945-46)		
2401	Alice in Jungleland (10)	9-22-45	2611
2402	Miracle Makers (10)	9-1-45	2735
2403	Story of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	2908
2405	Peeks at Hollywood (10)	1-26-46	2822
2406	Smart as a Fox (10)	4-27-46	2940

OFFICIAL WAC FILMS

Something You Didn't Eat (9)			2586
Here Come the Yanks (10)		8-30-45	2693
That Justice Be Done (10)		10-18-45	2686
Hollywood Victory Caravan (20)		11-1-45	....
Food and Famine		1-27-46	....
UNRRA Reports to the U. S.		1-3-46	....

MISCELLANEOUS

Stars of Tomorrow (Artkino) (9)			2351
Cap'n Cub (Film Classics) (10)			2415
Peace Builders (Brandon Films) (10)			2446
Marshal Stalin's Report (Artkino) (18)			2446
Maldanek (Artkino) (10)			2522
Caledonia (Astor) (18)			2653
Story of D.D.T. (Brit. Inf. Service) (23)			2710
The Great Circle (Brit. Inf. Service) (13)			2718
Heir to the Throne (Brit. Inf. Service) (9)			2710
Hands Across the Sea (British Lion) (37)		4-8-46	2830

SERIALS

COLUMBIA

6160	The Monster and the Ape (15 episodes)	4-20-45	2415
	(1945-46)		
7120	Jungle Raiders (15 episodes)	9-14-45	...
7140	Who's Guilty (15 episodes)	12-13-45	...
7160	Hop Harrigan (15 episodes)	3-28-46	....

REPUBLIC

482	Manhunt of Mystery Island (15 episodes)	3-17-45	2363
483	Federal Operator 99 (12 episodes)	7-7-45	2908
484	Purple Monster Strikes (15 episodes)	10-6-45	2908
	(1945-1946)		
....	Daughter of Don Q (12 episodes)		2927
581	The Phantom Rider (12 episodes)	1-26-46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
....	The Crimson Ghost		....

UNIVERSAL

9881	The Master Key (13 episodes)	4-25-45	2415
1681-1693	Royal Mounted Rides Again	10-23-45	....
	(1945-1946)		
1581-1593	Secret Agent X-9	7-24-45	2638
1781-1793	The Scarlet Horesman	1-22-46	2954
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2975, issue of May 4, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2976 and 2977, issue of May 4, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2964 and 2965, issue of April 27, 1946.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	2930
† Adventure (Special) (formerly The Big Shore Leave)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	2975
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	107m	Feb. 19,'38	....	....	....
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	....	.....	...	2951	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	.
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	
Amami Alfredo	Grandi	...	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	...	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Not Set	....	.....	....	2859	.
Anna and the King of Siam	20th-Fox	....	Irene Dunne-Rex Harrison	Not Set	....	.....	....	2907	.
Appointment in Tokyo	WB	500	War Documentary	Dec. 8,'45	....	.....	....	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BAD Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	
Badman's Territory	RKO	..622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	.....	....	2655	....
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set	....	.....	...	2784	
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge Keeper's Daughter, The	Famous Intl.	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	..
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedlam	RKO	....	Boris Karloff-Anna Lee	Not Set	80m	Apr. 27,'46	2962	2951	....
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	Not Set	67m	Apr. 6,'46	2926	....	...
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	...	.....	...	2230	
Big Town	Para.	....	Philip Reed-Hillary Brooke	Not Set		.....	...	2776	.
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	.....	....	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
•Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	..
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	.	.....	....	2907	...
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Sierra (color)	MGM	....	Elizabeth Taylor-"Lassie"-Edmund Guenn	Not Set	....	.....	....	2926	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set		.....	....	2884	
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	...	.....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	..
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
Boy, a Girl and a Dog, A	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
Boy's Ranch	MGM	....	James Craig-"Butch" Jenkins	Not Set	97m	May 4,'46	2973	2926	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Par.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
But Not Goodbye	MGM	....	Frank Morgan-Keenan Wynn	Not Set	....	.....	....	2883	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
CAESAR and Cleopatra (color)	UA	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	....	.....	....	2818	..
Canyon Passage (color)	Univ.	.	Dana Andrews-Susan Hayward	Not Set	....	.....	....	2883	.
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	
Captive Heart, The (British)	Ealing-Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	.	Eddie Dean-Al LaRue	Apr. 20,'46	60m	Mar. 30,'46	2918	2884	
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	..
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	..	.
Centennial Summer (color)	20th-Fox	....	Jeanne Craine-Cornel Wilde	Not Set	..	.....	.	2884	..
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	...
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	..
Child of Divorce	RKO	....	Sharyn Moffett-Regis Toomey	Not Set	....	.....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	82m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	
Claudia and David	20th-Fox	....	Dorothy McGuire-Robert Young	Not Set	....	.....	....	2939	...
Cloak and Dagger	WB	....	Gary Cooper-Lilli Palmer	Not Set	...	.....	....	2939	.
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	..	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	
Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	....	.....	....	2963	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	.
●Come Out Fighting	Mono.	412	Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	...
†Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	2930
Crack-Up	RKO	...	Pat O'Brien-Claire Trevor	Not Set	....	.....	...	2951	..
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	64m	Dec. 22,'45	2768	....	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	
Criminal Court	RKO	....	Tom Conway-Martha O'Driscoll	Not Set	....	.....	....	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	..
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	2418	...
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	....	Forrest Tucker-Lynn Merrick	Not Set	....	.....	....	2963	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	2898
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danny Boy	PRC	..	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2667	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	...
Dark Is the Night	Artkino	...	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	.	...
Dark Mirror, The	UW	....	Olivia de Havilland-Lew Ayres	Not Set				2883	
Days and Nights	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	....	.....	....	2838	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	....	Paul Kelly-Kent Taylor	Not Set	....	.....	....	2963	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	...
Desirable Woman	RKO	.	Joan Bennett-Robert Ryan	Not Set	....	.....	...	2883	
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	
Devil Bat's Daughter	PRC	...	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	...	...
Devil's Mask, The	Col.	....	Anita Louise-Jim Bannon	May 23,'46	....	.....	....	2926	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	...
Diary of a Chambermaid	UA	...	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	2975
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2975
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	...
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
†Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
●Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	....
Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	....	.....	....	....	....
●Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	60m	Feb. 23,'46	2858	2744	
Duel in the Sun (color)	UA		Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	
†Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	....	Constance Moore-William Marshall	Not Set	....	.....	....	2939	.
Easy to Wed (color)	MGM		Esther Williams-Van Johnson	Not Set	111m	Apr. 13,'46	2937	2366	
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	....	.....	....	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	...	.....	....	2861	
FABULOUS Suzanne	Rep.	...	Barbara Britton-Rudy Vallee	Not Set	....	.....	....	2926	
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion	MGM	....	Tom Drake-Donna Reed	Not Set	....	.....	....	2951	....
Falcon's Alibi, The	RKO	....	Tom Conway-Rita Corday	Not Set	63m	Apr. 20,'46	2950	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Date Page
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
† Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645	....	....
Fandango (color)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	..
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
• Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	.
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Forever Amber (color)	20th-Fox	....	Peggy Cummins-Cornel Wilde	Not Set	....	.....	....	2939	....
Four Hearts	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882		....
Freddie Steps Out (formerly Sweet Sixteen)	Mono.	515	Freddie Stewart-June Preisser	Not Set	....	.....	....	2926	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	....
• Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	....
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	..
GAIETY George (British)	WB	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Galloping Thunder	Col.	7027	Charles Starrett-Smiley Burnette	Apr. 25,'46	....	.....	....	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	....	.....	....	2963	....
Gay Intruders, The	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	..
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	....	.....	....	2792	
Gentleman from Texas, The (formerly Fighting Texan)	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	....	.....	....	2963	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906		
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Elison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost Steps Out, The	Univ.	538	Bud Abbott-Lou Costello	July 5,'46		.....		2939	
Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	2975
Girl No. 217	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	507	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	516	Paul Kelly-Anne Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Highway, The	Col.	....	Glenn Ford-Janet Blair	Not Set	...	.....		2939	
Green Years, The	MGM	....	Charles Coburn-Tom Drake	Not Set	128m	Mar. 16,'46	2893	2883	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Guns and Guitars (Reissue)	Rep.	5306	Gene Autry-Smiley Burnette	Oct. 15,'45	58m	July 11,'36	....	....	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	...
Heartbeat	RKO	..	Ginger Rogers-Jean Pierre Aumont	Not Set	101m	Apr. 27,'46	2961	2883	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2631	2259	2810
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	....	.....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	..	....	....	2764	..
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	....	Lynn Bari-Randolph Scott	Not Set	....	. .....	....	2939	...
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	.	2939	...
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC		Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	...	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	Not Set	....	.....	....	2972	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	Not Set	89m	May 4,'46	2973	....	. ..
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	....	.....	....	....	...
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	2785	
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn	MGM-Intl.	..	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
It Shouldn't Happen to a Dog	20th-Fox	....	Carole Landis-Allyn Joslyn	Not Set	....	.....	....	2963	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	.....	....	2628	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	.....	....	2655	....

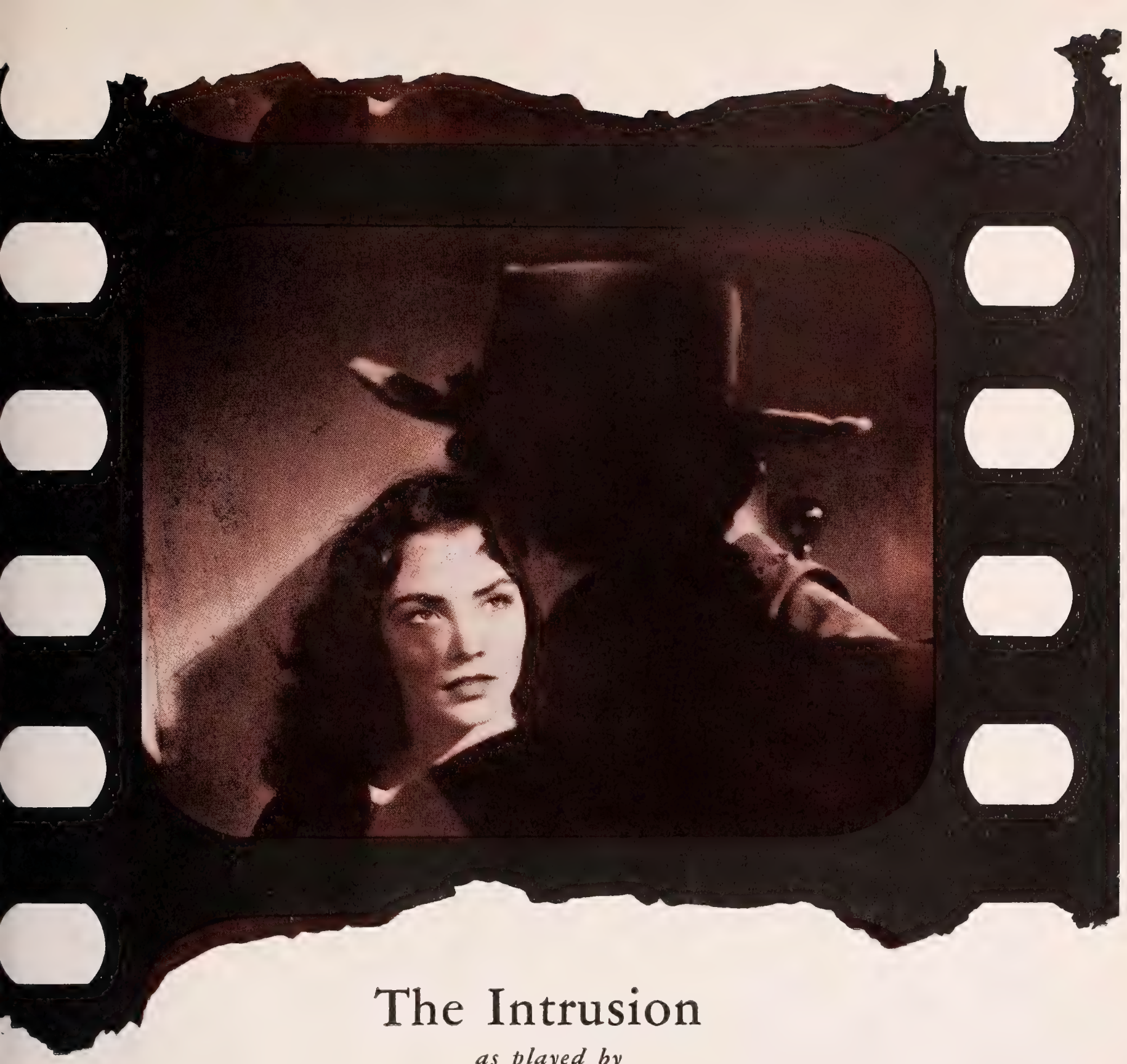
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Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	506	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	....
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	66m	Mar. 23,'46	2905	2764	
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (British)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	.....	....	2883	....
Journey Together	English		Edward G. Robinson-Bessie Love	Mar 2,'46	80m	Mar. 9,'46	2881		
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	..	
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7, 46	....	.....	..	2756	..
KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics		Eddie Cantor-Ann Sothern	Nov 1, 45	92m	Oct. 27,'34	....	....	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	....
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	.....	....	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	...	
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	.....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	....	.....	....	2963	....
Last Chance, The (Block 16)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
†Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	...
Lightning Raiders	PRC	...	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	2975
Little Miss Big	Univ.	....	Fay Holden-Beverly Simmons	Not Set	....	.....	....	2963	....
Little Mr. Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	....	.....	....	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
•Lone Texas Ranger	Rep.	3318	"Wild" Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	....
Lonely Hearts Club	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
•Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	..
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	2975
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	....
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	....	.....	....	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	.
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	74m	Apr. 27,'46	2962	....	....
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Mandarin's Secret, The	Mono.	518	Sidney Toler-Sen Yung	Not Set	....	.....	....	2963	....
Man from Rainbow Valley, The	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	..
Man Who Dared, The	Col.	....	Leslie Brooks-George Macready	May 30,'46	....	.....	....	2926	..
Margie (color)	20th-Fox	....	Jeanne Crain-Alan Young	Not Set	....	.....	....	2884	....
Marie Louise	Mayer-Burnstyn	...	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	...	..
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	...
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
•Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	2898
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	
Mr. Ace	UA	....	George Raft-Sylvia Sidney	Not Set	....	.....	....	2926	....
Monsieur Beaucaire (Special)	Para.	....	Bob Hope-Joan Caulfield	Aug. 30,'46		.....	...	2883	
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	...	
My Name Is Julia Ross	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7024	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	...
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	.....	....	2838	....
Night and Day (color)	WB	....	Cary Grant-Alexis Smith	Not Set	...	.....	...	2838	
Night Boat to Dublin	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	

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Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	....
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	....
Night Train to Memphis	Rep.	...	Roy Acuff-Adele Mara	Not Set	....	.....	....	2748	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2830	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	.....	....	2818	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
Notorious	RKO	.	Ingrid Bergman-Cary Grant	Not Set	.	.....	....	2870	..
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	...
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once There Was a Girl	Artkino	....	Nina Ivanava-Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	.	Al Pearce-Arline Harris	Not Set	.	.....	....	2809	....
One More Tomorrow (formerly Animal Kingdom)	WB	519	Ann Sheridan-Alexis Smith	June 1,'46	....	.....	....	2838	...
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City	Mayer-Burstyn	.	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	...	.....	....	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14, 46	83m	Mar. 16,'46	2893	2555	...
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
• Outlaws of the Rockies	Col.	6209	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662	....	....
Outlaw, The	UA		Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	...
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	...
Paris-Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.		Loretta Young-David Niven	Not Set		.....	...	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	....	.....	....	2776	....
Perils of Pauline (color)	Para.		Betty Hutton-John Lund	Not Set	.	.....	.	2939	...
Phantom of the Plains	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Phantom Thief, The	Col.	....	Chester Morris-Jeff Donnell	May 2,'46	....	.....	....	2926	...
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax	Eagle-Lion		Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	...
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Block 15)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman	Mayer-Burstyn	...	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	...
Prairie Rustlers	PRC	...	Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	....	.....	....	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Rainbow Over Texas	Rep.	448	Roy Rogers-Dale Evans	May 9,'46	....	.....	....	2883	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Renegades (Color)	Col.		Evelyn Keyes-Willard Parker	Not Set	...	.....	....	2776	...
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
• Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	2975
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	...
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	...
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	...	.....	....	....	....
SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 25,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	May 10,'46	....	.....	....	2764	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	.	.....	.	2884	...
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....
• Sensation Hunters	Mono.	407	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentence, The	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadow of a Woman	WB	.	Andrea King-Helmut Dantine	Not Set	....	.....	....	2543	....
• Shadow of Terror	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....

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Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
†●She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2898
She Wrote the Book (formerly Love Takes a Holiday)	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	....	.....	....	2870	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
Shock	20th-Fox	....	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	..	.....	....	2884	
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	Not Set	....	.....	....	2951	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	..
Sin of Harold Diddleback, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	.....	....	2870	....
Sister Kenny	RKO	....	Rosalind Russell-Alexander Knox	Not Set	....	.....	....	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	..
Six P. M.	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set	....	.....	....	2628	...
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	...	Micheline Cheirel-Steven Geray	Not Set	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	....	.....	....	2850	....
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46		.....	....	2859	....
●Song of Arizona	Rep.	447	Roy Rogers-Dale Evans	Mar. 9,'46	68m	Mar. 16,'46	2894	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	...	.....	....	....	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
●Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45	....	.....	....	2628	....
●South of the Rio Grande	Mono.	431	Duncan Renaldo-Armido	Sept. 15,'45	62m	Dec. 15,'45	2757	2598	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	....	.....	....	2776	.
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	...	.....	....	....	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	...	.....	....	2939	....
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set				2778	...
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life, A	WB	....	Bette Davis-Glenn Ford	Not Set	109m	May 4,'46	2973	2756	....
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	Elite		Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693		
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	..
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Oct. 13,'46	117m	Mar. 23,'46	2907	2870	.
Strange Mr. Gregory	Mono.	514	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	
Stranger, The	RKO	....	Edw. G. Robinson-Loretta Young	Not Set	....	.....	....	2756	....
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	....	.....	....	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	Not Set	80m	Mar. 2,'46	2870	..	.
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Not Set			.	2884	..
Strangler of the Swamp	PRC	...	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	.
Strike Me Pink (Reissue)	Film Classics		Eddie Cantor-Ethel Merman	May 15,'46	95m	Jan. 25,'36			
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	2695	...
●Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	....	.....	....	....	....
Suspense	Mono.		Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	..
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	....	.....	....	2963	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2629	..
Symphonie D'Amour	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	...	.....	....	2818	
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-D. Joyce	Block 4	72m	Feb. 16,'46	2849	2688	...
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	May 16,'46		.....	....	2786	
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	..
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	...
Three Little Girls in Blue (color)	20th-Fox	....	June Haver-Vivian Blaine	Not Set	.	.....	....	2907	..
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	...
Three Wise Fools	MGM	....	Margaret O'Brien-Lionel Barrymore	Not Set	....	.....	....	2907	...
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	...
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 12,'46	57m	Apr. 6,'46	2926	2927	....
●Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	57m	Mar. 23,'46	2906	2467	...
Till the Clouds Roll By	MGM	....	Robert Walker-Judy Garland	Not Set	....	.....	....	2963	....
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	.....	....	2784	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Date Page
To Each His Own (Block 5)	Para.	4624	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Trail to Mexico	Mono.	574	Jimy Wakely	June 29,'46	....	.....	....	....	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	...	....	.	2748	.
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.. ..		2776	
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	....	Charles Starrett-Smiley Burnette	May 30,'46	....	.....	....	2951	....
Two Guys from Milwaukee	WB	....	Dennis Morgan-Joan Leslie	Not Set	....	.....	....	2884	...
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	..
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People (formerly Time for Two)	MGM	....	John Hodiak-Lucille Ball	Not Set	....	.....	....	2748	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	..	.....	...	2870	...
Undercover Woman (formerly Passkey to Danger)	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	....	.....	....	2748	....
Under Fiesta Stars (Reissue)	Rep.	5305	Gene Autry-Smiley Burnette	Sept. 1,'45	61m	Aug. 30,'41	....	....	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set		.....	....	2764	
Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	2975
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	...
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (color) (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	2975
Walls Came Tumbling Down, The	Col.	....	Lee Bowman-Marguerite Chapman	Not Set	....	.....	....	2963	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	....	
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	90m	Feb. 23,'35			
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2862
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set		.....	....	2939	....
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46		.....	....	2883	....
What Nancy Wanted	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Whirlwind of Paris	Hoffberg	..	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859		
Whistle Stop	UA		George Raft-Ava Gardner	Jan. 25 '46	84m	Jan. 12,'46	2793	2744	2930
• White Pongo	PRC	....	Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	...
• Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Oct. 9,'45	69m	June 16,'45	2498	2366	....
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec 15 45	2757		
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	2975
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Dowry	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	..	.... ..	..	2884	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	.....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr.20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	....
ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	2975

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2964 and 2965.



The Intrusion

as played by

JENNIFER JONES · GREGORY PECK

in

DUEL in the SUN

A Memorable Moment in the SELZNICK INTERNATIONAL
All-Star Technicolor Production

BOX OFFICE BOOGIE WOOGIE



Not a *sour note* in this merry Box Office melody! . . . and for a good reason! . . . The PRIZE BABY has composed a harmonious medley . . . of TRAILERS and ACCESSORIES . . . to the tune of PROFITS for *your* theatre . . . and turned it into a Hit . . . with Showmen all over the country! ★ ★ ★ Yes sir Bach, Beethoven and Berlin have nothing on the PRIZE BABY . . . when it comes to making delightful music at your Box Office . . . because . . . he's practiced this tune for Twenty-Five Years . . . and he's acquired the *touch* of the *masters* . . . "The Magic Touch of Showmanship".

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

DO NOT REMOVE

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Without Reservations
Courage of Lassie
Searching Wind
Strange Triangle
Swamp Fire
In Fast Company
Rainbow Over Texas
While Nero Fiddled

COAL BLACKOUT

Mine strike closes theatres in Chicago; dims four other cities

TAXES

Ticket tax fever rises in Atlanta, Portland, Philadelphia, Virginia

SIXTEEN mm.

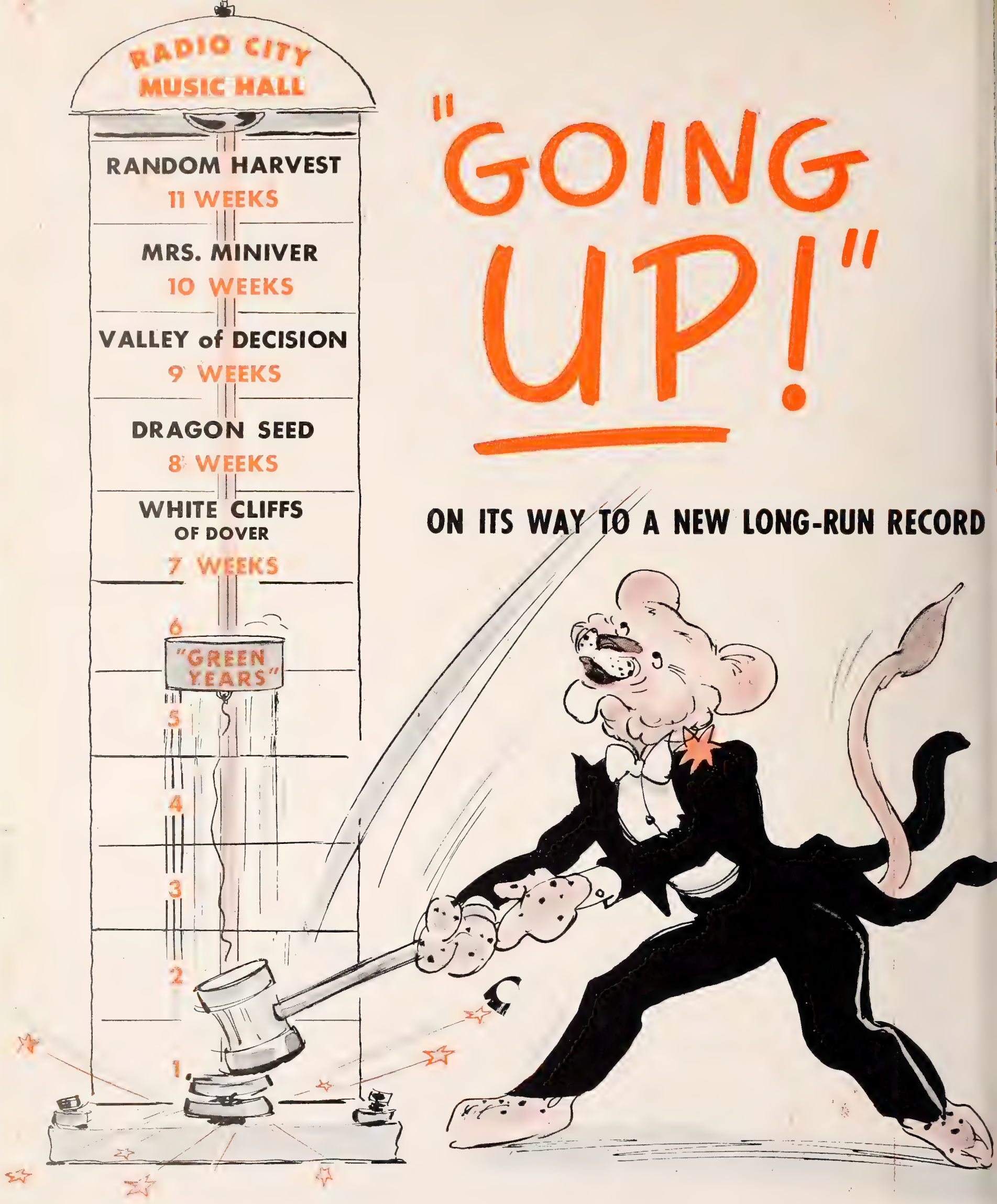
MGM International announces plan for educational picture program

SMPE

Rodgers of Loew's tells Engineers we must accept "foreign" films

VOL. 163, NO. 6; MAY 11, 1946

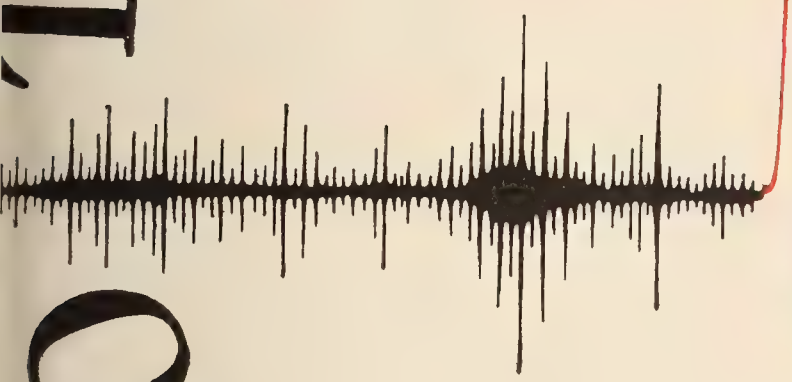
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"The Green Years" is making Music Hall history! Already it has set new all-time M-G-M records with a NEW high each successive week for three weeks in a row! And now in full stride for another long and profitable M-G-M run!

You can say it again: "THE GREEN YEARS is a wonderful motion picture!"

TWENTIETH ANNIVERSARY OF TALKING PICTURES



Warners

From now through August 6th there will be important commemorative happenings reflecting on all in this industry. This is the emblem that will trademark these activities — an accomplishment in showmanship which may well be remembered for twenty years to come.

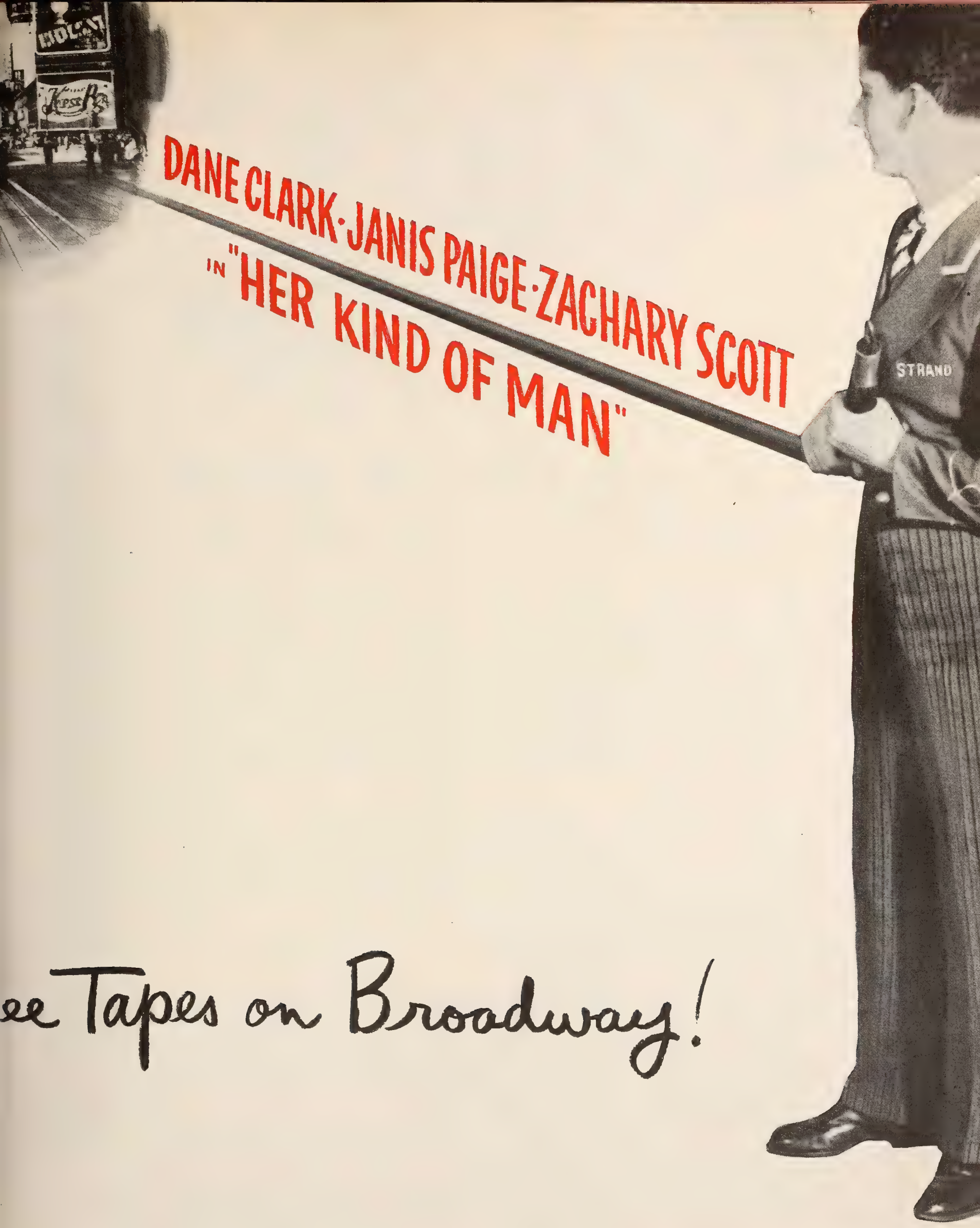




BETTE DAVIS IN "A STOLEN LIFE"
GLENN FORD-DANE CLARK

Warners have two new Sta

BETTE DAVIS in "A STOLEN LIFE"
with GLENN FORD • DANE CLARK
WALTER BRENNAN • CHARLIE RUGGLES
Screen Play by Catherine Turney • Adapted by Margaret Buell Wilder • From a Novel by Karel J. Benes • Music by Max Steiner
Directed by CURTIS BERNHARDT



ee Tapes on Broadway!

Dane CLARK • Janis PAIGE • Zachary SCOTT
in "HER KIND OF MAN"
with Faye Emerson • George Tobias • Howard Smith • Harry Lewis
Produced by ALEX GOTTLIEB • Directed by FREDERICK DE CORDOVA
Screen Play by Gordon Kahn and Leopold Atlas • Original Story by Charles Hoffman and James V. Kern • Music by Franz Waxman

TWENTIETH ANNIVERSARY OF TALKING PICTURES
Warners



I WANT YOU TO MEET A BEAUTIFUL MUSICAL!

"DO YOU LOVE ME" is one of the biggest of the big attractions that have made 20th Century-Fox musicals an industry tradition. It has youth, beauty and comedy. Its songs—"Do You Love Me," "I Didn't Mean A Word I Said," "Moonlight Propaganda" and "As If I Didn't Have Enough On My Mind"—will be hits by the time the picture opens in the key runs.

Maureen O'Hara has never been more beautiful—and her performance is outstanding. Dick Haymes' singing and romancing surpass his work in "State Fair." And Harry James and his orchestra give a surprise performance that will attract many new followers.

The extravagant predictions I made for "Leave Her To Heaven"—which have all come true—I now unhesitatingly repeat for this picture which will unquestionably rank with 20th's top Technicolor musical hits.

Tom Connors

TOM CONNORS
Vice-President in Charge of Sales

MAUREEN O'HARA • DICK HAYMES • HARRY JAMES in "DO YOU LOVE ME" In TECHNICOLOR with Reginald Gardiner, Richard Gaines, Stanley Prager and Harry James' Music Makers • Directed by GREGORY RATOFF Produced by GEORGE JESSEL • Screen Play by Robert Ellis and Helen Logan • Based on a Story by Bert Granet Dances Staged by Seymour Felix • Additional Dialogue by Dorothy Bennett • Music and Lyrics by: Jimmy McHugh, Harold Adamson; Herbert Magidson, Matty Malneck; Harry Ruby; Harry James; Lionel Newman and Charles Henderson

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 163, No. 6 — May 11, 1946

"FOREIGN" FILM

THE development of a mutuality of motion picture interests around the world was reflected this week in the remarks of Mr. William F. Rodgers, general manager of sales and distribution for Loew's, Inc., before the Society of Motion Picture Engineers.

"So must we be ready to accept whatever of their products are suitable to our audiences and throw into the discard that old bias against so-called 'foreign' pictures.

"Any barriers that are erected because of our reluctance to give proper presentation to good pictures, regardless of their source, will only react on the quality of our own production."

Some of us can remember when the first wave of opposition to foreign films arose in the American market. It was in the midst of that flood of screen pageantry and tedious spectacles which came in sequel to the success of "Quo Vadis" and "Cabiria". Italian producers had an unlimited supply of historic scenery and marching extras, and all Europe started to imitate the initial hits. "More Kleine tin helmets" was the word for it then. Mr. George Kleine was the importer of "Quo Vadis".

The American feature arose under the lavish enthusiasms of Mr. David W. Griffith and Mr. Adolph Zukor. It took dominance swiftly when World War I shut down the studios of Britain and Europe.

Now it appears that economic and political sequels to World War II are exerting pressures for the establishment of a new and reciprocal relation.

It is relevant to note here a dispatch to *Motion Picture Daily* from Washington quoting Mr. William Clayton, Assistant Secretary of State, in the observation that, if the pending loan to Britain is not approved, motion picture imports will be among the first commodities to be barred, and that nearly all American imports will be stopped, "not for spite but because Britain would have no dollars to pay for luxuries from other nations".

■ ■ ■

AMONG THE CUSTOMERS

SHOWMEN will have a clinical interest in the results of a customer survey made last year and just reported to the Book Manufacturers Institute in convention at Atlantic City. Basic data included findings that the American people spend about half their free time listening to the radio, 21 per cent reading newspapers, 11 per cent reading magazines, 8 per cent reading books and 11 per cent looking at motion pictures.

Leaving the Bible out of the calculations, the investigators found that for the first six months of 1945 the most popular book was "Forever Amber" and next was "A Tree Grows in Brooklyn".

The biggest age group among book customers is from 15 to 19 years, which is understandable enough since it is at that period that they have the greatest curiosity about life and the greatest hunger for vicarious experience.

A breakdown of the book product gave fiction 58 per cent, and 37 per cent for non-fiction. That is a vastly higher ratio for non-fiction than appears on the screen. The most popular books are adventure tales — one may suppose that takes in "Amber". War books and social problems each rate 15 per cent, mystery 10 per cent, humour 8 per cent and poetry 2 per cent. Humour would obviously do better if it were more humourous.

■ ■ ■

INVESTORS

PROFOUND belief in the free spending of America tomorrow is evidenced from the continuing investments in real estate dependent on the flow of money-in-pocket by two figures of the cinema scene. It has been announced that J. Meyer Schine, already the owner of several important hotels, had bought for two and a half millions the Ritz-Carlton on the Boardwalk in Atlantic City. We have also recorded that Joseph P. Kennedy, one time of FBO, Pathe and First National, and assorted federal connections including the ambassadorship to Britain, had added to his large realty holdings, a suburban New York area for development including a theatre. It continues to be apparent that equities and earning properties are being acquired by some astute investors as more desirable than the inflation money of the war's aftermath. They set themselves in line to partake of whatever may be used for money, come what may, in the economy of the future. Therein also is the strength of the motion picture, with its eternal cash-at-the-box office.

■ ■ ■

FRANCE HONORS SCREEN

THE famed *Academie Francaise* has three centuries of tradition behind its classic authority, and the French cinema has just half a century. Now the cinema has come into recognition by the *Academie* with the election to membership of M. Marcel Pagnol. He is but fifty years old, the youngest member and representing the youngest art to be honoured. M. Pagnol is known both as a playwright and a film producer in his native France. The *Academie* has forty regular members. It was founded in 1635 when Cardinal Richelieu set it up as a committee to edit the dictionary of the French language, which was at that time in a highly miscellaneous condition. Apparently the films had to learn to talk before they could get in.

■ ■ ■

THIS season of many anniversaries it is pleasant to take note of Mr. Lou Bissinger, who this May marks his fortieth year in the show business, beginning in 1906 in Houston and Oklahoma City and thence taking over the management of the Queen thirty-three years ago in Dallas. Among his interesting statistics is the fact that he has given 26,000 free admissions to Dallas newsboys. He has ever related himself to his community. He has a formula for success and longevity: "Limit your worrying to thirty minutes every Friday afternoon."

—Terry Ramsaye

THIS WEEK IN THE NEWS

Native Son

HARRY M. KALMINE, Warner vice-president, and general manager of its circuit, went home Tuesday. Home was Hackensack, N. J., where 150 friends tendered him a surprise luncheon, and where the *Bergen Evening Record* issued a *"Kalmine Extra."* Mr. Kalmine started his Warner career in Hackensack 20 years ago as manager of the Oritani Theatre, then operated by the Fabian circuit, and later acquired by Warners.

Pulitzer Award

THE Russell Crouse-Howard Lindsey stage production, "State of the Union," has been awarded the Pulitzer Prize for the best original American play of the 1945-46 season, it was announced Monday in New York. The trustees of Columbia University, who annually award the Pulitzer prizes in letters and journalism on the recommendations of the Advisory Board of the Graduate School of Journalism, omitted the award for the best American novel of the year.

Eye to Eye

WHAT'S green to a blue-eyed blonde may be yellow to her brown-eyed boy friend, according to Dr. I. H. Godlove, color scientist of the Central Research Laboratories of the General Aniline and Film Corp. Speaking at the SMPE convention Tuesday in New York, Dr. Godlove explained that in the filming and processing of motion pictures the varying color response of the human eye requires constant study, since color in a film may be viewed by thousands of people. "One person of normal vision may require 30 per cent of red light and 70 per cent of green light to match a given yellow," he said, "while this proportion may have to be reversed to enable another person of normal vision to make the same match."

Warning on Britain

Washington Bureau

MOTION PICTURE imports will be one of the first commodities slashed by the British Government if the U. S. loan to that country is not approved, State Department official warned this week as members of Congress pushed for an immediate vote on the bill.

Assistant Secretary William Clayton told members of the press that if the loan were not passed, nearly all American imports would be stopped.

Assistant Secretary Clayton pointed out that the proposed bloc would go into effect simply because the British would have no dollars available to pay for imported luxuries.

He further asserted that complete industry backing should be given the loan, cautioning that the consequences which would result from a British bloc were "more far reaching than most people believe."

Showmanship

WHILE the attempted prison break at Alcatraz headlined the weekend newspapers enterprising showmen exploited the situation. In New York's Times Square district some of West 42nd Street's third and fourth run theatres temporarily cancelled previous commitments and booked prison pictures and displayed the newspaper headlines. In Detroit the Forest theatre by Saturday afternoon had changed its program to show "The Last Mile" with a banner across the theatre's front reading "The Battle of Alcatraz."

"B" Product

SOL WURTZEL and other independent producers will supply 15 "B" budget pictures for release by 20th Century-Fox in 1946-47, Spyros P. Skouras, president, said Tuesday in Hollywood. The completion of the Bryan Foy pictures now in the shooting stage by June 15 will mark the end of "B" picture production by the company's studio, Mr. Skouras said.

Double Winner

London Bureau

BRITAIN'S National Film Award balloting has been completed and the leading films, actors and actresses have been decided upon by some 500,000 film-going voters. According to the tabulation James Mason was elected the best actor by polling some 84,900 votes, while John Mills, Stewart Granger and Laurence Olivier were runners-up. British exhibitors in the MOTION PICTURE HERALD-*Fame* poll elected Mr. Mason to the number one position in their listing, announced in January this year. In the British balloting Margaret Lockwood was elected the best actress, while "The Way to the Stars" was chosen as the best picture of the year.

Reaction Record

A NEWLY developed electronic instrument for the measurement of audience sound reactions at theatres, radio stations, night clubs, etc., was demonstrated in New York last weekend by Ernest M. Walker, president of Ernie Walker, Inc., which developed the system and is arranging for its commercial application. The device converts sounds into electric impulses, which are recorded on a graph. Thus, how funny an audience thinks a comedian is, and how rousing an actor's performance, now can be scientifically measured and permanently recorded.

THEATRE lights go dim and out in coal strike crisis Page 13

RODGERS asks world view, as SMPE marks its 30th year Page 14

ON THE MARCH—Red Kann in light and serious comment Page 18

LOCAL tax fever mounts as four cities move to tax tickets Page 19

SEVERAL companies hold sales meetings to discuss product Page 22

MGM ready to launch 16mm teaching program in foreign countries Page 27

BRITISH 16mm pot begins to boil as exhibitor leader takes houses Page 28

PRODUCERS in Great Britain seek Breen advice on Code operation Page 30

LEADERS in recent Red Cross drive honored in Washington visit Page 35

RKO reports quarterly net profit at high $3,675,953 Page 41

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The Release Chart Page 2990

Moscow Television

THE Moscow Television Center, closed during the war, has resumed operations and for the time being will broadcast twice a week, according to a Soviet press report released in Washington over the week-end by the Bureau of Foreign and Domestic Commerce. The main television studio in Moscow is a specially constructed soundproof chamber with a wooden ceiling suspended by springs from a concrete frame. One of the double walls is faced with copper sheets. This studio has powerful lights and floodlights, as well as an air-conditioning system which changes the air about 30 times an hour. Several models of portable and console television sets will be built by Moscow and Leningrad plants, it was said.

Irish Television

Dublin Bureau

THE first motion picture theatre in Ireland which is to have provision for the presentation of television is being erected in the city of Cork. Farrell's Capitol Theatre Circuit, which has its parent house in Dublin, will have a controlling interest in the new theatre. Upon completion the theatre will be run on the same lines as Dublin's Capitol and will have motion pictures as its normal presentation, but will also be available for occasional operatic programs and symphony concerts.

Lend-Lease

EMMET LAVERY, president of the Screen Writer's Guild, this week in Hollywood announced favorable action on the part of the Authors' League concerning the SWG proposal to ban story sales to the motion picture industry, stipulating that all literary materials henceforth only be leased to the studios for a certain length of time. The Guild's proposal—parelleling the already-existing laws of France and other countries—would provide for a standard contract leasing to the studios only the right to produce a story for the screen once, with all further rights of remake or other adaptation remaining the property of the author.

Arbitrator

CHARLIE CHAPLIN has been offered a new role—that of arbitrator in the current dispute between the Czechoslovakian film monopoly and the American distributors. The offer was made by the Czechs themselves—at least unofficially. *Kino,* a bi-monthly published by the Czech Film Institute, has come out flatly with the statement that Chaplin is the "only suitable person" connected with the American industry who can help the Czech monopoly break the existing deadlock with American distributors. Reason: The mimic and comedian enjoys immense popularity with the Czech public both as an actor and because of his views. But Chaplin hasn't yet accepted a role which called for him to speak.

Report

MARY PICKFORD, producer, business woman, and journalist, returned from Europe this week. In interviews to the lay and trade press Monday and Tuesday at her suite in the Sherry-Netherland Hotel, New York, she reported vigorously and variously, thus:

"Hitler and Eva Braun are alive, in the mountains of Germany."

"Hitler's desk is as phony as he was—the mahogany was all veneer."

"German destruction is terrible; one feels for them until one remembers their concentration camps."

"We've got to help France; she cannot live on the food she's getting."

"England is terribly tired."

"If I were a Frenchman, I'd resent the behavior of American soldiers."

"I've changed a lot since I went over; it was a terrific emotional experience."

Miss Pickford, who wrote for International News Service while visiting England, France, and Germany, said she would produce three pictures for United Artists: "One Touch of Venus," "There Goes Lona Henry" and "Champagne for Everybody." She is delayed by casting and financing difficulties, but she has no delivery commitment, she said.

Help Wanted

THE Navy Department has launched a procurement program for technical motion picture personnel to be used on the atom bomb tests this summer, it was revealed in Washington, Monday. Understaffed and in drastic need of official newsreel photographers and other technical personnel, the Navy has appealed to Hollywood for help. All the newsreel film taken must be developed by the Navy for security reasons, therefore many developers will be required the Navy pointed out, and all material is to be pooled. However, before any short may be viewed, even by the photographer, the Navy must develop and censor it, it was said.

PEOPLE

SPYROS P. SKOURAS, president of 20th Century-Fox, has accepted the chairmanship of the motion picture committee of the Greater New York Fund, it was announced Tuesday.

W. RAY JOHNSTON, chairman of the board of directors of Monogram, and Trem Carr, executive director in charge of production, Sunday in Hollywood celebrated their 20th anniversary of mutual association. Mr. Carr joined Mr. Johnston in the old Rayart Pictures, May 5, 1926.

GEORGE JACOBY, formerly with Universal for 17 years and RKO for the past two years, was appointed assistant to JAMES FRANEY, treasurer of United World in New York, last weekend.

JULIUS HABER has been appointed advertising and sales promotion manager of the tube department of the RCA Victor Division in Harrison, N. J. Mr. Haber has been with the company's public relations department.

NATHAN LEVINSON, head of the sound department at the Warner Brothers studio, and a colonel in the army during the war, last week was awarded the War Department's Certificate of Appreciation in recognition of "patriotic service" during the war.

WILLIAM E. ERBB, who resigned last week as Paramount's eastern sales manager, is scheduled to join Vanguard Films in an executive capacity, it was announced in New York last Friday.

ABE PLATT, district manager for Balaban and Katz, Chicago, for the past 16 years, Monday joined the executive staff of Paramount International Films in New York.

INGRID BERGMAN, RKO actress, was guest of honor at a reception at the Hotel Plaza in New York Tuesday on the occasion of her arrival from Hollywood.

MONROE W. GREENTHAL, director of advertising and publicity for United World Pictures, has been elected a vice-president of that organization at a meeting of the board of directors, Matthew Fox, president announced Wednesday in New York.

HARRY W. MARTIN, of Taylor, Taylor and Robson, manufacturers of Cooke lenses, arrived in New York this week from England and is en route to Chicago for conferences with executives of Bell and Howell.

CHARLES W. CARPENTER left Hollywood last Thursday to assume charge of the Technicolor offices in New York, succeeding Donald G. Smith, who returns to the company's Hollywood headquarters.

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THIS WEEK the Camera reports:



Loop Photo

AS UNITED ARTISTS district managers met in Chicago last week: at the agenda table, Jack Goldhar, East; J. J. Unger, general sales manager; Maury Orr, West, and Edward Schnitzer, South and Canada.



By the Herald

LEWIS BLUMBERG, executive assistant to Matthew Fox, United World Pictures president. He is the son of Nate Blumberg, Universal president.



By the Herald

AT NATIONAL SCREEN SERVICE New York convention, last week, left: treasurer Arthur Krim, center, chats with salesmen Derek Sydney, Al Blumberg, Cy Seymour and Herbert Cass.



By the Herald

CHARLES O'BRIEN, Loew's and MGM labor negotiator for theatres, exchanges and home office. It is a new post.



Photos by the Herald

AS THE American Theatres Association financial committee met in New York last week. Above, William Crockett, Gil Nathanson, Harry Brandt, Oscar Doob, S. H. Fabian and Leonard Goldenson; left, Samuel Pinanski, treasurer, who presided, and Henry Ferber.



CITED, right. A. J. Balaban, Roxy, New York, general manager, was given a plaque last week, in Chicago, by the Roosevelt Road Businessmen's Association.





CHARLES MAYER, appointed Motion Picture Export Association Far East representative.



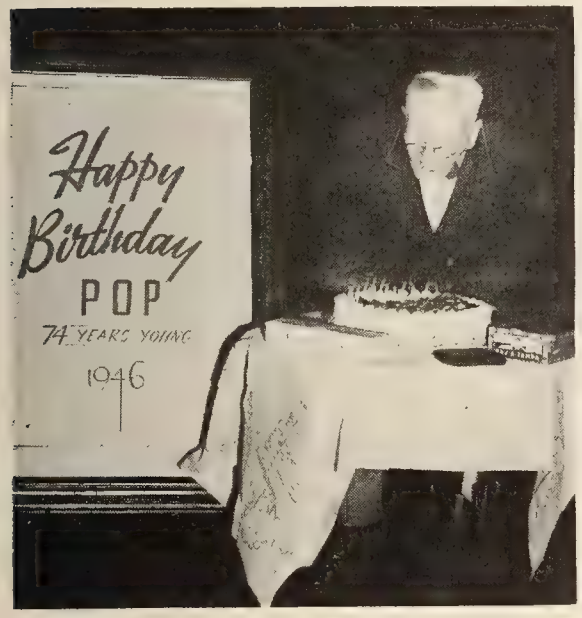
By the Herald

MANNY REINER, formerly of the OWI, appointed Vanguard Latin-American representative.



Michael Brodsky

ARRIVAL IN PARIS: George Weltner, Paramount International president, was greeted at the station by the company's Continental personnel. Above, left to right, Henri Michaud, assistant general manager; P. Purcell and Rene Lebreton; Mr. Weltner; Henri Klarsfeld, French general manager; Isy Pront, and Elias Lapinere, Continental advertising-publicity director.



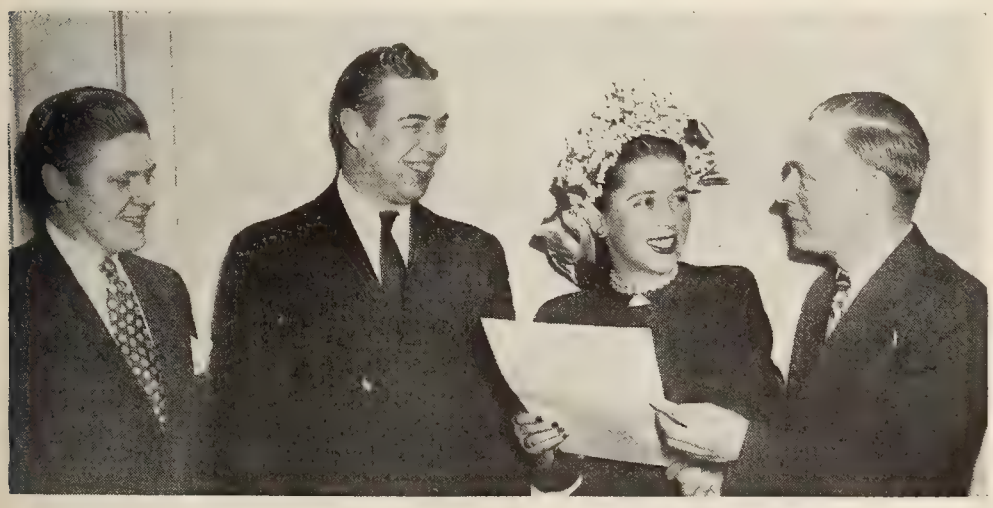
DOORMAN Samuel Low Urann celebrating his 74th birthday at the annual Loew's Sheridan Spring Party, in New York. Manager Bob Rosen was host.





Photos by the Herald

THE 25–30 CLUB, pioneer New York projectionists, Monday night honored Bert Sanford, Altec Service district manager, and Harold Rodner, Warner personnel director. At the left, Mr. Sanford chats with Mike Berkowitz, right, the club's president. At the right, Mr. Rodner greets Morris J. Rotker, vice-president, right. At the dinner in the Grand Street Boys' Clubhouse, both were made honorary members: Mr. Sanford for encouraging projectionist-engineer cooperation, Mr. Rodner for Will Rogers Memorial Fund work.



AT THE CITATION of "Rebecca" in Syracuse: Harold Morton, Loew's State manager; Spencer Steinhurst, Loew's Strand manager; Florence Pritchett, Selznick representative, and Syracuse University professor Sawyer Falk.



Cosmo-Sileo

NEW YORK'S Cinema Lodge, B'nai B'rith, welcomed new president Jack Levin at dinner last week. Left to right, A. W. Schwalberg, Mr. Levin and retiring president Albert Senft.



By the Herald

OFFICE-WARMING of the Jamestown Amusement Company, in New York, last week. The M. A. Shea circuit moved from the Loew's to the Century Building. Above, seated, are E. C. Grainger, general manager, and A. J. Kearney, assistant; standing are M. A. Shea, Jr., maintenance; John A. Shea, booking; W. E. Barry, treasurer; George Goett, stage shows; Gerald Shea, construction; Carroll Lawler, booking, and Frank V. King, field. Although in business since the turn of the century, the company has moved only three times; has spent 45 years in Times Square.



Cosmo-Sileo

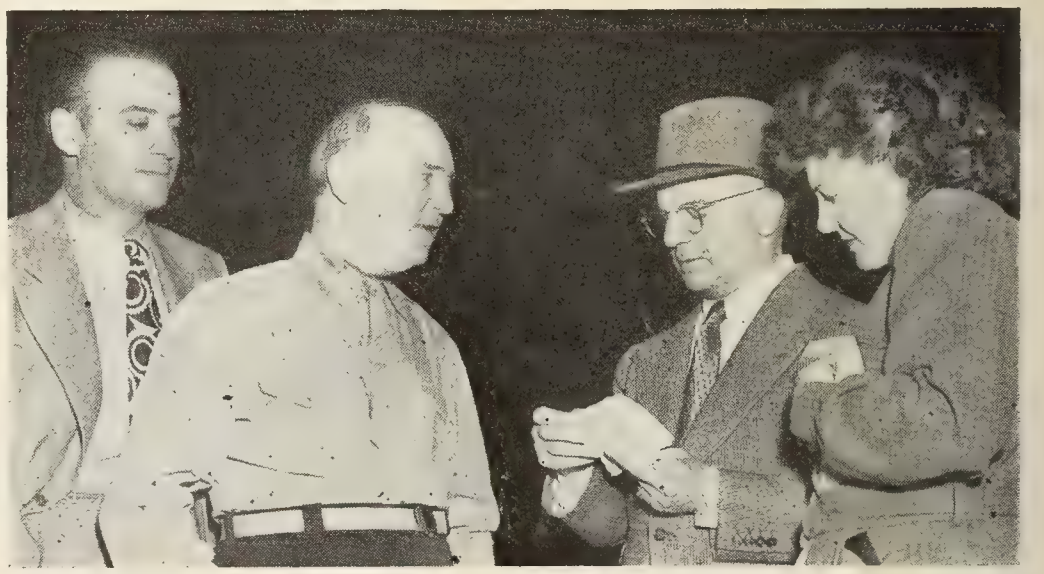
PHIL REISMAN, JR., son of the RKO Radio foreign sales vice-president, has rejoined RKO Pathe to write for the "This Is America" series. He was for three years a Marine technical sergeant.



PRE-CONVENTION: district managers' meeting in Chicago's Blackstone Hotel, called by RKO Radio. Seated: A. A. Schubart, manager home office operations; Harry Michalson, short subjects sales manager; Nat Levy, Eastern Division sales manager; Ned E. Depinet, chief executive; Robert Mochrie, vice-president in charge domestic district; Walter Branson, Western sales manager; S. Barret McCormick, ad-publicity chief; Terry Turner, head of field force. Back row: Leo Devaney, Canadian sales manager; Sam Gorelick, Chicago exchange manager; R. J. Folliard, Eastern manager; Herb Greenblatt, Midwestern manager; Dave Prince, Southeastern manager; Ben Y. Cammack, Southwestern manager; R. V. Nolan, Prairie manager; Gus Schaefer, Northeastern manager; Bernie Kranze, Eastern Central manager; Charles Boasberg, Metropolitan; J. M. MacIntyre, Western; Leonard Gruenberg, Rocky Mountain.



THIRTY-THREE YEARS a Texas exhibitor, Lou Bissinger, left, is seen above at a Dallas meeting with J. B. Underwood, Columbia.



ON THE SET of Republic's "Rendezvous with Annie": Mike Frankovich, technical assistant on the film; William Frawley, featured in it; Herbert J. Yates, president of Republic, and Hazel Keithley, hairdresser.

THEATRE LIGHTS GO DIM AND OUT IN COAL STRIKE CRISIS

Most Chicago Houses Shut, Others Menaced; Spread of Brownout Grows

As industry generally began to feel the numbing paralysis of fuel lack and an angry Congress muttered darkly against John L. Lewis and his United Mine Workers, many theatres turned down their lights and others closed their doors under official instructions to conserve power.

There were these among the developments most directly concerning the industry:

1. All Chicago theatres using central power had closed Tuesday under city restrictions limiting them to four hours' operation daily. Wednesday, only four of 334 theatres were operating. Prospects for similar action in other cities are strong.

2. The Virginia State Corporation Commission on Tuesday afternoon ordered all amusements in the northern and eastern sections of the state to cease using electric power after midnight Thursday.

3. A brownout, reminiscent of war days, descended upon many other cities and towns. Theatre marquees were darkened along with display signs and show windows.

4. Travel plans were disrupted as the Office of Defense Transportation ordered a 25 per cent reduction in travel on coal-burning roads by May 10, with a 50 per cent cut by May 15. The ODT warned further restrictions were likely.

5. Power companies issued general warnings that fuel stockpiles were two to six weeks from bare lots. Steel executives predicted they would start banking furnaces by May 20. Secretary of the Interior J. A. Krug indicated coal rationing would be necessary for the rest of the year even if the strike was settled soon.

Closing of the Chicago theatres followed a general order from the Illinois Commerce Commission Wednesday, May 1, for sharp curtailment of power usage. The order imposed a brownout of all commercial and industrial lighting, and restricted theatres to operation between 2 P.M. and 6 P.M. It was issued on appeals from the Commonwealth Edison Company and eight other utilities serving north and central Illinois.

Decide Against Limited Operation in Chicago

It was estimated the restrictions would last a week after coal mining resumed, the time it would take to deliver coal from the mines to the power companies.

Chicago theatre men decided against the limited operation after conferences with power officials had failed to effect a compromise.



Acme Telephoto

***BACK TO KEROSENE** at the Earle theatre, Washington, D.C.: a night workman hangs a lantern on the marquee. The scene was duplicated in many cities this week as the fuel shortage grew more serious.*

The only houses open were those operating with their own power generators.

Exhibitors whose houses were closed were trying to make salary adjustments with stage talent, with projectionists and with musicians. The musicians union was demanding full payment. The projectionists union, the IATSE local, ordered their men to remain on theatre duty. They were cleaning their projectors.

Theatres in northern Indiana were feeling the pinch. Don H. Rossiter, executive secretary of the Associated Theatre Owners of Indiana, asked exhibitors to telegraph their Congressmen to urge speedy settlement. The reports were that other Indiana towns would be hard hit within the week.

Although restrictions had not been imposed generally, theatres in many cities embarked upon a voluntary brownout. Marquee lights were turned down in Providence, Philadelphia, Washington, Hartford, New Haven and others in the industrial mideast and east.

Partial Darkness Is Ordered in Detroit

Partial darkness was ordered for Detroit. Marquees and other lights termed non-essential were darkened Wednesday following adoption of a conservation ordinance by city council. Less drastic than that established in Illinois, the ordinance was not expected to close theatres immediately.

New York City officials were moving to alert the public on the seriousness of the situation. No restrictions had been imposed Wednesday, but a request for voluntary conservation was expected. The Consolidated Edison company announced its fuel supply was sufficient for a month. A warning was issued that some 300,000,000 pounds of food was threatened with spoilage.

Last Minute Permission For Circus to Travel

The Ringling Brothers and Barnum and Bailey Circus got last minute permission Wednesday from the Office of Defense Transportation to leave New York City's Madison Square Garden to travel to Boston on the New York, New Haven & Hartford.

Horse racing and baseball also were hit by the ODT ruling. Horses may not be hauled by rail, and baseball players were advised they would have to travel on an individual "catch-as-catch-can" basis on reservations. Several night ball games were switched to day schedules.

All coal on New England docks was ordered frozen for essential industries.

The U. S. Government submitted a proposal Tuesday for settlement to the soft coal operators and to Mr. Lewis. The terms were not disclosed immediately. The operators went into conference shortly thereafter. Mr. Lewis met with his 250-man policy committee.

Coal is now only for essential services, the Government ruled Tuesday, through the Solid Fuels Administration. It may only be allocated for such, the agency ordered. A spokesman said that if the emergency continued, theatres might be forced to cease operating air conditioning machinery powered by electricity.

SHIP'S POWER LIGHTS CHICAGO OPERA HOUSE

The two dynamos hummed aboard the Government cargo ship, *Mainsheet Eye*, anchored Monday evening in the Chicago River to feed power to the Opera House. Thus, in a twilight setting that feebly reflected the glitter of jewels and the flash of shirt fronts, the Metropolitan Opera Association opened its one-week stand in Chicago with Wagner's "Tannhauser". Striving mightily, the dynamos delivered but 75 kilowatts to the road lights and portable equipment, unable to utilize the 1,250-kilowatt permanent switchboard. Kerosene and gasoline lanterns supplemented lighting in the lobby and at the box office. The ship was chartered by the musical organizations from the U. S. Maritime Commission for the duration of the emergency.

RODGERS ASKS WORLD VIEW AS SMPE MARKS 30th YEAR

Isaacs Challenges Promise of Theatre Television at 5-Day New York Session

A plea for greater technical aid in advancing both foreign and domestic motion pictures as a medium of social service, and a challenge to television interests in their promise of theatre performances—both from members of the Loew organization—provided messages with which the Society of Motion Picture Engineers convention in New York this week addressed itself most immediately to industry affairs.

The Society had by far its record convention attendance. Close to 450 members and persons of kindred interests were present at this meeting, which required five full days, rather than the usual three or four, for the weighty program of papers and demonstrations. Regular sessions were held mornings, afternoons and evenings in the ambitiously labeled Salle Modern just under the roof of the Hotel Pennsylvania.

Armat Given Scroll for Invention of Projector

While marking the beginning of the organization's 30th year, this 59th semi-annual conference also supplied the occasion to present a scroll honoring Thomas Armat of Washington, D. C., for his invention of the projector used 50 years ago last month at the first public exhibition of a projected motion picture. Presented at the convention dinner-dance Wednesday evening, the scroll was accepted for Mr. Armat, who could not attend, by his son, Commander Brooke Armat.

And yet another anniversary was acknowledged in the presentation, also at the dinner-dance, of a scroll to Warner Brothers for the first public exhibition, 20 years ago, of sound pictures. The scroll was accepted by Maj. Albert Warner.

Stressing unity and team-work within the industry, William F. Rodgers, vice president and general manager in charge of sales and distribution for Loew's, Inc., called upon the industry as a whole to stand ready to assist producers everywhere in their efforts to re-establish motion pictures throughout the world.

Urges Abandon Bias Against Foreign Films

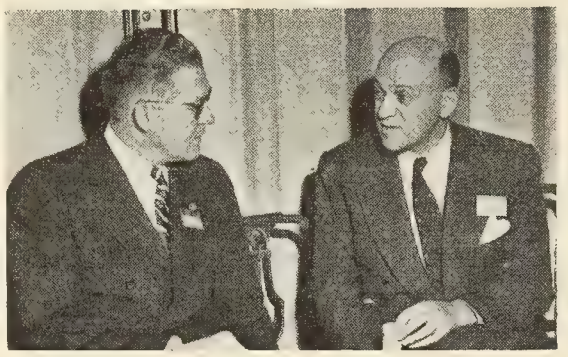
"Just as we will send them our product so must we be ready to accept whatever of their products are suitable to our audiences and throw into discard once and for all that too old bias against so-called 'foreign' pictures," he said.

Outlining the teamwork and the success of the industry during the war, Mr. Rodgers then pointed out that "in the tomorrow of the



Photos by the Herald

ON THE DAIS, at the luncheon Monday, opening the SMPE convention: Frank E. Cahill, Jr., Warners, Atlantic Coast section chairman; William F. Rodgers, MGM general sales manager, guest speaker; Donald E. Hyndman, Eastman, SMPE president, and Francis Harmon, MPA vice-president.



Paul Larsen, Paramount television, in a pre-luncheon chat with H. Goldin, Gaumont-Kalee.



Harry Strong, Strong Electric Company, and Sam Eckman, MGM managing director in Great Britain.

business that same scientific approach to our problems will continue to pay dividends for ours is a great responsibility if this war-torn world is ever to settle on the basis of permanent peace. No medium, as so often it has been said before, can carry the message of the brotherhood of man as well as can motion pictures," he said.

"Ours, too, is a great responsibility that we encourage our theatre owners to try and influence more people to appreciate the marvel of the motion pictures as the greatest amusement value in the world," Mr. Rodgers continued. "That we aid him, that this great product conceived in Hollywood through the use of all the latest authentic and mechanical methods for which you are so responsible be given every aid that more and more of our public become motion picture conscious."

The promise of theatre television was challenged by Loew's director of projection and sound, Lester Isaac. In a paper prepared for the trade press as well as the SMPE convention, Mr. Isaac vigorously expressed the opinion, which he stressed as one in no way reflecting the attitude of any others in the Loew organization, that television has not achieved sufficient advancement toward performances of theatrical scale and quality to warrant the expectations that many exhibitors apparently entertain.

"After much talk and probably some concern on the part of motion picture exhibitors as to how television will affect their theatres," he said, "I have come to the conclusion that it is about time that something was said to alleviate their fears. Merely as a novelty, television cannot bring patrons to the box-office. It must be entertainment comparable to that which they have been so long accustomed. I think it may be acknowledged that of all the claims that have been made to date regarding the practical possibility of television as a form of public entertainment, not one has developed as an accomplished fact.

"This would seem to indicate that while making full allowance for the need for progress and vision, certain elements of the television field are day-dreaming and are much confused as to the future of television in the theatre.

"The motion picture industry has had long

practical experience in the entertainment field and I am sure those who have carefully studied this situation are not greatly alarmed. I do hope, however, that this article may offer some mental relief to those exhibitors who at the present time have fears regarding the many complications and heavy expense which will be entailed through the installation of television in their theatres.

"Theory is necessary in engineering and medicine, but the exhibitor cannot use the public as guinea pigs. When the product reaches the theatre, it must have very definite box-office possibilities. On an average it must be profitable entertainment, for after all, the real boss of the motion picture industry is the man, woman or child who lays down the price of admission at the box-office. Even with such a phenomenon as television, we must be far-sighted and practical. In my opinion, what Barnum said about the credibility of the American public is no longer true today. The public shops for the best entertainment and for the most comfort."

Questions "Spot News"

Mr. Isaac questioned the feasibility of presenting "spot news" events by television in a motion picture theatre because they would necessitate interrupting the program, perhaps even stopping projection of the feature picture.

"It is no doubt true, of course, that when television programs of national interest are prepared in advance, a schedule could be arranged to meet the requirements of such a telecast. But this telecast must be arranged at a date which will allow the theatres to publicize the fact to their patrons. If, however, the telecast program is of wide national interest, then why should the public go to the theatre and pay admission, when such a telecast might be seen on their own home receivers?"

Describing theatre television equipment that he has seen demonstrated, Mr. Isaac asserted that nevertheless there is no "television projector available for practical use in motion picture theatres." He contrasted television projection throws of 70 to 80 feet, and as low as 30 feet, with motion picture projection throws of from 60 to 210 feet. He rejected claims that the television "projectors" could be placed behind the screen, in an orchestra pit, or under the screen platform, stating that in most theatres such space is not available for the purpose. This equipment, he said, should be designed for placement alongside the motion picture projectors in the projection room, and the motion picture sound system should be used for the speech and music of a television performance.

"Unfair to Halt Progress"

"All I have seen or heard about television for motion picture entertainment," he concluded, "makes me believe that it is by no means ready for general use in motion picture theatres, and it is unfair to halt progress in many other directions while waiting for that extremely indefinite period when the overwhelming number, not just a few theatres, can afford to install television."

Honor Armat and Warner

Illuminated scrolls in recognition of technical achievement in the industry were presented by the Society of Motion Picture Engineers to Warner Brothers and to Thomas Armat at the 30th anniversary convention in New York this week.

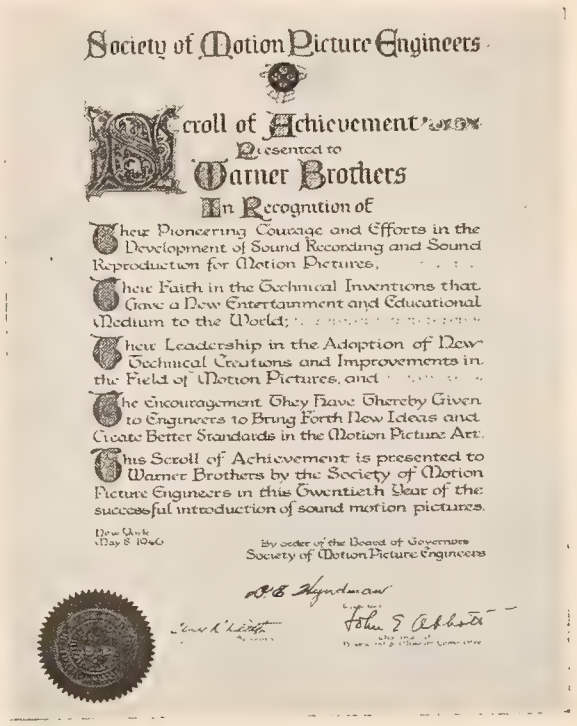
The Warner scroll, shown at right, was presented to the heads of the film company for "their pioneering courage in the development of sound . . . their faith in the technical inventions . . . their leadership in the adoption of new methods . . . and the encouragement they have given to engineers. . . . " It was presented by Don Hyndman, president of the society.

Accepting it on behalf of his brothers, Harry, Jack and the late Sam Warner, Major Albert Warner gave full credit to the engineers and inventors who developed sound motion pictures and emphasized the point that new fields of usefulness lie ahead for the industry, in the development of which the engineers must play their part.

Text of the Armat scroll was:

"To Thomas Armat, pioneer inventor of the motion picture projector, on the occasion of the fiftieth anniversary of the first exhibition of motion pictures in a theatre, Koster & Bial's Music Hall in New York, April 23, 1896. That evening, Thomas Armat operated a projector of his own design which was the first projecting machine employing a loop-forming means and giving the film a longer period of rest and illumination than the time required for movement from frame to frame. These features so improved the quality of motion picture projection that they were incorporated subsequently in most commercially successful projectors.

"This scroll is presented by the Society of Motion Picture Engineers in recognition of the distinguished inventions of Thomas Armat which have had a continuing influence on the development of motion picture projection for half a century."


Society of Motion Picture Engineers

Scroll of Achievement

Presented to

Warner Brothers

In Recognition of

Their Pioneering Courage and Efforts in the Development of Sound Recording and Sound Reproduction for Motion Pictures,

Their Faith in the Technical Inventions that Gave a New Entertainment and Educational Medium to the World;

Their Leadership in the Adoption of New Technical Creations and Improvements in the Field of Motion Pictures, and

The Encouragement They Have Thereby Given to Engineers to Bring Forth New Ideas and Create Better Standards in the Motion Picture Art.

This Scroll of Achievement is presented to Warner Brothers by the Society of Motion Picture Engineers in this Twentieth Year of the successful introduction of sound motion pictures.

New York
May 8 1946

By order of the Board of Governors
Society of Motion Picture Engineers

Folowing the welcoming address Monday by Donald E. Hyndman, SMPE president, a report of the convention's program was given by W. C. Kunzmann, general chairman of the convention.

Officers of the SMPE who were attending the convention included: Mr. Hyndmann and Mr. Kunzmann, Loren L. Ryder, executive vice-president; John A. Maurer, engineering vice-president; Arthur C. Downes, editorial vice-president; M. R. Boyer, financial vice-president; Clyde R. Keith, secretary; Earl I. Sponable, treasurer, and Harry Smith, Jr., executive secretary. Governors included: Frank E. Cahill, Jr., Frank E. Carlson, Alan W. Cook, John I. Crabtree, Charles R. Daily, John G. Frayne, Paul J. Larsen, Wesley C. Miller, Peter Mole, Hollis W. Moyse, William A. Mueller and Reeve O. Strock.

Among the papers which were to be presented at the conference were the following: "Light Sources and Colored Objects" and "Lighting a Subject for Color Photography," by Ralph M. Evans of Eastman Kodak. Mr. Evans' first paper discussed the relationships which exist between the energy distribution of the light source, the absorption distribution of colored objects, and the color which the eye sees as the result. His second paper was concerned mainly with problems of the addition of color to photography

William L. Prager of Solar Aircraft in Hollywood outlined the general construction and operation of the Fonda combination 16 and 35mm film processing machine for black and white, and color film.

Loren L. Ryder, director of recording for Paramount in Hollywood, in a paper entitled "Modernization Desires of a Major Studio," discussed the peacetime reconversion processes of the industry and the acceleration of the dissemination of scientific material in peacetime.

Outlining the underlying reasons for the need of new and modern test equipment for properly servicing theatrical sound reproducing equipment with the minimum expenditure of time, Edward Stank and Paul V. Smith, of the RCA Service Company, presented a detailed description of a modern test kit to fill this need.

W. D. Buckingham and G. R. Deibert of the electronics division of Western Union discussed the Concentrated-Arc Lamp, which was developed during the war. The new lamp is basically an arc lamp which is provided with permanent fixed electrodes which are sealed into a glass bulb filled with an inert gas. The lamp is unique because of its size and brightness.

Other papers included discussions and talks on a new film for photographing the television monitor tube; the CBS television scanner; and television reproduction from negatives.

Make Mine (Box-Office) Music!

First week on Broadway at 1500-seat Globe Theatre

BEATS ALL-TIME RECORD!

. . . N

. . . Not

. . . Not by

but by a FABULOUS

$30,000

Released through

RKO RADIO PICTURES

ot by $10,000

by $20,000

$25,000

Walt Disney's

Make Mine Music!

IN TECHNICOLOR

ON THE MARCH

by RED KANN

BRIEF, but pointed, reference to several of the sizzling advertising lines used for the Rivoli, New York, run of "Kitty," now draws this comment from J. Glenn Caldwell, manager, Princess-Caldwell Theatres, Aurora, Mo.:

"My congratulations. It seems a shame that producers and exhibitors did not learn a lesson several years ago when it looked as though every town—even our small country ones—would have a board of censorship. . . . Our business is peculiar in that one misstep and the whole world knows about it. . . . Perhaps town of our size [Aurora has a population of 4,056 according to the 1946 *World-Telegram* Almanac] have to be more careful of what we show and the kind of advertising we use, but what takes place in the larger cities reflects on all theatres. . . .

"Let burlesque sell the sex in the rough and motion pictures continue to be the world's greatest and cleanest form of family entertainment. . . . I have been in small town exhibition for 27 years—counting my first three as a projectionist—and if we keep on with 'Scarlet Streets' and 'Outlaws' we will really have some censorship, as it seems every town has a few that grasp at the opportunity of sitting on a board of censorship."

Audiences won't get it, but the filmwise will—the plug for Arrowhead Pictures, Mervyn Le Roy's own company with a Warner release, in the Le Roy-directed "Without Reservations" for RKO.

Audiences, however, will get the final shot. Claudette Colbert and John Wayne finally seal their romance. They are off screen. Their embracing dialogue is off screen. But on screen is a lingering shot of a good-looking double bed.

An eyebrow raiser in decidedly questionable taste.

Greer Garson, acknowledging a solicitous note from Si Seadler on her recent near-miss with death, offers him a new slogan on Monterey, Calif., Hospital stationery:

"Garson's back—and, oh, how it hurts!"

Paramount† announced 75 pictures, all of them "sensational." Warner promised "26 Winners," First National "52 Big Hits and 7 Specials." FBO [*it grew up to become RKO Radio*] pledged 54 and Associated Exhibitors 80. . . . Louis B. Mayer, vice-president in charge of M-G-M production, was telling his convention and the AMPA the trouble was: "Producers and distributors damn exhibitors, and exhibitors damn producers and distributors." Then he went further on the record with: "There will always be good pictures and always some bad ones, but the time is coming when the financial returns on the good ones will enable the producer to shelve the bad ones." [*We're still waiting*].

Martin Quigley was writing: "The vast quantity of pictures that is to be available makes the exhibitor's booking problem an extremely difficult one." [*Look what's happening now.*] . . . Sam Katz, president of Publix Theatres, wrote—and Metro advertised—his message to Nick Schenck, reflecting "How enthusiastic we are because of having secured all of your product for all of our theatres." [*Bill Rodgers doesn't have to sell Sam now. Katz starts selling Bill as soon as Metro puts 'em in work.*]

† *Source*: Exhibitors *Herald-World*, May 8, 1926.

DOLOROUS NOTE: Esther Williams says she won't pose in swim suits from here out.

Sidney Skolsky reports this, on a professional screening of "Adventure" at the Marquis Theatre, Hollywood:

"Don Martin, a scenario writer . . . couldn't stand the picture. . . . While Martin was sitting there [in the lobby] Ben Pivar, a producer at Universal, walked into the foyer.

"'What do you do?,' Pivar asked.

"'I'm a writer,' answered Martin.

"'Are you working?,' asked Pivar.

"'No,' answered Martin.

"'How would you like to work for me?,' asked Pivar.

"'I'd like it very much.'

"'Then,' said Pivar, 'come see me tomorrow morning.'

"Martin did, and he got a job at Universal. Now he wants to write a card for MOTION PICTURE HERALD telling 'What the Picture Did for me.' It would read:

"'**ADVENTURE**: Great. Drove me out of the theatre and into a job at Universal'."

Proving ideological clashes have no respect for geography was that London cable published in *Motion Picture Daily* a few days back. It reported serious differences between J. Arthur Rank and Filippo del Giudice, managing director of Two Cities Films which made "Henry V," by the way. The differences, now apparently cleared away, first developed with John Davis, head of Rank's theatre department. From the cable:

"Del Giudice claims it to be of paramount importance that Rank produce not only box-office films, but also prestige pictures capable of establishing a reputation in America whereas Davis demands profits from all productions."

It has a very familiar ring.

Yes and No Department: Bosley Crowther, film critic of the New York *Times*, thinks: "The Postman Always Rings Twice" makes "a sternly 'moral' picture"; also that "it comes off a tremendously tense and dramatic show" and that "actually, there is nothing so sensational about the story. . . ." Eileen Creelman, filling a similar post on the New York *Sun*, wonders if it was "worth doing," adds "there is not a clean or decent emotion in the picture, nor a person worth the worrying about."

Paramount Film Hits at Bigotry

A special trade press screening of "Don't Be a Sucker," an 18-minute subject aiming a blow at bigotry, was held at Paramount's home office projection room last Friday. Produced by the U. S. Army Signal Corps for showing to our troops, it is a highly effective documentary, dramatic and educational, featuring Paul Lukas and Felix Bressart, with a commentary spoken by Lloyd Nolan.

As a public service, Paramount is handling the distribution without profit with national release date set for July 4.

The subject explains that our world is full of suckers, some falling for fixed card games, others taken in by pretty women, while another variety is impressed by the rabble rouser in his attacks upon minorities.

Flashing back to Germany of 1932, the camera traces how the same pattern of setting one minority against another was used by Hitler as an effective weapon in his grand scheme of tyranny.

Included in the reel are newsreel clips of Nazidom in full and horrid pageantry. Paul Lukas, as an emigre professor who uses patient reason to combat latent intolerance, offers a restrained and exceedingly skillful performance.—M. H.

Charlotte Exchange Workers Receive Pay Increases

Several hundred employees of film exchanges in Charlotte, N. C., have received pay raises retroactive as far back as December, 1943, according to Jack Wadsworth, chairman of the executive board of the local IATSE. Two groups are included, the service employees and office employees. The service group negotiated its agreement March 1 in Atlanta. The office group, negotiating through New York, obtained theirs later. Announcement of the agreement was made May 3.

Schine Circuit Presents Own New Alignment Plans

A plan for realignment for the Schine Chain Theatres, Inc., termed confidential and tentative, was submitted to Federal Judge John Knight, Tuesday, in Buffalo, by Willard S. McKay, attorney for the theatre circuit.

Mr. McKay said a copy of the plan was presented in preparation for a private conference in chambers which was scheduled for Wednesday morning. "If Judge Knight concludes that we are on the right track," Mr. McKay said, "he may allow us additional time in which to complete the plan and also to get the Government's views on it."

Schine's plan is a counter-proposal to the reorganization plan submitted by the Government on February 25 which calls for the divestiture by J. Myer Schine of many of his theatre properties. As outlined the plan would permit Mr. Schine to remain in possession of a substantial circuit.

LOCAL ADMISSION TAX FEVER BREAKS OUT IN 4 CITIES

Atlanta and Philadelphia Weigh Levy; Portland Adds Cent to Tickets

The theatre admission tax fever has spread to four more cities.

Portland, Ore., has levied a tax of one cent on each admission ticket.

In Atlanta, a two per cent tax on theatre tickets, a sales tax on liquor, and an increase in business taxes, will be recommended to the City Council by a council tax committee.

In Philadelphia the City Council is contemplating increasing the present four per cent city admission tax to 10 per cent.

The City Council of Martinsville, Va., approved a 10 per cent levy on theatre admissions.

The Virginia State Chamber of Commerce recommended that the state and municipalities study the potential revenue to be obtained by amusement taxes.

Atlanta normally collects about $800,000 per year on business licenses, but the tax committee is seeking to raise the income to $2,000,000 annually.

State Senator Drayton R. Boucher has proposed in a letter to Governor James H. Davis of Louisiana that revenue to increase the pay of teachers and other public school employees be raised by a new state amusement tax on admissions and an increase in the tax per barrel of beer. He proposed a 10 per cent state amusement tax with the remark, "The big companies could absorb the amusement tax if they wanted."

Meanwhile, W. F. Crockett, president of the MPTO of Virginia, in a letter to all members of that organization, said the Virginia State Chamber of Commerce recently issued a report recommending consideration be given to certain special taxes as sources of revenue. Among these special taxes is a tax on admissions and amusements. While the report does not specifically recommend that such a tax be imposed, the whole tenor of the report is such as to invite the imposition of special taxes by the next General Assembly and by localities, Mr. Crockett said.

Are Opposed to Special Taxes on Industry

In a letter to the Chamber of Commerce on behalf of his organization's members, Mr. Crockett wrote: "The members of the MPTO of Virginia, Inc., are willing to bear their share of the general tax burden, but they are opposed most emphatically to special taxes which might single out certain industries as revenue sources."

Morton G. Thalhimer, president of Neighborhood Theatres, Inc., Richmond, wrote a similar letter to the Chamber of Commerce in which he said: "It seems regrettable that an organization whose membership embraces the business interests of the State, should offer a document which can only create more unrest where stability is so much to be desired."

In Philadelphia, a march on the City Hall by all the city's theatre operators, their employees and exchange personnel was scheduled for this week to register opposition to the City Council's threat to increase the present four per cent city admission tax to 10 per cent.

The march of protest was decided upon last Friday afternoon at a meeting held at the Warner branch in that city.

Participating in the meeting were representatives of local Allied, UMPTO, unaffiliated independents and representatives of the legitimate stage theatres. It was determined that all theatres and exchanges would close for the march.

Would Mean a Total of 30 Per Cent for Theatregoers

Imposition of the 10 per cent tax, which was voted by the City Council last Thursday, would mean that the city's theatregoers would be paying an aggregate tax of 30 per cent including the 20 per cent Federal admission tax.

The City Council was scheduled to enact the new tax rate Thursday in order to raise funds to inaugurate a three-platoon policy for the city's fire department, and to give pay increases to some 20,000 city employees.

Exhibitors this week were using theatre screens to fight the additional levy, and last weekend a publicity campaign was drawn up to be used in opposition to the proposal.

In order to increase city revenues in Portland, Ore., Mayor Earl Riley has approved an ordinance levying a tax of one cent on each theatre admission ticket. This is in addition to the heavy city, state and Federal taxes now in effect.

Council Approves 10 Per Cent Tax in Martinsville, Va.

At Martinsville, Va., the City Council approved a 10 per cent levy on theatre admissions despite the protests of the city's exhibtors. The tax was passed in lieu of an increase in the city-owned electric power plant rates and an increase in property taxes.

The three cent admission tax imposed on motion picture theatres in Chico, Cal., was invalidated last week by the Third Appellate Court in Sacramento. The court held that the council erred in refusing to accept as valid a petition calling for a referendum, resulting in a public vote to be held June 10.

Mississippi exhibitors, who for some 14 years have been fighting to win a repeal of the state amusement tax, won a partial victory last week when the legislature authorized a 20 per cent reduction. The new levy will be one-half a cent on each 10 cents up to 26 cents and one cent on each 10 cents or fraction thereof above that figure.

Canada Not to Relinquish War Tax to Provinces

In Toronto, the Federal Government has notified all Canadian provinces it has no intention of relinquishing the 20 per cent war excise tax on theatre grosses, as a source of revenue, along with other taxes on corporations, which tax was taken over by the Dominion from the provinces.

This announcement was made at a dominion-provincial conference on financial relations where sharp protests were entered by Ontario, Quebec and other provincial representatives, over the permanent occupation of a tax field hitherto held by the provinces.

Canadian theatres, therefore, face the prospect of double taxation on box office receipts with provincial treasuries continuing to collect an amusement levy, which averages 10 per cent.

Among the first cities to attempt to inaugurate additional taxation on theatre admissions in the current wave of city and state taxes, were Omaha and Los Angeles late last year. However, at the year's end exhibitor protests brought results and the bills in both cities were vetoed. Omaha had called for a 10 per cent tax levy, while Los Angeles asked three per cent.

300 Exhibitors Fought Proposals in Omaha

Prior to the veto, the Omaha City Council's proposal brought 300 theatremen and their lawyers to a council session to protest the proposed taxation.

At the same time opposition to Councilman Meade McClanahan's tax program, which he defended in a stormy speech condemning the industry for producing gangster films and declaring exhibitors could well afford to increase admission prices and pass the tax on to the public, was spearheaded by the Chamber of Commerce, the Central Labor Council, a veterans' organization and various newspapers of the city.

British Patrons Prefer Own "B" Pictures

British exhibitors are beginning to prefer British "B" pictures to American "B" pictures, Joseph Hazen, president of Hal Wallis Productions, said in New York this week on his return from visits to England, France, and Germany. Big American pictures continue to attract patrons, he added.

Chalk up more



HITS!...



INTERNATIONAL PICTURES presents

CLAUDETTE COLBERT • ORSON WELLES

GEORGE BRENT

in

"TOMORROW IS FOREVER"

with

LUCILE WATSON • RICHARD LONG • NATALIE WOOD

JOYCE MacKENZIE • Directed by IRVING PICHEL • Produced by DAVID LEWIS

Novel and Ladies Home Journal story by GWEN BRISTOW • Screen Play by LENORE COFFEE
Music by MAX STEINER

An INTERNATIONAL PICTURE

Released through
RKO RADIO PICTURES, Inc.

SALES MEETINGS GET UNDER WAY

RKO, UA, Monogram and National Screen Hold Opening Sessions

The first of the spring and summer sales meetings got under way late last week when RKO, United Artists and Monogram met in Chicago, and National Screen Service conducted sessions in New York.

At the same time it was announced that RKO Radio Pictures would hold its annual sales meeting at the Waldorf-Astoria Hotel, New York, July 1 to 3, inclusive, according to Robert Mochrie, vice-president in charge of domestic distribution. Mr. Mochrie made the announcement at a pre-convention district managers' meeting held in the Hotel Blackstone, Chicago, last Saturday and Sunday.

Set 14 Top-Bracket Films

The Chicago meeting was devoted to a discussion of current and forthcoming productions with emphasis on a 14 top-bracket productions to be released between now and January 1. Each of the pictures will be backed with an extensive national magazine campaign designed to do a pre-selling job six to nine months ahead of the release date. The total advertising expenditure for the 14 pictures is put at $4,000,000 to $4,500,000 by the company.

The pictures to be released between May and December are: "Badman's Territory," "From This Day Forward," "Heartbeat,' "Stranger," "Make Mine Music," "The Kid from Brooklyn,' "Till the End of Time," "Crack-Up," "Notorious," "Sister Kenny," "Desirable Woman," "Lady Luck," "Sinbad the Sailor" and "Without Reservation."

At the meeting particular playing time and outlets in Mochrie on obtaining adequate playing time and outlets in the key cities for this product.

Ned E. Depinet, vice-chairman of RKO and chief executive in the east, headed the home office delegation which attended the Chicago meeting which was presided over by Mr. Mochrie. Others attending were Nat Levy, eastern division sales manager; Walter Branson, western division sales manager; Harry Michalson, short subject sales manager; A. A. Schubart, manager of exchange operations; S. Barret McCormick, director of advertising and publicity, and Terry Turner of the exploitation department in charge of the field forces.

Outline "Caesar" Policy

The sales policy on "Caesar and Cleopatra" was outlined to United Artists' district managers by J. J. Unger, general sales manager, at the company's two-day sales meeting, at the Blackstone in Chicago beginning last Friday.

Mr. Unger said that approximately 100 key city engagements would launch the $5,000,000 picture.

The company has from 22 to 26 pictures for release for the 1946-47 season, and the studio will have a backlog of eight to 10 finished negatives by the time the month of August arrives.

Among the home office executives attending the session with Mr. Unger were Jack Goldhar, eastern sales manager; Maury Orr, western sales manager; Edward M. Schnitzer, southern and Canadian sales manager; Paul N. Lazarus, Sr., contract manager, and Paul N. Lazarus, Jr., advertising and publicity director. The district managers included: Sam Lefkowitz, eastern; Clayton Eastman, New England; Moe Dudelson, central; Rud Lohrenz, midwestern; Fred M. Jack, southern; C. W. Allen, prairie; W. E. Callaway, western, and Charles S. Chaplin, Canadian.

Monogram Meeting Held

Monogram's midwest sales convention, held at the Drake Hotel in Chicago last Saturday, featured discussions on the selling of "Suspense." The picture was to have its world premiere at the Warfield theatre in San Francisco Thursday and will open in 12 cities some time in June. Also discussed at the meeting was the company's forthcoming international convention to be held at the Drake June 27 to 29.

Morey Goldstein, general sales manager, said the studio was ending its biggest season and that one of its biggest successes was "Joe Palooka." Monogram will not have a backlog of picture but will keep up a continual flow of production, he said.

Sales Policies Discussed

National Screen Service concluded its three-day international convention last Saturday at the Waldorf-Astoria Hotel in New York, with an all-day discussion of sales policies.

George F. Dembow, vice-president in charge of sales for the company, launched the company's sales drive and introduced the new Colorart posters, recently added to the National Screen Service special accessories group.

Friday's session was conducted by William B. Brenner, vice-president in charge of operations, who outlined a reaffirmation of the company's obligations to exhibitor and distributor in the matter of rendering service. Other speakers in the Friday session were Arthur B. Krim, treasurer, and John R. McPherson and Arnold Williams, joint managing directors of National Screen Service, Ltd., of London, England.

Report Contract Signed with RKO Manager Union

A formal announcement concerning a contract agreement between RKO Theatres and the Motion Picture Theatre Operating Managers and Assistant Managers Guild was expected to be issued the latter part of this week by both the management and the Guild. This contract would cover 41 RKO theatres in Metropolitan New York.

Although at midweek final details of the agreement were being worked out, it is believed that the contract is a two-year agreement calling for a $10-a-week wage increase for managers, and $7.50 per week increase for assistant managers.

It is believed the contract establishes a 50-hour six-day week for both managers and assistants, with scales of from $40 to $75 a week for assistants and $85 to $140 for managers.

Meanwhile, a full union contract for the 125 cashiers employed by the RKO theatres in New York City has been signed.

The contract, which is retroactive to September 1, 1945, carries with it retroactive pay raises of some $15,000. Its provisions call for a 40-hour week, time and a half for overtime, a ban on split shifts, and exclusive union hiring.

March of Time Subject Cited by Veterans

Richard De Rochemont, producer of The March of Time, accepted a scroll last Wednesday in New York from the motion picture chapter of the American Veterans Committee, citing March of Time for its short, "Wanted—More Homes." The presentation was made by Eddie Bracken, actor, and Walter T. Brown, chairman of the film unit. Mr. De Rochemont urged veterans to take an active interest in all social and economic problems affecting the country.

Magnus Joins Siritzky

Andre Magnus has been appointed a director of Siritzky International Pictures Corporation in charge of the company's publicity and international relations. He was formerly associated with the Siritzky circuit in France.

Two Join Film Classics

Two new appointments have been announced to Film Classics' sales staff. John Wenisch, formerly New Jersey representative for Columbia and PRC branch manager, has joined the New York office, and Ben Smith has joined the Albany staff.

Western Amusement Buys

Western Amusement Company, Roswell, N. M., has purchased the equipment and leasehold of the Mesa and Victory theatres, Victorville, Cal., from the Perkins interests.

JESSE JAMES

FRANK JAMES

BOB DALTON

BILL DALTON

GRAT DALTON

BELLE STARR

HANK McGEE

SAM BASS

ALL IN ACTION
IN ONE PICTURE!



An Epic Thrill Parade Down



BADMAN'S

RANDOLPH SCOTT

ANN RICHARDS

GEORGE "GABBY"

Produced by NAT HOLT · Directed by TIM WHELAN

Original Screen Play by JACK NATE

Banditry's Hall Of Infamy!



Frontier history written in the violent deeds of the most notorious outlaws of the '80s—and in the grit and guns of the couraged few who dared the crimson challenge!

TERRITORY



HAYES

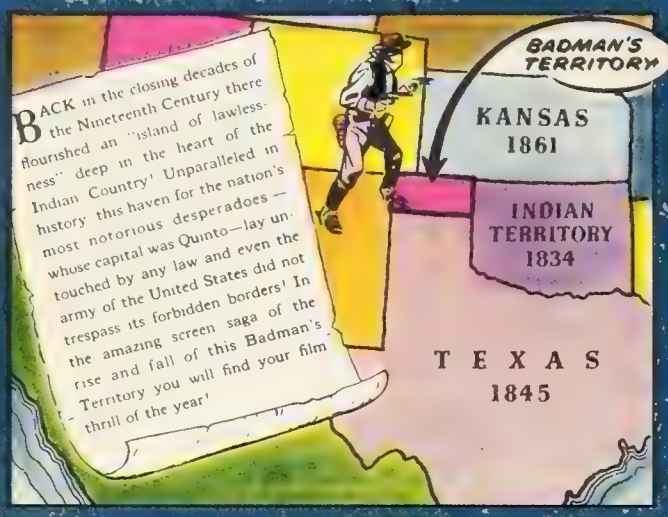
and LUCI WARD

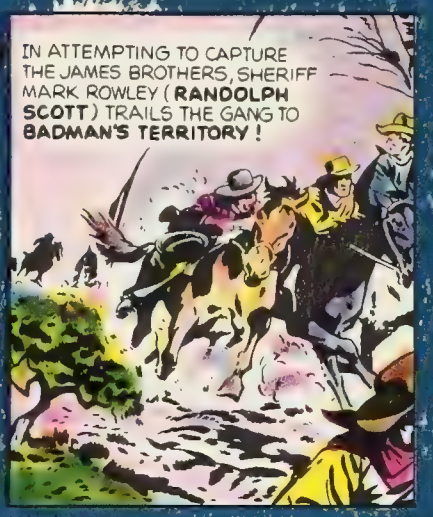
RKO RADIO PICTURES

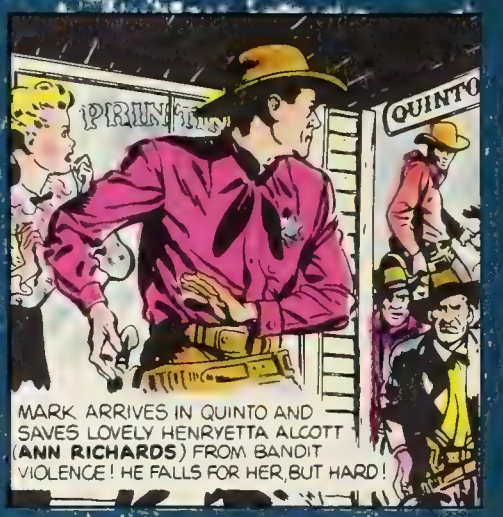
114 LEADING NEWSPAPER COMIC SECTIONS WILL RUN THIS AD!

(full page in tabloid-size papers; half page in standard-size papers)

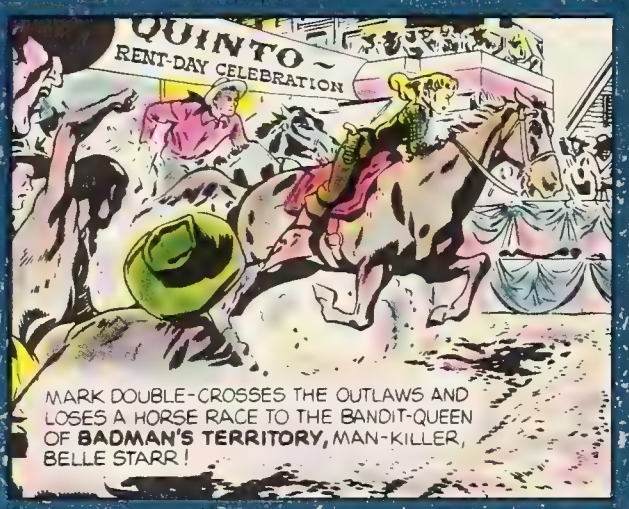
EPIC SAGA OF A LAND BEYOND THE LAW...'BADMAN'S TERRITORY'...VIOLENCE-FILLED HEART OF THE OLD WEST!



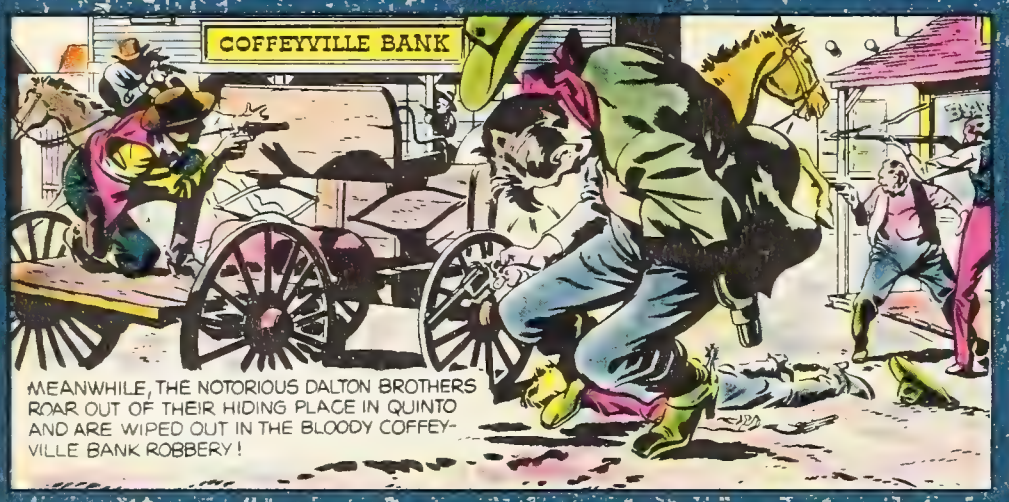
















Watch for the screen's mightiest saga of Frontier Outlaws . . . soon at your favorite theatre!

BADMAN'S TERRITORY

starring

RANDOLPH SCOTT · ANN RICHARDS · GEO. 'GABBY' HAYES

Produced by NAT HOLT · Directed by TIM WHELAN

Original Screen Play by JACK NATTEFORD and LUCI WARD

An RKO RADIO PICTURE



The man with the gun and the girl with the pen, who brought law and order to America's infamous 'island of lawlessness!'

IN ADDITION full-page display ads will run in 58 MAGAZINES, including Life, Look, Liberty, True, Pic . . . Inside Detective, Front Page Detective . . . 14 movie fan magazines . . . 37 Popular Publications—western, mystery, romance, sports, railroad and adventure magazines. The overall greatest campaign in selected media ever accorded a great special attraction, reaching a total of 56,924,305 CIRCULATION

MGM SET TO LAUNCH 16mm TEACHING PLAN ABROAD

Educational Film Program Includes Financing of Projects for Schools

Metro-Goldwyn-Mayer is preparing to launch its 16mm educational film distribution program outside the United States and Canada, Arthur M. Loew, president of Loew's International Corporation, announced this week.



R. H. Falconer

The main features of the new plan are a proposal for long term financing of film costs to schools and other organizations and a new system of annual leasing of prints, with the cost adjusted to the number of pupils in a school or the number of members in a club or trade union.

This new distribution program is completely independent of the commercial entertainment theatre. According to Mr. Loew, one of the program's chief purposes is to make classroom, documentary and fact films "as readily available as the textbook is now," not only to schools and colleges throughout the world, but also to trade unions, farm groups, clubs and all other organizations that are potentially an audience for motion picture productions of cultural and instructional content.

In announcing the program, Mr. Loew said, "We do not believe we know all there is to know about educational films and their use. Nor do we wish to impose an American or any other point of view on the countries we serve. We believe that education should have an international character, and that cultural interchanges among the nations of the world are highly desirable at this juncture in human history."

Hicks and Falconer to Supervise Operation

Under the supervision of Orton H. Hicks, head of Loew's International 16mm department, and R. Haven Falconer, chief of the educational division, the new program will get under way with the coming school year this autumn. Mr. Falconer, before joining Loew's, was in charge of the visual aids program of the United States Armed Forces Institute.

The high point of the program, according to Mr. Loew, is the fact that MGM is prepared to aid in financing the entry of a school system, trade union or other organization into the educational and cultural film field over a period of years. Other features of the plan, he pointed out, are adjusting the costs to the number of persons to whom the film is being presented, which will do away with the large initial expense required for a school or organization to build up a film library of worthwhile size. The annual leasing plan, Mr. Loew pointed out, is also quite different from other systems of outright purchase on a system of rental on a day-to-day basis.

Other plans in the program include arrangements for the sound track to be made in the language of the country where it is being distributed; special arrangements where by the commentary for the subjects will be written by education authorities; and to have such a series of specialized films produced.

To Extend Textbook and Express National Viewpoint

In this way, Mr. Loew pointed out, there will be no question but that the film will be, not only an extension of the particular textbooks and course of study used in a given country, but also an expression—where that may be important—of the national point of view.

Although distribution to schools of the United States was not originally contemplated in the plan, some of the outstanding films bought abroad will be made available to schools in this country, Mr. Loew revealed. As an example, he cited two films recently purchased that shortly will be ready for domestic distribution. They are an English-made documentary, "Penicillin," and a French film production, "The Pasteur Institute."

Preparing for this educational film program, MGM in making the formal announcement also issued a 16-page illustrated pamphlet, "The MGM Budget Service Plan," which is currently being distributed to Ministers of Education, school administrators and educators.

The pamphlet discusses the practical details of the plan, and also stresses the broad implications of using the motion picture screen as a means of educating the peoples of the world on how to get along with each other.

Hopes for Interchange of Cultural Knowledge

Mr. Loew said, "We hope that our efforts will result in the extension and intensification of the use of educational films, and we hope for something more. This something more is a cultural interchange among the peoples of the world, so that schools in one country may profit from the creative work done in other countries, and people everywhere may participate in the building of the kind of international understanding and goodwill that is based on friendly knowledge of one another."

Rank Interests Have 37 Films On Studio List

London Bureau

The J. Arthur Rank interests have the impressive total of 37 features either in work or in preparation at this writing covering a wide variety of themes.

The widely publicized differences between Mr. Rank and Filippo del Giudice of Two Cities Films have been composed with the producer winning his point that he and not exhibition representatives is best qualified to decide what the public wants to see. Actually, the alleged dispute was merely a periodic attempt to improve coordination within the Rank orbit. Mr. del Giudice has been elected to the board of the J. Arthur Rank Organization, Ltd., the clearing house of all Rank film enterprises, of which John Davis is managing director. Earl St. John has been named to a new post, sitting in as theatre advisor on all meetings concerning production.

It is understood that George Bernard Shaw, whose "Caesar and Cleopatra" was made by Gabriel Pascal with Rank sponsorship, intends insisting that Mr. Rank fulfill the terms of the informal agreement under which he must film "St. Joan" and one other Shaw play, either "The Doctor's Dilemma" or "The Devil's Disciple." It is believed Mr. Rank's advisors are opposed to any further activity on Shaw plays. In addition, Mr. Shaw will consider only Mr. Pascal as producer of his works.

Mr. Pascal recently was censured by the Association of Cine Technicians for the length of time required to film "Caesar." The resolution had urged that Mr. Pascal be permitted to make no more pictures in England. Mr. Pascal, unabashed, left England for a vacation in France.

Further activity of Mr. Rank includes his Children's Film Department, under the direction of Mary Field, planning 47 shorts, three feature-length films for youngsters and 17 weeks of serials. There are also Gaumont-British News, the Ivan Smith "This Modern Age" series, rival to the March of Time, and David Hand busy with cartoon productions.

Ian Cremieu-Javal is promoting a special 16mm department, and James B. Sloan is engaged in the production of religious films. Mr. Rank also has overhauled his trailer production, with a special plant supervised by R. V. Emmett.

BRITISH 16mm POT BEGINNING TO BOIL

Exhibitor Leader Opens Four Houses; Legislation on Narrow Films Due

by PETER BURNUP
in London

Henry Simpson, 66-year-old recent president of the Cinematograph Exhibitors' Association, proprietor of theatres in the exclusive Westmoreland and Cumberland Lake District, precipitated a crisis when unobstrusively he recently hired four village halls for the showing of 16mm entertainment films.

Mr. Simpson—he is regarded by the sager of his exhibitor brethren as a worthy adviser—has for several months endeavored to bring sub-standard showings under debate in his association's convenings. He has not been with those who regard 16mm as a menace. To the contrary, he has consistently warned that 16mm exhibitions were as inevitable as the Atlantic tides.

Initiated Talks with KRS

Mr. Simpson, crusading in the C.E.A., at length persuaded that body to initiate talks with the Kinematograph Renters' Society so that 16mm exhibition might be controlled in the common interests of the industry. J. Arthur Rank—principal producer this side of sub-standard material—declared at a preliminary discussion that he would ensure that no encroachment of squatters-rights (in other words, the privileges of existing exhibitors) would arise from his 16mm activities.

But Mr. Simpson wasn't satisfied with that good-sounding pledge. He went forthwith and hired those village halls; states that he is now investigating questions of equipment and 16mm film-hire.

As to the latter, there is abundance of films available of the kind which Mr. Simpson doubtless regards appropriate to the villagers he proposes to entertain. In regard to equipment, anyone can walk around the corner and buy a 16mm projector. There's even a quasi-black market in the disposal of projectors once used by the Army or the RAF for the training of troops.

Takes Pictures to Patrons

Mr. Simpson's position is a very simple one. Says he: "In my own case, I cater for a scattered populace which finds it difficult to travel once a week those six to 10 miles over the hills to attend my theatres. On the principle of Mahomet and the Mountain, I take my pictures to them."

But Mr. Simpson's is not the only situation in this closely populated island—odd though it seem to Americans—in which those conditions prevail. For the last year, little mobile units have been touring remote areas with fit-up shows; giving film entertainment to the bucolics who otherwise wouldn't take the trouble to travel maybe five miles to a theatre; making comfortable profit therefrom.

Taking active stand against obvious poaching in his—and his brother exhibitors' preserves—Mr. Simpson is going out to protect his market. Also, he is putting a much needed spur into the trade generally; for exhibitors generally now acknowledge, unless renters come into line and enforce recognized practices, chaos will develop.

Officials Cannot Intervene

Officially Government officials cannot intervene, although Whitehall is watching developments closely. Sub-standard exhibition conditions undoubtedly will be subject to legislation in the Act of Parliament "continuing" the present quota statute. Also, although American renters in particular await guidance from their home offices, there is a general acknowledgment that "something" must be done to protect the customers—i.e., the static exhibitors—from loss of custom. Though what that "something" proves to be is, at this reporting, highly conjectural.

There is no doubt about the apprehension which the ordinary provincial exhibitor feels. One of that number with extensive interests in Devon and Cornwall—West country area similar to that of Mr. Simpson in the North—has established five permanent sub-standard cinemas on the fringes of his district. He reports "substantial business" therefrom.

Rush of Equipment Orders

The leading 16mm equipment dealer admits to your London Bureau that he has disposed, within the last month, of more than 100 sound-projectors to persons whom he describes as recognized exhibitors; that, moreover, he is snowed under with further orders. The 16mm film libraries declare also that currently they are unable to cope with the flood of orders.

Also, it is worthy of note that a Sub-Standard Exhibitors' Association is in process of formation. A number of the "pirates" —men touring the country with mobile projectors and giving fit-up shows—have got together with other men who propose opening static sub-standard theatres and propose creating their own protection association in opposition to the C.E.A.

Implications of the move are obvious and will be eagerly watched by the orthodox theatre men.

Thompson Joins Goldberg

True Thompson has disposed of his Texas theatre holdings to work with Jack and Bert Goldberg of New York in producing all-Negro features.

Delay Hughes MPA Hearing

Hearings on Howard Hughes' petition for a temporary injunction restraining the Motion Picture Association from taking any action against Mr. Hughes or interfering with distribution of "The Outlaw" were postponed from May 3 to May 16. The postponement was consented to by both Samuel I. Rosenman, MPA counsel, and Charles Poletti, counsel for Mr. Hughes. Mr. Hughes' case against the MPA will be tried in Federal Court in New York.

Anyone who exhibits Howard Hughes' "The Outlaw" publicly in Wilmington, Del., will be prosecuted, city officials warned Wednesday. Department of Public Safety chief Andrew Kavanaugh served notice of possible legal action on the manager of Loew's Aldine, where the picture had been scheduled to open Thursday. The showing has been cancelled.

Mr. Kavanaugh saw the picture Tuesday morning, along with ministers and laymen of the three principal faiths. Several of these met later in the mayor's office and drafted a protest against the picture's exhibition, in the form of a letter to Edgar Doob, the Aldine manager.

In St. Louis, Martin C. Burnett, manager of Loew's State, refused the request of two Catholic monsignori to cancel a Thursday opening for "The Outlaw." He told Msgr. Alfred G. Thompson and Msgr. John W. Marren that he could not cancel because of his distribution contract and because it was too late to obtain a substitute picure.

In Albany last week, the Rev. Harvey W. Hollis, executive secretary of the Albany Federation of Protestant Churches, said that if any protest against the film is made by the organization, it would be in private to theatre managers. "Public protests against motion pictures defeat their own purpose," he said. The Knights of Columbus in Albany and *The Evangelist,* Catholic publication, expressed opposition to the film recently.

In Bridgeport last week the film was banned by the police department censor, Lt. Joseph T. Coughlin, following a private showing. Booking of the film at Loew's Poli was cancelled.

In Columbus, O., deletions in four reels were ordered by the Ohio division of film censorship.

16mm Theatre to Open In Keansburg, N. J.

Complete with kleig lights and premiere fanfare, Abe Landow, New Jersey exhibitor, will open his 200-seat 16mm Murland theatre in Keansburg May 29, with the narrow-gauge version of James Cagney in "Something to Sing About," a Laurel and Hardy comedy, a cartoon and other shorts.

In Detroit, the 500-seat Davison theatre reopened Monday night and is presenting 16mm versions of "One Night in Paris" and "A Yank in Libya."

RKO RADIO PICTURES, INC. TRADE SHOWINGS

INTERNATIONAL PICTURES
presents

EDWARD G. ROBINSON
LORETTA YOUNG
ORSON WELLES

IN

The Stranger

WITH

PHILIP MERIVALE • RICHARD LONG • BILLY HOUSE

Directed by ORSON WELLES

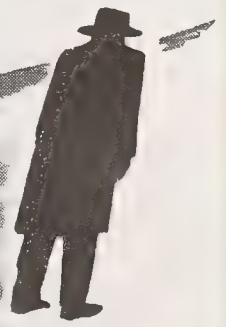
Produced by S. P. EAGLE

Story by VICTOR TRIVAS and DECLA DUNNING
Screenplay by ANTHONY VEILLER



BRANCH	PLACE OF SHOWING	DAY & DATE	TIME
ALBANY	Delaware Theatre 290 Delaware Avenue	Mon. 5/20	2:30 P.M.
ATLANTA	Rhodes Theatre 62 S. Rhodes Center, N. W.	Mon. 5/20	11:00 A.M.
BOSTON	Uptown Theatre 239 Huntington Ave.	Mon. 5/20	11:00 A.M.
BUFFALO	Shea's Niagara Theatre 426 Niagara Street	Mon. 5/20	2:30 P.M.
CHARLOTTE	Plaza Theatre 1610 Central Ave.	Mon. 5/20	10:30 A.M.
CHICAGO	Surf Theatre 40 W. Division Street	Mon. 5/20	2:00 P.M.
CINCINNATI	Forest Theatre 671 Forest Ave.	Mon. 5/20	2:00 P.M.
CLEVELAND	Shaker Theatre Shaker Heights	Mon. 5/20	2:00 P.M.
DALLAS	Melrose Theatre 3419 Oak Lawn Avenue	Mon. 5/20	2:00 P.M.
DENVER	Aladdin Theatre 2110 East Colfax Ave.	Mon. 5/20	10:00 A.M.
DES MOINES	Uptown Theatre 4115 University Ave.	Mon. 5/20	2:00 P.M.
DETROIT	Varsity Theatre 17121 Livernois Ave.	Mon. 5/20	2:30 P.M.
INDIANAPOLIS	Cinema Theatre 213 E. 16th Street	Mon. 5/20	1:30 P.M.
KANSAS CITY	Kimo Theatre 3319 Main Street	Mon. 5/20	2:30 P.M.
LOS ANGELES	Ambassador Hotel Theatre Ambassador Hotel	Mon. 5/20	2:30 P.M.
MEMPHIS	Linden Circle Theatre 311 South Somerville Ave.	Mon. 5/20	2:30 P.M.

BRANCH	PLACE OF SHOWING	DAY & DATE	TIME
MILWAUKEE	Varsity Theatre 1326 W. Wisconsin Ave.	Mon. 5 20	2:00 P.M.
MINNEAPOLIS	Granada Theatre 3022 Hennepin Ave.	Mon. 5 20	2:30 P.M.
NEW HAVEN	Whitney Theatre 1220 Whitney Ave. (Hamden)	Mon. 5 20	10:45 A.M.
NEW ORLEANS	Circle Theatre Galvez and St. Bernard Ave.	Mon. 5 20	11:00 A.M.
NEW YORK	Normandie Theatre 53rd St. and Park Ave.	Mon. 5 20	10:30 A.M.
OKLAHOMA CITY	Uptown Theatre 1212 North Hudson Street	Mon. 5 20	11:00 A.M.
OMAHA	Admiral Theatre 40th and Farham St.	Mon. 5 20	2:00 P.M.
PHILADELPHIA	Uptown Theatre Broad and Susquehanna Ave.	Mon. 5 20	11:00 A.M.
PITTSBURGH	Fox Projection Rm. 1715 Blvd. of Allies	Mon. 5 20	2:00 P.M.
PORTLAND	Oriental Theatre 822 S. E. Grand Avenue	Mon. 5 20	2:30 P.M.
ST. LOUIS	St. Louis Theatre 718 North Grand Street	Mon. 5/20	1:00 P.M.
SALT LAKE CITY	Southeast Theatre 2121 So. Eleventh East	Mon. 5/20	2:15 P.M.
SAN FRANCISCO	Tivoli Theatre 70 Eddy Street	Mon. 5/20	1:30 P.M.
SEATTLE	Egyptian Theatre 4543 University Way	Mon. 5/20	2:30 P.M.
SIOUX FALLS	Hollywood Theatre 212 No. Phillips Avenue	Mon. 5/20	10:30 A.M.
WASHINGTON	Circle Theatre 2105 Pennsylvania Ave. N. W.	Mon. 5 20	11:00 A.M.



AN INTERNATIONAL PICTURE
(THE HAIG CORPORATION)
Released through RKO RADIO PICTURES

BRITISH FILM MEN ASK BREEN HOW

Invited by Association to Explain Code Operation for Possible Emulation

Joseph I. Breen, Production Code Administrator for the Motion Picture Association of America, has been invited by the British Film Producers Association, of which J. Arthur Rank is president, to visit Britain to discuss the operation of the American Production Code.

British producers, it has been reported from London, are anxious to understand thoroughly and quickly, for obvious business reasons why PCA at times lists detailed objections to certain British films.

Plan British Organization

Further, it is believed that the British producers have in mind the formation of a code association, which single organization would deal with both British and American pictures in both England and the U. S.—this organization to be conducted along PCA lines.

Among the ultra-British-minded producers, says the HERALD's London editor, Peter Burnup, this reciprocal association would meet with some opposition since their films have been the most frequently affected by PCA. However, Mr. Breen is almost certainly assured of a warm welcome in Britain, according to Mr. Burnup.

A spokesman for Mr. Breen said in Hollywood Tuesday that Mr. Rank's invitation was being considered, and that if Mr. Breen accepted, he would go in June or July, probably without Eric A. Johnston, MPAA president. Mr. Johnston, however, has scheduled a trip to Great Britain and the Continent this summer.

Mr. Rank signed the cabled invitation to Mr. Breen, who, at his Hollywood headquarters, is conducting refresher courses in the code for Hollywood producers, directors and writers.

Seek British Chairman

That faction of the British Film Producers Association favoring code cooperation is currently pressing for the appointment of an influential chairman to head the British industry as Mr. Johnston heads the MPAA. Backed by concurring sentiment from sections of the Kinematograph Renters Society and the Cinematograph Exhibitors Association, the BFPA faction says that such a chairman would not only facilitate domestic operation but also would assure the industry due appreciation in non-industry circles both in England and abroad.

This invitation extended to Mr. Breen is the first concrete action in the spate of talk considering methods and means of tailoring British product to American, or less insular, interests.

Story lines and production methods common to Hollywood have been studied by the British, but this is the first formal British investigation of Hollywood procedure.

A F M Contract Faces Delays

Lawyers for the film producers at midweek were mulling over knotty problems in attempting to draft acceptable provisions for the new American Federation of Musicians contracts covering television and personal service clauses affecting top musical artists who would also be covered by the AFM pacts for studio musicians. While the meeting Tuesday in New York was called ostensibly for drafting new provisions, it is understood that a problem had been posed by the television clause under which the producers were to have agreed not to make their films available to television. Possible legal complications are understood to have arisen in the minds of lawyers on the methods employed by company executives in acceding to the AFM demand to prevent the use of Hollywood-made product on television.

7,000 Exchange Workers Get Pay Increases

The major distributors this week started paying a 15 per cent wage increase to some 7,000 film exchange workers throughout the country, which will add an estimated $35,000 to $40,000 weekly to the distribution costs for the eight major companies. The wage increases are part of the new contracts negotiated between the IATSE and representatives of distributing companies covering both office help of "F" locals in the exchanges, and the service help of "B" locals. The 7,000 workers involved are employed by Paramount, 20th Century-Fox, Warners, RKO, Loew's, Universal, United Artists and Columbia.

Warners Central District Managers Meet Saturday

Central district branch managers of Warner Brothers will attend a meeting in Pittsburgh on Saturday which will be conducted by Jules Lapidus, eastern division sales manager. I. F. Dolid, of the executive staff of Ben Kalmenson, general sales manager, will also address the session. The meeting will include a discussion of the 20th anniversary of talking pictures and a review of the progress in the 1946 sales drive, now in its second month.

PRC Owns Most Branches; Seeks To Buy Others

PRC Pictures now owns 26 of its 31 domestic branches, it was reported this week by Harry H. Thomas, president and sales manager, coincident with the purchase from Andrew Dietz of the St. Louis franchise, and from Henri Elman of the Chicago exchange which Clarence Phillips, formerly of Columbia, will manage.

During the past several months the company has purchased franchises in Indianapolis, Kansas City, Little Rock, Milwaukee, Minneapolis, Oklahoma City and Washington. Other company-owned exchanges are: Albany, Boston, Buffalo, Cincinnati, Cleveland, Dallas, Denver, Des Moines, Detroit, Los Angeles, New Haven, New York, Omaha, Philadelphia, Pittsburgh, Salt Lake City and New Orleans.

Closing Southeast Deal

Wednesday the Katz brothers, franchise holders in Atlanta and Charlotte, were reported closing the sale of their exchanges to the company.

Meanwhile PRC has signed with Southern Music Publishing Company and now all songs featured in PRC pictures will be published and promoted nationally by Southern.

The appointment of Abe Sutton and Neal Astrin to PRC's home office sales staff has been announced by Mr. Thomas. Mr. Sutton, for nine years with United Artists, will work under Lloyd L. Lind, vice-president and assistant general sales manager.

Reports in Hollywood at midweek concerned future plans and policies. One held that Pathe Eagle-Lion will supplant the name of PRC in all the company's phases June 15, when Bryan Foy transfers from the 20th Century-Fox studio to assume complete charge of production. The announcement was made Tuesday in Hollywood by Sam Israel, of the Fox studio publicity staff, who was reported going to PRC to become director of advertising and publicity on May 18.

New York Surprised

Meanwhile, in New York, a spokesman for the company said that officers and board members had not heard of the plans announced by Mr. Israel; that they did not know of his connection with the company.

Aubrey Schenck, producer, is scheduled to leave 20th Century-Fox this week-end to become an executive producer for PRC under Mr. Foy. On Monday Mr. Foy also signed Irving Lazar, Music Corporation of America executive, as executive assistant.

Mr. Foy will personally handle the production of about 20 pictures a year, with budgets ranging up to $2,000,000. Smaller budget films in an undetermined number will be produced by associate producers, it was said.

United Artists

proudly presents

the motion picture that

will establish itself as

the greatest spectacle

in the history of

the industry





*By arrangement with DAVID O. SELZNICK

G. C. F. *presents*

EIGH* · CLAUDE RAINS

in

Bernard Shaw's

nd Cleopatra

PRODUCED AND DIRECTED BY

Gabriel Pascal

with

Stewart GRANGER · Flora Robson · Francis L. Sullivan

Basil Sydney · Cecil Parker · Ernest Thesiger · Michael Rennie

Antony Eustrel · Robert Adams

A Temptation

in **TECHNICOLOR**



The American Premiere of "Caesar and Cleopatra" will take place simultaneously from coast to coast in a multi-engagement on August 15th!

Proudly from U. A.

Theatres' Total Red Cross Take Was $4,279,120

The industry's Red Cross campaign went over the top. Theatres collected a total of $4,279,120, or 15 per cent above the quota, New York headquarters reported this week.

In the adjoining columns are pictured 16 members of the "24-Hour Club," who, with six others, have been selected as the top salesmen of the drive. They were to have spent a full day in Washington Thursday to report this over-the-top total to President Truman through Spyros Skouras, industry drive chairman, and Harold J. Fitzgerald, campaign director.

Not pictured are Mack Jackson, Alexander City, La.; Carl Buermele, Detroit; Al Noroff, New York; J. J. Clark, Ontonagon, Mich.; Otto Ebert, Indianapolis, and John Weber, Lebanon, Pa.

These "Collecting Kings" convened at the Hotel Statler, Washington, Thursday, when they received their White House credentials.

At noon they were individually presented to President Truman by Mr. Skouras. Following their visit with the President, the club members returned to the Statler for luncheon with Basil O'Connor and other Red Cross officials, following which they cruised up the Potomac on a U. S. destroyer to Mount Vernon.

In the evening they attended a dinner and cocktail party at which Mr. Skouras was host.

The group left Washington Friday morning to continue "24-Hour Club" activities in New York. There the members toured Radio City Music Hall, Roxy theatre and the National Broadcasting studios during the afternoon. In the evening they were guests at a cocktail party and dinner at the St. Moritz Hotel, at which the campaign committee was host. The two-day festivities concluded with a visit to the Broadway musical, "Are You With It."

Loew's Theatres Collected $156,058 in Cancer Drive

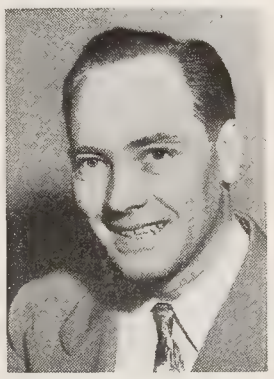
Loew's Theatres collected a total of $156,058 in the recent Cancer Drive, it was announced last week. Intown theatres contributed $87,558. Not all out-of-town theatres were included in the drive. Those that were reported $68,500. The Theatre Cancer Committee reported that the Loew's Theatre collections exceeded their highest expectations, and the sum was acknowledged to be a new high for colections of this type.

RKO Tournament May 16

The tenth annual RKO invitational golf tournament will be held at the Westchester Country Club, Thursday, May 16. Ned E. Depinet is honorary chairman of the event, details of which are being handled by R. S. Gavin and John Farmer.

RED CROSS DRIVE LEADERS HONORED BY INDUSTRY

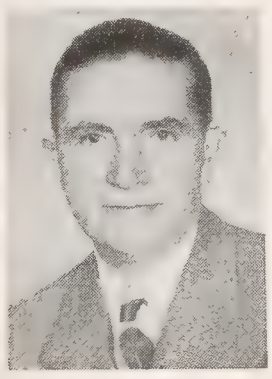
MEMBERS of the 24-Hour Club, showmen who collected beyond the call of duty in the recent Red Cross drive, were to be honored at a visit to the White House, Thursday. Basil O'Connor, Red Cross national director; Spyros Skouras, industry drive chairman, and Harold J. Fitzgerald, campaign director, were to be hosts.



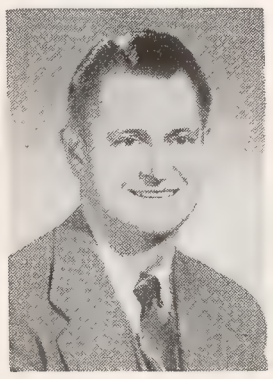
William Eberline, New Fillmore, San Fran'co



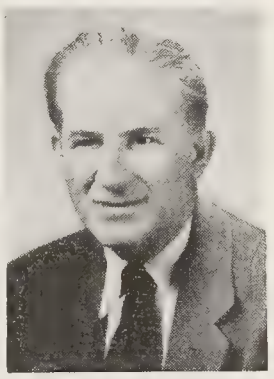
Eric Shinkel, Little, Washington



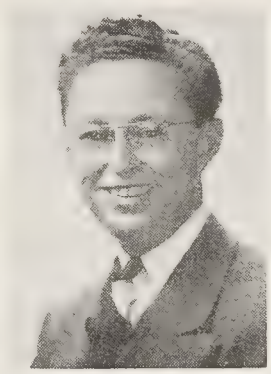
Fred Lind, Ute, Rifle, Colo.



Willis Shaffer, Orpheum, Atchison



Hiram Parks, Brownfield, Brownfield, Tex.



Ernest Fitzgerald, Colonial, Brockton, Mass.



George Jackson, RKO, Portland, Ore.



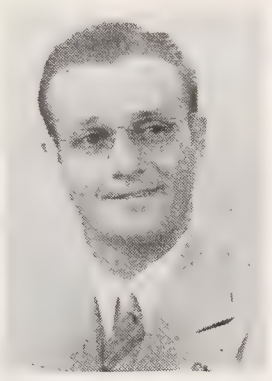
B. T. Burnside, Warners, Memphis



Howard Levy, MGM, New York



James Devlin, Paramount, Wisconsin



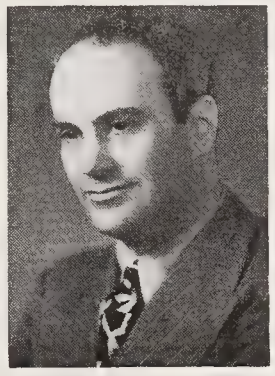
Maurice Artigues, Para., New Orleans



Robert E. Carnie, Para., Kansas City



Francis Guehl, Universal, Pittsburgh



Harold Michaels, Universal, Denver



Robert Clabeaux, PRC, Buffalo



John McFadden, RKO, Philadelphia



THE formula for motion picture success is obvious. A blending of great story with superior cast and top-flight direction under the master-touch of an outstanding producer. In every particular, "A Scandal In Paris" fulfills the bill. To guarantee its maximum success, its producer

Arnold Pressburger releases thru United Artists.

THIS IS THE START OF A SCANDAL ...



Arnold Pressburger
presents

George
SANDERS
Signe
HASSO
Carole
LANDIS



"A Scandal in Paris"

with
AKIM TAMIROFF • GENE LOCKHART
Alma Kruger • Alan Napier • Jo Ann Marlowe • Vladimir Sokoloff
Directed by DOUGLAS SIRK • Screenplay by ELLIS ST. JOSEPH

ATA Sets Initial National Budget: Totals $200,000

A national budget of $200,000 has been set to cover the organizational and initial year's expenses of the American Theatres Association. This figure was decided upon last week when the finance committee of ATA met in New York.

Assessments will be levied so that each state unit will contribute to the budget on a percentage basis. These assessments, according to Robert W. Coyne, executive director, will be made in the near future and will be based on area percentage figures used by distributors and on the data which guided the War Activities Committee in its financing.

According to Mr. Coyne, statements will be sent first to those units which are well organized and later to other units. He reported that either the units in each state or the area organizers will be notified of the amount of their assessments and that each will then determine how best to make the collections from the exhibitors.

It is believed that New York will contribute 15 per cent of the national budget, about $30,000.

Sam Pinanski, chairman of the finance committee, presided at the meeting. Others attending included Ted R. Gamble, Leonard Goldenson, Dan Michalove, W. H. Skirball, Gil Nathanson, Walter Brown, William Crockett, Malcolm Kingsberg, Oscar Doob and Harry Brandt.

Meanwhile, exhibitors from five states heard Mr. Gamble, ATA board chairman, speak at a Variety Club luncheon in Memphis in his honor and in honor of Mr. Coyne.

Mr. Gamble told this largest gathering of industry leaders ever to assemble in Memphis that the ATA would attempt to change existing discriminatory legislation against theatres.

ATA, he said, would "make possible a continued cooperation among theatre men in various civic enterprises."

McConnell Will Request $50,000 Attorney Fee

Thomas C. McConnell, attorney for the Jackson Park theatre in Chicago, will ask $50,000 attorney's fees plus five per cent interest at the hearing set for Friday, May 10, when court costs will also be decided. The hearing was postponed until Friday on the request of the defendants, who asked for more time to prepare their case.

Visual Dealers to Meet

Visual education dealers will meet in Chicago this summer at the 1946 convention and trade show of the National Association of Visual Education Dealers, according to David White, executive secretary. Tentative dates for the convention are August 5 and 6.

16 Equipment Companies At N. J. Allied Exhibit

Sixteen equipment manufacturers will be represented at New Jersey Allied's equipment exhibit, June 19-21, at the Chelsea Hotel, Atlantic City. According to Edward Lachman, convention committee chairman, distributors also will have displays. The following have signed to exhibit: Altec Service, American Seating, Brinker Projector and Sound System, Snow White Screen, Balbor Rectifier, Westinghouse Rectifier, Century-Roth Motor Generators, Mohawk Carpets, International Chair, Westinghouse Lamp, RCA, De Vry, Radiant Screen, Ballantyne, International Projector and Walker PM.

Harry Brandt to Address Michigan Independents

Harry Brandt, president of Independent Theatre Owners Association of New York, will address the meeting of the newly-organized Michigan Independent Exhibitors Association at Detroit May 14. Sam Carver, provisional chairman of the organization, and other temporary officers will preside at the May 14 meeting, expected to be attended by representatives from more than 130 theatres.

Nick Fails in Attempt To Grab Union Control

John P. Nick's effort to regain control of the Theatrical Brotherhood Local No. 6 (stagehands) was defeated in the election of officers held Monday night in St. Louis. Members of Nick's faction won only two minor places in the election. They were Joseph Otterson, financial secretary, and H. F. Welhoelter, trustee.

Nick's major defeat was in the election for president, in which his candidate, Leo Scharfenberg, was beaten by one vote by Leroy Upton. Elmer Moran, who succeeded Nick as business agent of the union when Nick went to Federal prison in 1942 on an anti-racketeering charge, defeated Nick's old time associate, William Murphy, for business agent. The rest of the anti-Nick faction elected included William Kostedt, vice-president; Charles Eiffert, recording secretary; L. Holdman, treasurer; John Seinigger, Maurice Hurley, Thomas McCarthy, Charles Leroy and Ben Bender, executive board.

The election of Moran's faction encouraged in exhibitors the hope that contract negotiations with stagehands would revert to the status of $55 a week for stagehands in all 119 houses as negotiated between Moran and the St. Louis Amusement Company, instead of Nick's plan for $86.25 a week for the stagehands now employed in only 40 per cent of the theatres.

Susskind Joins Warners

David H. Susskind, recently discharged from the Navy, has been engaged by Mort Blumenstock, Warner director of advertising and publicity, as a member of the field publicity staff under William Brumberg.

MPA Plans Full Industry Study On Census Basis

In a far-reaching census program, the Motion Picture Association of America will make foreign and domestic surveys of the industry, it was reported this week. High on the agenda of the proposed projects, which will be formulated and approved by the MPA's research advisory committee, yet unnamed, is the development of an accurate listing of all theatres in the U. S. In addition, the economic role of theatres may be explored.

The economic factors possibly would include such data as employees' salaries, taxes, statistics on community activities of theatre men, the number of families throughout the nation supported by the film industry and other matters.

Another project for the future may be a national census of theatre-goers to determine their likes and dislikes and explanations as to whether different income groups appreciate the same type of pictures, and other aspects.

Foreign research to be conducted may revolve around the number of theatres and seating capacities of houses in those countries where U. S. markets exist. Also, data may be collected on the type of films absorbed by foreign markets, language requirements, and other items.

Association researches have requested assistance from the Department of Commerce. Nathan D. Golden and the Bureau of the Census have pledged cooperation. Robert Chambers, head of the MPA research division, arrived in Washington last week to discuss with officials what industry statistics are available at Government agencies.

Movietone in Chicago To Give 15% Wage Rise

Fox Movietone News, Chicago, will grant a 15 per cent increase in wages to its office employees retroactive to February 26. The major Chicago exchanges will begin paying a 15 per cent wage increase to employees during the week ending May 11, while the retroactive pay will follow in about two weeks and will amount to more than $50,000.

Joins Film Center

Norman Mathews, former head of the motion picture division of the Bell Aircraft Corporation, Buffalo, New York, has been named director of the production department of The Princeton Film Center of Princeton, N. J.

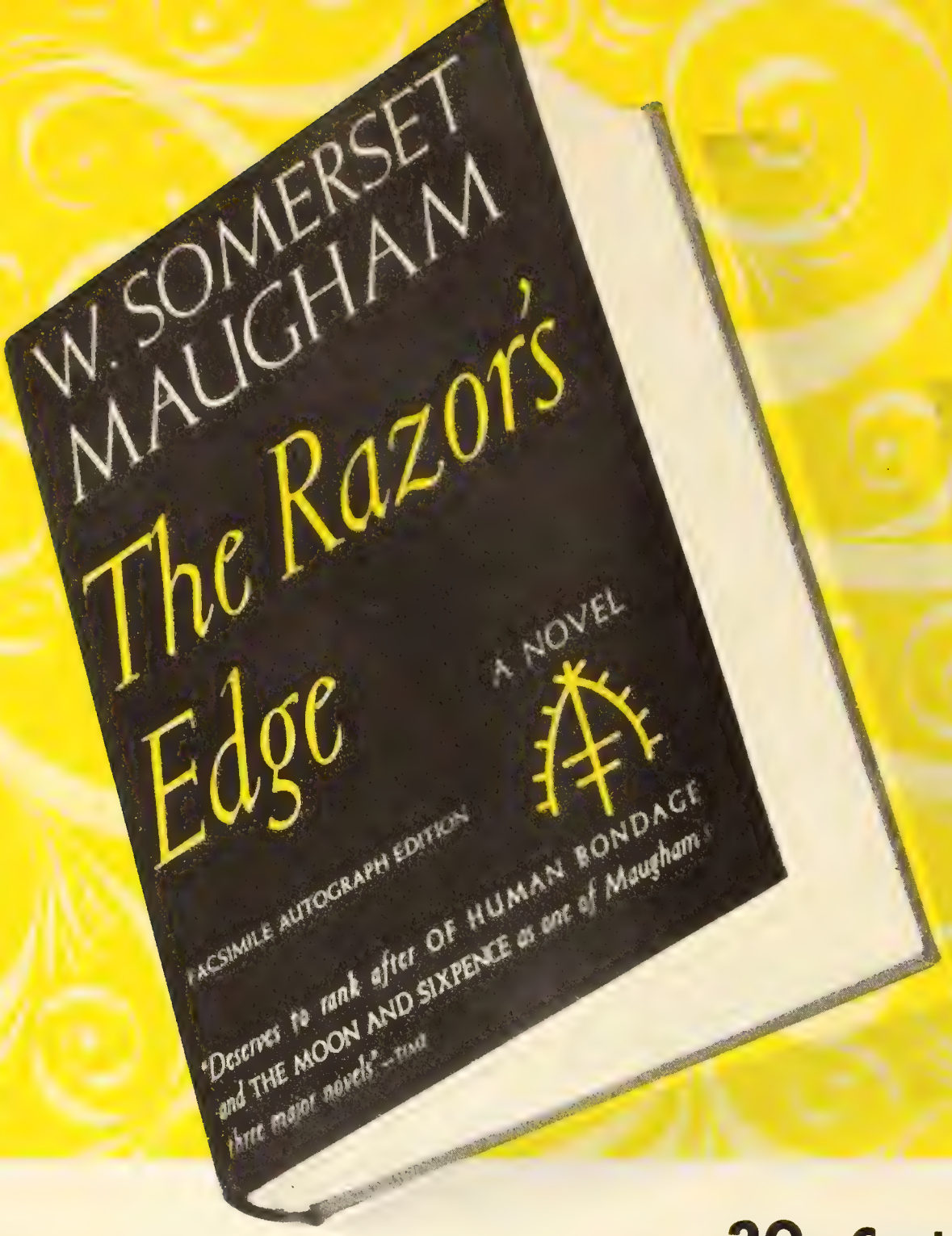
Acquires Three Reissues

Ben Harris, operator of the American exchange, Philadelphia, has acquired for distribution "The Prisoner of Zenda," "The Garden of Allah" and "The Adventure of Tom Sawyer," all re-releases.

20th Century-Fox

announces that the
motion picture destined for
all-surpassing boxoffice results
is now in production
.....personally produced by

Darryl F. Zanuck



20th Century-Fox predicts that the unequalled boxoffice greatness of this distinguished attraction will be unmistakably established by its **300 pre-release Christmas engagements!**

W. Somerset Maugham, author of "The Razor's Edge," in conference with Darryl F. Zanuck . . .



TYRONE POWER . . . . as Larry Darrell
GENE TIERNEY . . . . . as Isabel Bradley
JOHN PAYNE . . . . . as Gray Maturin
ANNE BAXTER . . . as Sophie MacDonald
CLIFTON WEBB . . . . as Elliott Templeton
HERBERT MARSHALL as W. Somerset Maugham

20th Century-Fox presents TYRONE POWER, GENE TIERNEY, JOHN PAYNE, ANNE BAXTER, CLIFTON WEBB, HERBERT MARSHALL in Darryl F. Zanuck's Production of W. Somerset Maugham's "THE RAZOR'S EDGE" · Directed by EDMUND GOULDING · Screenplay by LAMAR TROTTI

20th-Fox Officers Salaries Totaled $1,109,962 in '45

A total of $1,109,962 in salaries was drawn by officers of Twentieth Century-Fox in the fiscal year ended December 30, 1945, it was disclosed in the company's annual proxy statement to stockholders. Fees paid to directors during the year amounted to $101,275.

Earnings of officers exceeding $20,000 a year, including directors' fees in the cases of those serving on the board, are given as follows: Spyros P. Skouras, president, $255,273; Darryl F. Zanuck, vice-president in charge of production, $260,000; Thomas J. Connors, vice-president in charge of sales, $110,350; William C. Michel, executive vice-president, $114,783; Murray Silverstone, vice-president in charge of foreign distribution, $84,950; Joseph H. Moskowitz, vice-president, $78,500; Donald A. Henderson, treasurer, $57,250; Fred L. Metzler, assistant treasurer, $52,000; Wilfred J. Eadie, comptroller and assistant treasurer, $38,300; Felix A. Jenkins, secretary, $27,000; George F. Wasson, Jr., assistant secretary, $38,550.

At the stockholders' meeting May 21 at the home office, all members of the board will be proposed for reelection. They are Mr. Skouras, Mr. Zanuck, Mr. Connors, Mr. Michel, Mr. Silverstone, Mr. Henderson, Mr. Eadie, Mr. Jenkins, L. Sherman Adams, Robert L. Clarkson, John R. Dillon, Daniel O. Hastings, Robert Lehman, William P. Philip and Seton Porter.

The report said a studio building program "designed to merge and consolidate many functions and to bring about important economies in production" was planned. The cost is "tentatively" estimated "in excess of $5,000,000."

20th-Fox To Release Three During June

"Cluny Brown," "Somewhere in the Night" and "Strange Triangle" will be released by 20th Century-Fox during June, it was announced last week by William J. Kupper, general sales manager.

"Cluny Brown," based on the novel by Margery Sharp, was produced and directed by Ernst Lubitsch. Starring in the film are Charles Boyer and Jennifer Jones, featuring Peter Lawford.

"Somewhere in the Night" was directed by Joseph L. Mankiewicz and produced by Anderson Lawler. The stars are John Hodiak and Nancy Guild. "Strange Triangle," produced by Aubrey Schenck and directed by Ray McCarey, stars Signe Hasso and Preston Foster.

Germaine Back in New Haven

Sherman Germaine, former New Haven booker for United Artists, recently appointed to UA's Cleveland office, has returned to New Haven as booker for Republic.

LOEW'S 28-WEEK NET UP TO $8,952,067

Loew's, Inc., this week reported net profit, after Federal taxes, of $8,952,067 for the 28 weeks ended March 14, 1946. This figure, subject to year-end audit, compares with $6,768,469 for the 28 weeks ended March 15 a year ago. This is equivalent to $1.76 per share of common stock against $1.34 a year ago.

RCA Reports First Quarter Net Profit of $3,160,224

Net profits, after taxes, of the Radio Corporation of America for the first quarter of 1946 was $3,160,224, representing an increase of $172,738, or 5.8 per cent over the same period in 1945, David Sarnoff, president of RCA, announced Tuesday at the 27th annual meeting of stockholders in New York.

Earnings per common share for the first quarter of this year amounted to 17.1 cents, as compared with 15.8 cents per common share for the first quarter of 1945. The consolidated gross income of RCA during the first quarter of 1946 amounted to $48,972,924, compared with $85,385,084 for this same period last year, when the company's manufacturing facilities were devoted to war production. This represents a decrease of $36,412,160, or 42.6 per cent.

Mr. Sarnoff said that the profits for this quarter reflect the benefits derived from the elimination, this year, of the excess profits tax. They reflect, also, an appropriate charge for reconversion expenses to the post-war reserve which was set up for this purpose during the war.

Warner Contends Screen Is Aid to Democracy

Declaring the screen is one of the most effective mediums for bringing about international goodwill and harmony, Jack L. Warner, vice-president of Warner Brothers, Monday accepted from the Latin-American Consular Association a *Diploma de Honor* for the production of "Hitler Lives?" Speaking at the presentation luncheon at the Hotel Biltmore in Hollywood, Mr. Warner said the screen already had done much to strengthen Pan-American unity and that it would do a great deal more if given the chance.

MPTO of Connecticut Sets Golf Committee

The Motion Picture Theatre Owners of Connecticut has named the following committee for the golf tournament to be held August 6 at the Racebrook Country Club; George H. Wilkinson, Jr., chairman; Lou Brown, Ted Jacocks, Albert Pickus, Max Hoffman, James Darby, John Perakos, Harry F. Shaw, Samuel Rosen, Herman M. Levy, Barney Pitkin, Henry Germaine and Timothy O'Toole.

RKO Quarter Net Hits $3,675,953; Sharp Increase

RKO earnings had increased sharply, it was noted this week when the company issued its quarterly report showing a net profit for the first quarter of 1946 more than double that of the first quarter of 1945.

Consolidated net profit of the RKO Corporation and subsidiary companies for the 1946 quarter was $3,675,953 after taxes and all other charges. This is equivalent to approximately 97 cents per share on the 3,791,661 shares of common stock outstanding at the end of that quarter, after retirement of the six per cent preferred stock by redemption and conversion. This quarterly profit compares with a consolidated net profit of $1,141,044 for the first quarter of 1945.

Consolidated net profit for the year ended December 31, 1945, was $6,031,085, after taxes and all other charges, equivalent to $1.59 per share as compared with $5,206,378 for the preceding year.

No Funded Debt with Public

In his annual report to stockholders, N. Peter Rathvon, president, disclosed that at the end of 1945 neither the RKO parent company nor RKO Radio Pictures, the producing and distributing subsidiary, had any funded debt in the hands of the public and that the refinancing of theatre subsidiary debt in February, 1946, by new three per cent debentures of RKO Theatres, Inc., resulted in the retirement of substantially all previously existing theatre funded debt and provided the RKO enterprise with substantial amounts of additional working capital.

The increase in this working capital was in the neighborhood of $10,000,000 so that the aggregate working capital of RKO and subsidiaries at April 30, 1946, was approximately $38,000,000 as compared with approximately $15,000,000 at the beginning of 1940.

The six per cent preferred stock was called for redemption early this year, but all except 2,019 shares was converted into common stock prior to the redemption date, resulting in issuance upon conversion of 903,608 additional shares of common stock, part of which had been issued prior to the end of 1945.

Strong Capital Position

In this connection the annual report states that such conversion "permitted a large part of the cash provided by the financing plan to increase the company's working capital, thus placing it in a strong capital position for further expanding its business."

The report also said that during 1946 more pictures of major importance would be available for release than in any previous year; that the company had an adequate reserve of completed feature pictures.

Hollywood Gave Australia 88% Of 1945 Total

by LIN ENDEAN
in Sydney

More than 88 per cent of the 328 feature films imported by Australia during 1945 were Hollywood-made, according to the report recently submitted by J. O. Alexander, chief censor. There were 290 U. S. feature films imported last year as against 25 from the United Kingdom and 13 from other countries.

The U. S. contributed 3,148 reels of standard films of all classes and 866 reels of miniature film to the 1945 Australian film program.

In 1942 the U. S. contributed 90.5 of the features imported; in 1943, 89.2 per cent; in 1944, 87.5 per cent and in 1945, 88.4 per cent.

All of the 1945 American feature films passed the censor without elimination.

Mr. Alexander saw an increased interest in the 16mm field. "The value of the 16mm sound film," he reports, "was established both as an educational and entertainment medium during the war years and this fact, combined with declared policies of certain major film importing companies, indicates that a marked increase in the importation of sub-standard sound film may now be anticipated."

Century Employees To Get Bonus and Pension Plan

A new incentive plan under which supervisors, managers and assistant managers of Century Theatres in New York will receive bonuses at the end of the year on the basis of improved business, was outlined at a breakfast, by Fred J. Schwartz, vice-president of the circuit, last Thursday. Century is also working on a pension plan for employes, in addition to the present coverage, with health and life insurance policies, all at no cost to employes.

New 20th-Fox Publicity Unit

Twentieth Century-Fox has instituted a news copy and service department as a part of the company's home office publicity organization, it was announced Tuesday by Charles Schlaifer, head of the company's advertising, publicity, exploitation and radio departments. Earl Wingart has been named manager of the new office, which will handle the preparation for all news copy and other forms of written material in the future.

Screencraft To Reissue Three

Screencraft, New York, will reissue "Fisherman's Wharf," "Escape to Paradise" and "Peck's Bad Boy at the Circus." These subjects were originally released through RKO and were produced by Sol Lesser.

Paramount Will Package One-Hour Shorts Show

Paramount will package a one-hour shorts show designed particularly for child matinee shows, it was announced last weekend by Oscar A. Morgan, short subjects sales manager, as he began his third regional sales meeting at the Warwick Hotel in Philadelphia. The shorts package plan will have the endorsement of various child welfare and educational organizations. Mr. Morgan held his fourth meeting of the series in Cleveland May 6.

Paramount Has 25-Year Club

The inauguration of a 25-Year Club, comprised of Paramount employees who have serviced the company an aggregate of 25 years or more, was announced Tuesday in New York by Barney Balaban, president of Paramount Pictures. Within the next few weeks 175 employees will be inducted into the club in a series of dinners throughout the country with the first such occasion to be held at the Waldorf-Astoria in New York on May 14.

At each dinner the presentation of certificates, especially prepared Bulova wrist watches, membership lapel pins and a bound volume containing the photographs and biographies of the club members, will be made by company executives.

At the May 14 dinner at the Waldorf, 90 initiates, including home office, and Long Island laboratory employees will be honored. Each will be accompanied by a guest.

A special event will be a coast-to-coast telephone-public address hookup over which Cecil B. DeMille, Henry Ginsberg and Bing Crosby will talk to the initiates, their guests and the company executives.

Reopen Iowa Theatre

Commonwealth Theatres has reopened the Uptown theatre, Creston, Iowa, which has been dark for four years. The circuit also operates the Star in Creston. The Uptown will now be the first run house. Bob Spencer, manager of the Star, also will handle the Uptown.

Popcorn Company Expands

The Popcorn Sales Company has entered the Philadelphia field to distribute theatre popcorn equipment made by the Star Manufacturing Company. Jack Harris, recently released from the Army as a first lieutenant. has been selected sales and promotion manager.

To Produce Shorts

General Film Productions Corporation, New York, has concluded arrangements to produce a series of short subjects titled "Broadway to Hollywood" in association with Ed Sullivan, columnist. The first release was to be scheduled for May, the company announced.

Sweigert Named Division Head in Paramount Shift

Charles M. Reagan, vice-president in charge of domestic distribution for Paramount, has appointed Earle W. Sweigert midwestern division manager, and has realigned the branch offices of the present eastern, New York, southern and central divisions.

The new designation of the four divisions and their sales managers are now:

The northeastern and southern division under the supervision of Hugh Owen; midwestern division, Mr. Sweigert; central division, J. J. Donohue, and the western division, George A. Smith.

Mr. Owen's division is composed of the branch offices at Boston, New Haven, Buffalo, Albany, Atlanta, Charlotte, New Orleans and the New York office.

The mideastern division is composed of Philadelphia, Washington, Pittsburgh, Cleveland, Cincinnati and Detroit.

The central division contains the offices at Chicago, Minneapolis, Milwaukee, Indianapolis, Dallas, Oklahoma City and Memphis.

The western division consists of Kansas City, St. Louis, Des Moines, Denver, Salt Lake City, Omaha, Los Angeles, San Francisco, Seattle and Portland.

Hamrick-Evergreen Theatres Hold Seattle Convention

Hamrick-Evergreen Theatres held their convention in Seattle last weekend at the Olympic Hotel to welcome back to the company its war veterans and to discuss purchasing, maintenance, service bookings, exploitation and advertising. Theatre managers, executives and other company members from Spokane, Wenatchee and Seattle attended. Frank Newman, Sr., president, presided.

Sell Philadelphia House

The Locust theatre, Philadelphia, has been sold by Harry J. Alker, Jr., and Thomas M. Dougherty, Jr., to Charles J. Conway for $115,000. The Locust is the last of a circuit of theatres built and operated by William Freihofer and Fred G. Nixon-Nirdlinger.

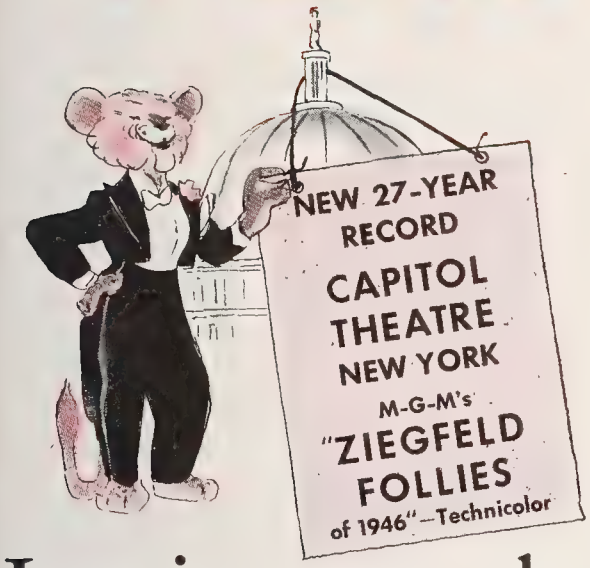
List Albany Changes

Sylvan Leff and Robert Rinkel have resigned as Universal salesmen in the Albany exchange. Mr. Leff will take over the Highland theatre in Utica. Eugene Lowe has resigned as manager of the Monogram Albany exchange and the management has reverted to N. R. Dickman.

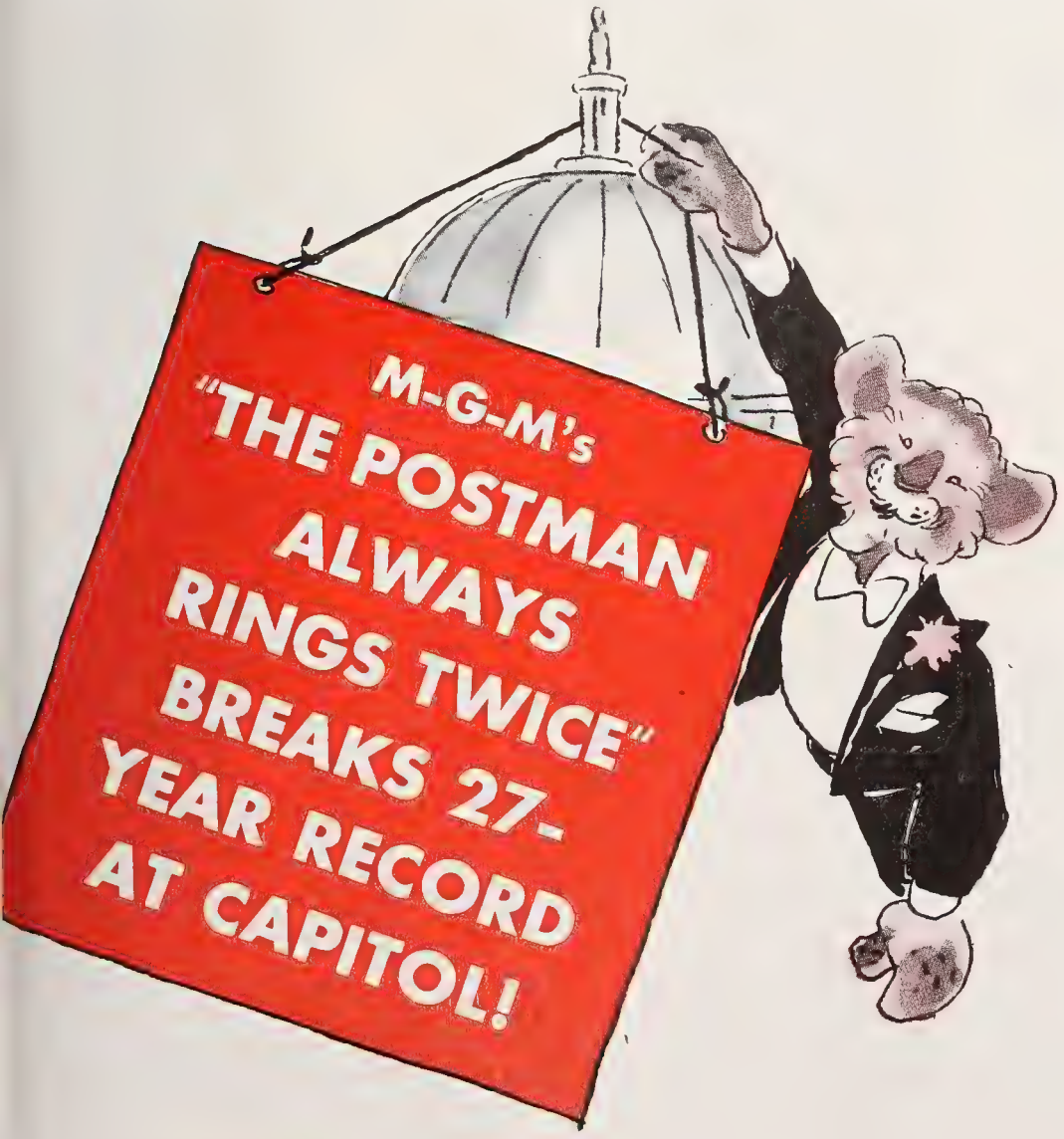
Plan Charlotte Drive-In

Plans for construction of a drive-in theatre on land on Wilkinson Boulevard, Charlotte, N. C., have been announced by H. B. Meiselman.

THAT'S M-G-M FOR YOU!



Leo just got through hanging up a new all-time record at the Capitol, N.Y., when—



the very next M-G-M attraction tops it with a brand new all-time HIGH!

TIP-OFF: The M-G-M attraction to follow "Postman Always Rings Twice" at the Capitol is "Two Sisters From Boston" and it's another record-breaker. Watch! And with "The Green Years" setting new M-G-M records at Radio City Music Hall, isn't it the truth: The Big Ones Come From M-G-M!

Wallis-Metro Film on Atom Bomb Starts; 42 Pictures in Production

Hollywood Bureau

Production activity declined slightly last week, as work was completed on 10 films, and suspended on one; "Forever Amber," which had been in work at 20th Century-Fox for more than a month. By mutual agreement with the studio, John M. Stahl withdraws as director, and it was rumored in Hollywood that other changes would occur before the pictures resumes production late in the summer.

Eight pictures were sent into production during the week, and the combined total was 42 in work, which compares with a total of 52 for the previous week.

Among the eight films started during the week was "The Beginning or the End," the atom bomb story on which Hal Wallis and MGM have pooled their resources, the former contributing his screenplay, "Top Secret," and acting in an advisory capacity on the production, which Norman Taurog will direct and Sam Marx produce. Brian Donlevy, Robert Walker, Lionel Barrymore, Tom Drake and Beverly Tyler head the cast. Agnes Moorehead has been assigned the role of Lise Meitner, brilliant European woman scientist whose research was instrumental in the fission of the atom.

Loew and Lewin Start Work on "Bel Ami"

David Loew and Albert Lewin brought their film version of De Maupassant's "Bel Ami" before cameras, with a cast including George Sanders, Angela Lansbury, Ann Dvorak and Frances Dee. Lewin, who wrote the script, is directing. United Artists will release the film.

At RKO Radio, work began on "Nocturne," which Joan Harrison is producing and Edwin L. Marin directing. The cast includes George Raft, Lynn Bari, Robert Anderson, Joseph Pevney and Virginia Huston.

Mark Hellinger brought his film version of Ernest Hemingway's famous short story, "The Killers," before the cameras at Universal. In the cast are Burt Lancaster, Ava Gardner, Albert Dekker, Edmond O'Brien, Sam Levene, Jack Lambert and Jeff Corey. Robert Siodmak is the director.

Republic trained cameras on two: "That Brennan Girl" and "Shine On, Texas Moon." The first stars James Dunn and Mona Freeman, with June Duprez, William Marshall and Rosalind Ivan in supporting roles. Al Santell is the producer-director.

"Shine On, Texas Moon" stars Roy Rogers, with Dale Evans, George "Gabby" Hayes, and the Sons of the Pioneers. Edward J. White produces; William Witney directs.

New Michael Shayne Film Is In Work at PRC

"Blondes on the Loose," third in the studio's "Michael Shayne" series, got under way at PRC. The picture stars Hugh Beaumont and Cheryl Walker. Sam Newfield is directing; Sigmund Neufeld producing.

Golden Gate Productions launched "Flight to Nowhere," which will be released through Screen Guild Productions. William B. David is producing in Cinecolor, and William Rowland is directing. Alan Curtis, Evelyn Ankers and Jack Holt are co-starred.

James Cagney will desert his independent production unit temporarily to head the cast of "13 Rue Madeleine," due to start shortly at 20th Century-Fox. The deal was negotiated through Cagney's brother, William, who is head of Cagney productions, and marks the first time that the star has accepted an outside offer since he and his brother set up their own company several years ago. "13 Rue Madeleine," based on the actual exploits of the operatives of the Office of Strategic Services behind enemy lines during the war, will be filmed in the same semi-documentary manner as was "The House on 92nd Street."

Preston Sturges Buys Story To Star Harold Lloyd

Preston Sturges has purchased "The Human Strong Box," by Fredric Mauzens, and plans to star Harold Lloyd in the picture, for which Sturges will write the screenplay. . . . William Bloom, former producer of Army training and rehabilitation films, has been signed by Columbia as a producer, and will work under the executive supervision of Bennie F. Zeidman. His first assignment is "Millie's Daughters," screen adaptation of a novel by Donald Henderson Clarke.

Bryan Foy has signed Kenny Delmar, who plays "Senator Claghorn" on Fred Allen's radio program, to star in "It's a Joke, Son," which will be Foy's first feature for Eagle-Lion when he moves into the new spot next month. . . . 20th Century-Fox has acquired the screen rights to Frank Yerby's novel, "The Foxes of Harrow." The story deals with a professional gambler who becomes a dominant figure in New Orleans in the years just prior to the Civil War.

Diana Productions To Put Two Into Work This Year

Diana Productions will put two films into production before the end of the year. The first, in which Joan Bennett will star, will be "The Secret Beyond the Door," a murder mystery by Rufus King. The second is a Western by Stuart Lake, titled "Winchester '73." . . . Columbia has borrowed Keenan Wynn from MGM for the male lead in "Rio." Wynn replaces Lee Bowman who, stricken with pneumonia, was forced to withdraw from the cast.

MGM will film the life story of Tod Sloan, the famous jockey who rode to greatness in America and England during the years at the turn of the century. The picture will take its title, "Monkey on a Stick," from an original story by Fred Palmer and Sloan, but will draw much of its dramatic content from the latter's autobiography. . . . Lynn Bari, a winner in last year's Motion Picture Herald "Stars of Tomorrow" poll, has been borrowed by RKO from 20th Century-Fox for a co-starring role in "Nocturne."

Hunt Stromberg has signed John Loder, Hedy Lamarr's husband, for an important role in the latter's starring vehicle, "Dishonored Lady." . . . Chester Erskine and Fred Finkelhoffe have been assigned to produce "The Egg and I," based on Betty MacDonald's best seller, as the first of four features the two will adapt and produce for International Pictures under the new United World releasing setup.

Mark Hellinger has signed Frank Tuttle to direct "Swell Guy," which he will produce for Universal release. Sonny Tufts, Ann Blyth and Ruth Warrick have been engaged for prominent roles. . . . United States Pictures has acquired the rights to "The Gentle Sin," by Franz Spencer, and signed the author to write the screenplay. . . . Arthur Lubin has been signed by Harry Popkin to direct his Cardinal picture, "Sheila." . . . Robert Lowery has been signed to a new contract by Pine-Thomas.

Dick Powell To Star in New Picture for Columbia

Dick Powell will star next at Columbia in "Johnny O'Clock," an original by Milton Holmes. Robert Rossen, who is writing the screenplay, will direct the melodrama as his first such assignment. . . . Bruce Humber-

COMPLETED

COLUMBIA
Sing While You Dance
Cowboy Blues

MGM
Undercurrent

PARAMOUNT
Suddenly It's Spring
Fear in the Night (Pine-Thomas)

PRC
Missouri Hayride

RKO RADIO
Falcon's Adventure

20TH CENTURY-FOX
You're for Me (formerly "That's for Me")

UNITED ARTISTS
Little Iodine (Comet)

UNIVERSAL
Cuban Pete

SUSPENDED

20TH CENTURY-FOX
Forever Amber

STARTED

MGM
Beginning or the End

PRC
Blondes on the Loose

RKO RADIO
Nocturne

REPUBLIC
That Brennan Girl
Shine on, Texas Moon

SCREEN GUILD
Flight to Nowhere (Golden Gate)

UNITED ARTISTS
Bel Ami (Loew-Lewin)

UNIVERSAL
The Killers (Hellinger)

SHOOTING

COLUMBIA
His Face Was Their Fortune
Rendezvous in Rio
Down to Earth
The Great Highway

INDEPENDENT
Curley (Hal Roach)

INTERNATIONAL
Bella Donna

MGM
Uncle Andy Hardy
Mighty McGurk
Women of My Own
Tenth Avenue Angel
My Brother Who Talked to Horses

MONOGRAM
Decoy (B&B Productions)
Roaring Range

PARAMOUNT
Where There's Life
Welcome Stranger
Perils of Pauline

RKO RADIO
Best Years of Our Lives (Goldwyn)
Secret Life of Walter Mitty (Goldwyn)
It's a Wonderful Life (Liberty)
Honeymoon
Sinbad the Sailor
What Nancy Wanted

REPUBLIC
The Angel and the Outlaw
G. I. War Brides
Out California Way
Plainsman and the Lady

20TH CENTURY-FOX
Carnival in Costa Rica
My Darling Clementine
Razor's Edge

UNITED ARTISTS
No Trespassing (Lesser)
Abie's Irish Rose (Crosby)
Short Happy Life of Francis Macomber (Bogeaus-Robinson)

UNIVERSAL
Pirates of Monterey
Oh Say Can You Sing
Michigan Kid
Black Angel
Ghost Steps Out

WARNERS
Deception
Life with Father
Stallion Road
Cloak and Dagger
Cheyenne

stone has been assigned by 20th Century-Fox to direct the horse-racing picture, "The Homestretch." It is to be filmed in Technicolor, and will include scenes depicting the coronation of King George VI.

George Macready, who scored as Rita Hayworth's first husband in "Gilda," has been chosen by Columbia for the role of the villain in "Down to Earth." . . . "My Dog Shep" will be the third picture on Golden Gate's 1946-47 schedule. . . . Charles Hoffman has been assigned to produce "A Kiss in the Dark" for Warners. . . . Donald Crisp has been engaged for a top role in "Ramrod," which Harry Sherman will produce and Andre De Toth direct for Enterprise.

"Flight to Paradise" New Wurtzel Film

Sol Wurtzel's third independent production for 20th Century-Fox release will be "Flight to Paradise," based on an original story by Charles Kenyon. Paul Kelly and Osa Massen have been engaged for leading roles. . . . Dolores Moran has been signed to a long term contract by Benedict Bogeaus, who will co-star her with Burgess Meredith in his forthcoming production, "Jonathan Loves Them All." . . . Dennis O'Keefe has been chosen by Hunt Stromberg for the leading role opposite Hedy Lamarr in "Dishonored Lady," which Jack Chertok will product and Robert Stevenson direct.

Van Johnson and June Allyson have been assigned the romantic leads in MGM's film version of the Charles Nordhoff-James Norman Hall novel, "High Barbaree." . . . Burgess Meredith will co-star with Ginger Rogers and David Niven in "Magnificent Doll," film biography of Dolly Madison, which is planned as a Skirball-Manning production for Universal. . . . Errol Flynn will share stellar honors with Barbara Stanwyck in "Cry Wolf," soon to roll at Warners.

Whalen Rejoins Autry

David B. Whalen, recently discharged from the Army, has rejoined Gene Autry as publicist in the latter's appearances with the World Championship Rodeo.



ON THE SET of "Life With Father", Warners' picturization of the stage hit: a visit by Jack L. Warner, executive producer and company vice-president, and by the authors, Howard Lindsay and Russel Crouse. Left to right in the front row are Mr. Warner, Irene Dunne, Mrs. Clarence Day, Mr. Crouse, and Mr. Lindsay. At the top is Michael Curtiz, director; just below are Robert Buckner, producer, and Steve Trilling, Mr. Warner's assistant.

20th-Fox Halts Production On "Forever Amber"

Production of "Forever Amber," the screen adaptation of Kathleen Winsor's novel, has been suspended until late summer due to the quality of the film so far shot, which hasn't measured up to the high standards originally planned, Darryl F. Zanuck, vice-president in charge of production for 20th Century-Fox, announced last Thursday in Hollywood.

When production of the film resumes, Mr. Zanuck announced, William Perlberg will continue as producer and the present script by Philip Dunn will be used.

No decision has yet been reached as to who will be the director, nor have any changes in cast as yet been decided upon, it was announced. John M. Stahl was directing and Peggy Cummins had the title role.

General Service Plans Expansion

More than $500,000 will be spent during the next nine months in an expansion program planned for General Service Studios, Inc., it was announced in Hollywood last weekend by C. J. Tevlin, president of the newly-formed corporation operating as a rental organization for independent producers.

Currently two new sound stages of the latest modern type are being erected, and will be completed by June 1, bringing to a total of seven stages which will be available at one time. New equipment will include Mitchell B.N.C. camera equipment, eight movieola projectors, new lighting and two generators.



OLIVIA DeHAVILLAND

in "TO EACH HIS OWN"

with Mary Anderson • Roland Culver • Virginia Welles

Phillip Terry • Bill Goodwin • and introducing John Lund

A MITCHELL LEISEN Production

Produced by Charles Brackett • Directed by Mitchell Leisen

Screen Play by Charles Brackett and Jacques Thery

"To Each

NEXT AT

Radio
Music

NEW Y

If It's a PARAMOUNT PICTUR

His Own"

ACTION

City Hall

K CITY

's The Best Show in Town



Majors Sued by Baltimore House On Clearance

An anti-trust suit was filed in the Washington District Court Monday by the Hartford theatre, Baltimore, charging the major distributors and two exhibitor circuits with unlawful use of the clearance system and claiming triple $30,000 damages. No hearing date has been set.

The suit was the second filed by a Baltimore house against substantially the same defendants. Several weeks ago the Linden theatre filed an anti-trust suit.

The defendant distributors include Twentieth Century-Fox, Warner Bros., Loew's, Paramount, RKO, Universal, United Artists and Columbia. In addition to the major distributors, defendants in the new suit include Durkee Circuit, with 26 houses in Maryland, and the Rome Circuit, with 13.

The suit charges that clearance in Baltimore is being "used as a device to bring about and perpetuate the monopoly of the exhibitor defendants in early-run distribution of motion pictures in the neighborhoods in which they operate theatres and as a means of restraining the trade of other exhibitors."

It is further charged in the suit that the two defendant exhibitors "virtually divided" Baltimore neighborhoods between them, and that they entered "into an agreement whereby the two circuits do not compete with one another and whereby both circuits combine their purchasing power to obtain from the distributor defendants preferances and advantages over independent exhibitors."

It is charged that the "distributor defendants further discriminate against plaintiff by refusing to permit it to arrange for the exhibition of a picture until after the exhibitor defendants have arranged for the showing of such pictures in their theatres, regardless of the length of time that elapses after completion of the downtown run."

Warners Transfers Florio

Joseph M. Florio, sound technician for 12 years with Warners Theatres in upstate New York, has been transferred to the circuit's home office in charge of servicing theatres in the New York metropolitan area.

Western Acquires Two

J. E. Jones, president of the recently-organized Western Amusement Company, has purchased two theatres in Victorville, Cal., from the Perkins interests. The company now owns 13 California theatres.

Ferber Joins Hillman

Stanley Ferber has joined the staff of Hillman Periodicals in charge of publicity. He will work mainly on *Pageant* but will also handle public relations for *Movieland* and *Real Story*.

Goldman Theatre Trial in Philadelphia Resumes

The William Goldman Theatres trial for alleged damages against Warners' Philadelphia theatres and distributors resumed Monday despite earlier predictions that the case would be settled out of court.

William Lodermilk, treasurer of the Goldman firm, testified the company had spent $32,244 in maintenance costs for the Erlanger theatre that figured in the trial from December 1, 1941, to December 7, 1942.

The defense then entered a motion for dismissal claiming that the plaintiff had not made a case and that the only damage was out-of-pocket expenses and that the rest was only hypothetical. Judge Kirkpatrick in the U.S. District Court denied the motion.

Fielding Suspends Two More Licenses

Continuing his drive for maintenance of proper supervision of children in New York City theatres, Benjamin Fielding, License Commissioner, has suspended the licenses of the Mt. Eden theatre in the Bronx for two days, and the Grove theatre in Brooklyn for three days.

Last Friday Supreme Court Justice Kenneth O'Brien of the first Judicial District sustained the right of Commissioner Fielding to use the power of his office to revoke permanently the operating license of the Universal theatre at 91 Bowery.

The license was revoked by Commissioner Fielding because of 177 arrests for degeneracy on the theatre premises and 164 subsequent convictions over a period of 10 years.

Scher Joins Pressburger

George Scher, recently discharged from the Army, and prior to that a field representative for United Artists in New England, has been named eastern press representative for Arnold Pressburger, producer of the forthcoming "A Scandal in Paris," to be distributed through United Artists.

Acquire Reissues

Francis White, Jr., and John Mangham, buying committee for Associated Film Classics of Texas, have acquired for reissue 18 Western films, including one Zane Grey story, five Harold Bell Wright stories, six with George O'Brien and six with James Newill and Dave O'Brien.

Dezel Buys Hoffberg Films

Film Classic Exchanges, operated by Al Dezel in Detroit, Chicago and Cleveland, has purchased for the midwest territory Hoffberg Productions' "Night Cargo," "On Probation," "Circus Shadows," "House of Danger," "Sporting Chance" and "The Reckoning."

Fawcett Buys Building

Fawcett Publications, Inc., has purchased a 21-story building at 67 West 44th Street, New York, to house its New York offices.

Lowe Sees Film Trade Abroad Moving Ahead

Wandering Al Lowe, United Artists division manager for the Far East, Australasia and South Africa, reported in New York this week after a four-month plane tour, that business is slowly getting under way again in his territory, but is blocked temporarily by the few construction materials available for theatres and by the very few dollars which most countries have allotted for film purchases.

A strong supporter of the loan to Britain, Mr. Lowe says business in general, and film business in particular will be aided greatly if the loan is approved.

In a behind-the-scenes look at the situation in Dutch East Indies, Mr. Lowe reported authorities there wished the Dutch Government to take over the film business and to buy outright for a period of five years all films which would be shown in the Dutch Indies—these to be distributed by the Government. The Motion Picture Export Association plans to operate there.

Mr. Lowe travelled 60,000 miles by air on this last trip, covering Australia, the Philippines, Ceylon, India, Egypt, South Africa, France and England.

In India he found native production had increased to such a degree that smaller theatres which had been showing American and English product had bowed to the wishes of the native distributors and turned their theatres over to Indian product.

Mr. Lowe's longest air hop was a 3,600 mile non-stop flight across the Indian ocean from Leamouth, Australia, to Colombo, Ceylon, which took 16½ hours.

Court Denies New Delay in St. Louis Trust Suit

The United States Circuit Court of Appeals in St. Louis Monday rejected the motion of the St. Louis Amusement Company for continuance from May 9 to the September term of its appeal from the ruling of Federal Judge Richard M. Duncan in its $285,000 anti-trust damage suit against Paramount.

The suit is one in which the plaintiffs have attacked the legal setup of the American Arbitration Association's system of tribunals under the Consent Decree.

The litigation developed after Adolph Rosecan, owner of the Princess theatre, South St. Louis neighborhood, filed an unreasonable clearance charge, naming Fanchon and Marco-St. Louis Amusement theatres as interested parties. Judge Duncan dismissed the suit as against most of the original defendants and also upheld the Consent Decree. However, through a legal technicality, the counter claim of Mr. Rosecan and Joseph Litvag and the Apollo Theatre Corp., against the original plaintiff is still pending in the district court.

MOMENTUM*

FROM

ALEXANDRE DUMAS'

The Wife of MONTE CRISTO



*80,000,000 PRE-SOLD MAGAZINE READERS!

WORLD PREMIERE

BROKE RECORDS... GLOBE NEW YORK

HELD OVER

2nd BIG WEEK BALTIMORE

HELD OVER

2nd BIG WEEK CINCINNATI

HELD OVER

3rd BIG WEEK CHICAGO

PRC

IS ROLLING UP THE GROSSES!

AND PRC'S CINECOLOR HIT "THE ENCHANTED FOREST" STILL BREAKING RECORDS THROUGHOUT THE COUNTRY!

Paramount Deal Splits Television Contract Rights

By a deal now under discussion between Paramount and the 20th Century Sporting Club and the Madison Square Garden Corporation, a precedent would be set in separating theatre television rights from actual telecasting rights. The deal, it is reported, would give Paramount the rights to use a telecast of the Joe Louis-Billy Conn heavyweight title bout to be held in the Yankee Stadium June 19, possibly in New York's Paramount theatre, although actual public telecasting rights already have been sold to the National Broadcasting Company as sponsored by Gillette Razor.

When questioned at a press conference last Tuesday, when NBC announced it had obtained the television rights to the fight, John F. Royal, NBC vice-president in charge of television, said the company would "resist any unauthorized use" of its telecast, pointing that other users would be on notice of "possible piracy."

Brigadier General John Reed Kilpatrick, head of Madison Square Garden, told the press last week, "We do not intend to sell any telecasting rights which would stop our making arrangements for theatre television."

Should Paramount make a deal with the 20th Century Sporting Club for a theatre telecast of the fight, film industry lawyers see an important legal question raised which likely would have to be decided by the U. S. Supreme Court in a test case.

American Broadcasting Buys King-Trendle Network

American Broadcasting has purchased all the outstanding stock of the King-Trendle Broadcasting Corporation of Detroit, according to an announcement this week by Edward J. Noble, chairman of the board of American. The purchase price is $3,650,000 cash. King-Trendle, which reported a 1945 gross of $2,357,000, owns WXYZ in Detroit, WOOD in Grand Rapids and the Michigan Network which supplies programs to a number of Michigan stations. The sale is subject to the approval of the Federal Communication Commission.

New Company to Operate Atlas Films in Illinois

F. S. Yantis & Co., investment bankers of Chicago, have acquired the assets of the Atlas Educational Film Company of Oak Park, Ill., and will continue to operate under the name of Atlas. Additional capital has been made available to the company for an expansion program. Officers of the new company are Milne J. Eckhardt, president; A. B. Rehm, vice-president; C. A. Rehm, secretary; Kenneth Lineberry, treasurer, and Elinor Borup, assistant treasurer.

Color Television Equipment License Granted by CBS

A license to manufacture television transmitter equipment based on Columbia Broadcasting System's ultra-high frequency color television inventions has been granted Federal Telecommunication Laboratories, Inc., affiliate of the International Telephone & Telegraph Corporation. Federal Laboratories is the second major company licensed under Columbia's color television invention patents. Recently Westinghouse Electric made a similar arrangement.

U.S. Standing Pat On Scophony

The Government plans to "stand pat" in its objections outlined in the anti-trust suit filed in the New York Federal Court against Scophony and Paramount, which alleges a theatre television combine on equipment, it was reported last week.

"No consent decree will result from this complaint," a high ranking Justice Department official said in Washington last week, adding: "There can be no decree without government consent, and we don't intend to give in one inch."

Meanwhile W. G. Elcock, director and financial controller of Scophony, Ltd., was reported to be ready to leave for London following what appeared to have been an unsuccessful attempt to settle the anti-trust suit brought by the U. S. Government against Scophony, Ltd., and seven American defendants, including Paramount, General Precision Equipment and Scophony of the U. S.

C. Russell Halligan, Sr., Dies

Funeral services were held Tuesday at St. Joseph's Church, Green Island, N. Y., for C. Russell Halligan, Sr., former Albany executive who died at his home in Green Island May 3. He had been connected with Universal, Columbia and RKO in Albany for more than 40 years.

Jacob Rosing

Jacob Rosing, 76, president of the Broadway Theatre Corporation, died May 5 at his home in Buffalo, N. Y. Mr. Rosing had been interested in the motion picture business since 1909.

Leopold Bader

Funeral services were held May 3 in New York for Leopold Bader, 76, father of David A. Bader, former Twentieth Century-Fox publicist and writer on motion picture subjects. Interment was at Mt. Zion Cemetery, Maspeth, N. Y.

Fawcett Names Jenkins

Daniel A. Jenkins has been appointed assistant editor of *Motion Picture Magazine*, it has been announced by Ralph Daigh, editorial director of Fawcett Publications, Inc.

Educators Study Television as Teaching Tool

Television's potentialities as an educational medium were explored by leaders in the field and educators at a session on "Television and Education," conducted Monday at the 16th Annual Conference of the Institute for Education by Radio, in Columbus, Ohio, under the sponsorship of the Television Broadcasters Association, Inc.

The status of television today and its future prospects were reviewed by Noran E. Kersta, manager of the television department of the National Broadcasting Company; B. Ray Cummings, vice-president in charge of engineering for Farnsworth Television & Radio Corporation, and by Richard Hubbell, production manager and television consultant of the Crosley Corporation.

Mr. Cummings said it would be unwise to withhold television from the public now on the ground that the future would bring changes. "Practical color television, for example, is a goal towards which all of us are enthusiastically working," he said. "But while the time-consuming problems of color are being solved, and the necessarily unhurried process of standardization is taking place, very acceptable black-and-white is ready to be on its way."

Other speakers were Wallace S. Moreland, assistant to the president of Rutgers University, Edward Stasheff of the New York City Board of Education; Robert Child of WGY and WRGB in Schenectady and Nathan Rudich of the New School. Professor Kenneth Bartlett of Syracuse University presided.

Cinema Lodge to Honor Sports Broadcasters

Cinema Lodge, the entertainment and allied industries lodge of B'nai B'rith, will pay tribute to the Sports Broadcasters Association and its members at the Hotel Astor, New York, May 14, for their consistent efforts to promote good Americanism and good sportsmanship. Jack H. Levin, president of the lodge, will present the special Honor Scroll to Bill Slater, president of the association, whose members include Ted Husing, Bill Stern, Red Barber, Marty Glickman and Jimmy Dolan.

Boyle with Globe Ticket

James Boyle, formerly of RKO Radio and more recently assigned to the newsroom of the Army's American Broadcasting System in Europe, has joined the sales staff of the New York Globe Ticket Company.

Quinn Joins Paramount

Robert Quinn, formerly manager of the Trail theatre, Colorado Springs, has joined the Paramount special field representative staff. He will work out of Denver.



HURRY! HURRY! HURRY! GET YOUR TICKET Now!

(they are going fast)

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Sat. Eve., May 18th

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The Dais will be unequalled in history of Industry or National Dinners to pay tribute to the Winner of the 1945 Award... a great humanitarian whose work of a lifetime will thrill you.

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Be Present at the Greatest Event in Theatrical History!

DON'T DELAY—*BUY YOUR TICKETS TODAY!*

Czech Press Hits Failure to Clear Import Status

by JOSEPH B. KANTUREK
in Prague

The right-wing Czech press considers the importation of American pictures to be the most important question facing the Czech industry and complains over the fact that the question has not yet been satisfactorily answered. The Ministry of Information, responsible for the lack of answers, is under attack from various groups.

One of the weeklies has this to say on the problem:

It is known that the Ministry of Information, with no preliminary talks to anybody, made a proposal to American producers, which was flatly rejected. The main difficulty in negotiating a deal lies in the agreements signed with the Soviet to the effect that 60 per cent ot all pictures shown in Czechoslovakia must be Russian product and that this number will be increased yearly by five per cent.

But it has been shown that the Soviets simply cannot keep to their bargain because of lack of product. A modification is proposed, then, so that only one-half of the Soviet films will be features. Thus it would be possible to buy the same number of American films now as was imported prior to the war.

The semi-official publications of the monopoly express the opinion that American pictures are still inaccessible to the Czech public because of the excessive and economically unbearable conditions made to the monopoly.

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Meanwhile five out of the nine pictures Republic is distributing in Czechoslovakia have opened to unusual business. They are: "Tumbling Tumbleweed," attracting the longest lines ever seen in Prague; "Storm Over Bengal," "Invisible Enemy," "Night Hawk" and "Prison Nurse."

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Jugoslavia may soon have its own film studios. As a result of the recent visit of Marshal Tito to the Prague studios, the representatives of the Jugoslavian industry met April 18 with representatives of the Czech monopoly. The Slovenian and Croatian production chiefs discussed with the Czechs the possibilities of joint Czecho-Jugoslav production with the Czechs helping to build and equip the Jugoslav studios.

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Slovakia, the autonomous eastern part of Czechoslovakia, is planning to produce two features this year and thereafter three features and a number of educational shorts.

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From January 1 to March 31, 1946, 21 features were released in Prague. Two were Czech, seven were British, six were Russian, five were French and one was Swiss.

Short Product in First Run Houses

NEW YORK—Week of May 6

ASTOR: Pluto's Kid Brother ..... ***RKO***
Feature: The Kid from Brooklyn ..... RKO

CRITERION: Mousie Come Home ..... ***Univ.***
Scientifically Stung ..... ***Univ.***
Feature: Little Giant ..... Univ.

GLOBE: Ten Pin Titans ..... ***RKO***
Feature: Make Mine Music ..... RKO

HOLLYWOOD: With Rod and Gun in Canada ***Vitaphone***
Hollywood Canine Canteen ..... ***Vitaphone***
Feature: A Stolen Life ..... Warner Bros.

PALACE: Great Lakes ..... ***RKO***
Canine Patrol ..... ***RKO***
Feature: From This Day Forward ..... RKO

PARAMOUNT: Testing the Experts . ***Paramount***
Service with a Guile ..... ***Paramount***
Feature: The Virginian ..... Paramount

RIALTO: Canine Casinova ..... ***RKO***
Feature: Bedlam ..... RKO

RIVOLI: College Queen ..... ***Paramount***
Feature: Kitty ..... Paramount

ROXY: Talking Magpie ..... ***20th Cent.-Fox***
Along the Rainbow Trail ..... ***20th Cent.-Fox***
Feature: Dark Corner ..... 20th Cent.-Fox

STRAND: Hare Remover ..... ***Vitaphone***
All Aboard ..... ***Vitaphone***
Feature: Her Kind of Man ..... Warner Bros.

WINTER GARDEN: Apple Andy ..... ***Universal***
Feature: So Goes My Love ..... Universal

Export Association Operating In Japan, Korea, Germany

The Motion Picture Export Association successfully has been conducting independent operations in Japan and Korea for some weeks, George Canty of the State Department's Telecommunications division has reported. The MPEA is currently handling a steady flow of American films for distribution in those countries.

In Germany, MPEA maintains a liaison and operates entirely under the supervision of military authorities and independent operation is not likely there since all allied nations would have to agree on the project. In Japan credit is given the Association for all rentals, it was said.

This credit is considered of value because the United States, as the occupying authority, stands behind the Japanese yen exchange although the yen cannot be converted at present.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were "Avalanche," "Blue Sierra," "Gunning for Vengeance" and "Rendezvous 24." In Class A-II, unobjectionable for adults, were "Mysterious Intruder" and "Renegades." "The Glass Alibi" was placed in Class B, objectionable in part, because of "lustful kissing and suggestive remarks and costumes."

Screen Writers Guild Ask Employment of Veterans

Arthur Strawn, chairman of the veterans' committee of the Screen Writers' Guild, has announced that the SWG has gone on record as protesting the "run-around being given writer-veterans by Hollywood's motion picture producers." The Guild has asked that the studio re-employ for a 12-week period those free-lance writer-veterans not covered by individual studio contracts.

Luxemburg Has Film Veto Right

by LOUIS QUIEVREUX
in Brussels

Although film censorship does not exist in the Grand Duchy of Luxemburg, the Government has been empowered to order total or partial veto against any film which might endanger public order or morals. The cabinet acts from reports drafted by the Luxemburger Film Commission. Each time a film has been suppressed there have been public demonstrations and riotous performances. The Film Commission's main task is to protect minors who are not allowed to attend the theatres, if under 17 years of age, unless the films have been authorized by the Commission.

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Joseph Van Cotton, editor of *Cine-Revue,* has left Brussels for Hollywood, where he will award gold medals to Greer Garson and Clark Gable, chosen as the most popular film actors in Belgium, and two Granx Prix to Veronica Lake and Thomas Mitchell.

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Elie Saud, who at the time of the German invasion controlled the Blaton circuit here, has returned to Belgium from Turkey, to which he escaped to avoid Nazi persecution. According to new Turkish laws on family names, he is now called Ilyas Sagol.

Taylor, Other Officers Reelected by ASCAP

The board of directors of the American Society of Composers, Authors and Publishers April 30 reelected Deems Taylor president of the society. Other officers elected for a year are: Gustave Schirmer, vice-president; Oscar Hammerstein II, vice-president; George W. Meyer, secretary; J. J. Bregman, treasurer; Donald Gray, assistant secretary; Ray Henderson, assistant treasurer.

Variety Club Unit For Mexico City Is First Abroad

by LUIS BECERRA CELIS
in Mexico City

The Variety club's first unit outside the United States has just been organized here. It is Variety Club of Mexico, International Tent No. 1. Robert J. O'Donnell, national chief barker, and Max Gomez, the RKO representative in Mexico, worked for years to establish this tent. Their effort was consummated by Luis R. Montes, operator of an important theatre circuit and president of the National Cinematographic Industry Chamber.

The Tent has 34 charter members, and its officers are: Mr. Montes, chief barker; Mr. Gomez, first assistant chief barker, and Juvenal Urbina, manager of foreign distribution for Clasa Films, second assistant chief barker; Cesar Santos Galindo, treasurer; Roberto Cervantes Casans, property master.

The other members are: General Juan F. Azcarate, producer; Arcady Boytler, producer-director; Lew Bray; Osmir Bromberg; Oscar Brooks, distributor; Guillermo A. Carter; Eduardo Chavez Garcia; Ernesto Espinosa; Jacob Epstein, Universal manager; Robert Graham and Lazarus Constantine, Paramount; Jack Lamond; Adolfo Lagos; Carlos E. Niebla, Metro manager; Antonio de G. Osio; Salvador Osio; Francisco Ormaechea y de la Sota; Francisco Ortiz Monasterio; Eduardo Portilla Lascurain; Carl Ponedell; Jose Quiroga; Charles Roberts; Sam Seidelman; Michael Sokol; William Sullivan; Charles Woram and Tony Perez.

The Tent will have all the social and other facilities of the Variety Clubs in the United States.

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The Ministry of the Interior is sponsoring the fourth national motion picture week, which opens May 27. The week is intended to inform Mexicans and foreigners in Mexico what the picture industry means to the country. Here, the week will be a feature of the Third Annual Book Fair, sponsored by the local civic government. This phase will include the free exhibition for three hours nightly of selected Mexican pictures.

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RKO's "Tomorrow Is Forever" grossed the high for here of $21,176 in its first week at the Cine Olimpia, announces Max Gomez, the local RKO manager. In that week, this picture was only excelled in gross by the Mexican "La Divorciada" ("The Divorcee"), which took in $28,351. The only picture that approached "Tomorrow" in its first week was Warner's "Confidential Agent" at the Cine Metropolitan, with $15,026.

RKO's "The Bells of St. Mary's" grossed $86,457 during its four-week run at the Cine Alameda. It grossed $10,218 in its first week at the Cine Bucareli, the Alameda's move-over theatre here.

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With the release of 10 pictures in April, Mexico put 27 pictures on the screens during the first four months of this year. April was the best month for these releases, and March, with only three, was the poorest, because of the closure for 10 days of the studios due to a film labor conflict.

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For the first time in Mexico, pictures are to help the ambitious staging of classic plays —American, English, French and Spanish, but all in Spanish. That will happen at the theatre of the de luxe Hotel Alameda, which will open in the autumn. The hotel was partially opened to accommodate the recent regional convention of the International Labor Office.

Margarita Urueta, noted stage actress, will produce the plays. She will be helped out by Julio Bracho, prize-winning picture director, and the productions of Filmex. Miss Urueta is to present her plays in the evening, while Mr. Bracho will operate the theatre for pictures during the day.

Approves All Films

The Chicago Police Censor Board in April inspected 492,000 feet of film and made 59 cuts. No pictures were rejected of the 117 inspected. Seven adult permits were issued.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 71—Captured pictures show how Nazi V-2 rocket was born. . . . News flashes here and abroad. . . . Names in the news. . . . New York slum area razed for world's biggest housing project. . . . Blessed events are no novelty in this family of 17 children. . . . French bicycle race. . . . Soccer in England.

MOVIETONE NEWS—Vol. 28, No. 72—Alcatraz convicts foiled. . . . American mother of 1946 is first Negro so honored. . . . Dignified citizens of Penguin Island settle a problem. . . . Louis and Conn sign for title bout. . . . Kentucky Derby.

NEWS OF THE DAY—Vol. 17, No. 269—Ammunition ship explodes. . . . Army releases Nazi film revealing rocket secrets. . . . Reunion in New York of priest and boy rescued in Europe. . . . New Filipino president. . . . Waverly in New Delhi. . . . Four Detroit sisters wed. . . . Lion cubs adopted. . . . Britain's football classic. . . . Paris bike race.

NEWS OF THE DAY—Vol. 17, No. 270—The battle of Alcatraz. . . . American mother of 1946. . . . Kentucky Derby. . . . Collegiate mermaids.

PARAMOUNT NEWS—No. 72—Warship blows up at pier. . . . New president elected in the Philippines. . . . Tokyo Bay-Army recovers hidden silver. . . . New German film, the V-2. . . . Inside story of Mexican baseball.

PARAMOUNT NEWS—No. 73—Kentucky Derby. . . . South of the border. . . . Louis and Conn sign. . . . National disaster. . . . Swim and sway. . . . Alcatraz break fails.

RKO PATHE NEWS—Vol. 17, No. 74—Jap silver hoard taken from sea. . . . Sky deliveries by parachute. . . . Roxas, new president of Philippines. . . . Lightning rods for Eiffel Tower. . . .Plastic "lung" aids "polio" victim. . . . Nazi V-2 launchings.

RKO PATHE NEWS—Vol. 17, No. 75—Alcatraz riot. . . . Kentucky Derby. . . . New American mother of 1946. . . . May Day celebrated in Paris.

UNIVERSAL NEWS—Vol. 19, No. 499—Nazi rocket backfires. . . . Filipinos elect Roxas. . . . Explosion blasts destroyer. . . . Duce's body taken from grave. . . . Princess at the circus. . . . Pope honors U. S. Admiral. . . . G.I. dream comes true. . . . Dog nurses lion cubs. . . . Fire laddies on parade.

UNIVERSAL NEWS—Vol. 19, No. 500—Alcatraz riot. . . . Bomb gives British ticklish job. . . . It's Apple Blossom time. . . . .Louis and Conn sign for bout. . . . College girl swim stars. . . . Kentucky Derby.

America Leads Foreign Films in French Release

by MAURICE BESSY
and ROBERT REGAMEY
in Paris

Sixty-six pictures, six of which were revivals, were shown in France during the first quarter of 1946. They were: 33 French, 22 American, five British, one British-American, two Soviet, two Belgium and one Swiss.

During the same quarter, 27 films were in, or were scheduled for, production in France.

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Government approval has been granted to build a French Hollywood on the Mediterranean coast. Mougins, a charming spot between Nice and Cannes, has been chosen as the site. It will take two or three years to complete the project, which will have residential and administrative buildings, laboratories, 16 stages completely equipped for television—in short, everything necessary to produce 60 pictures a year on the spot and without outside assistance.

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The announcement of the creation of the Academy of Arts and Sciences of the Cinema was received with great enthusiasm in French circles. The Academy is comparable to the American Academy of Motion Picture Arts and Sciences and prizes similar to Oscars will be awarded.

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Marcel Pagnol has been elected to the French Academy, replacing Maurice Donnay. Mr. Pagnol, at 50, is the youngest member of the Academy and the first representative of the motion picture industry. He became well known for his plays, "Marius," "Fanny," Cesar" and "Topaze." After collaborating with Sir Alexander Korda in the film production of "Topaze," Mr. Pagnol became a producer himself, organizing his own company and producing many films. He recently sold this company to Gaumont and now retains only a board position.

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Various branches of the French industry have decided to form a National Confederation of the French Cinema to study problems common to the life of professional families.

Warners and Lee Howard in Tieup on Still Displays

Under a tieup arrangement made by Warner Brothers with the Lee Howard Advertising company, stills of Warner players will be used exclusively in a newly inaugurated window display feature called "Hollywood Flashes." Crediting forthcoming Warner pictures, the posters will be displayed in from 20,000 to 50,000 store windows throughout the country each week under the sponsorship of local firms. The first features Errol Flynn and Eleanor Parker in "Never Say Goodbye."

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ADVENTURES OF RUSTY: Ted Donaldson, Conrad Nagel—Right good little picture, especially appealing to the youngsters. Doubled with Western to about average business. Played Friday, Saturday, April 19, 20.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—An excellent picture that pleased all classes and all ages. Beautiful color. Entertaining from start to finish. Business above average. Played Sunday-Wednesday, April 21, 24.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Tindall—Played on a double bill to the Friday and Saturday patrons, and they were all pleased. Many good comments, business good. Played Friday, Saturday, April 12, 13.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

HIT THE HAY: Judy Canova, Ross Hunter—This is one time Judy failed me. She is on the wrong track for small towns if she is going in for operatic singing. Many walked with no comment. Business off. Played Sunday, April 21.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

HIT THE HAY: Judy Canova, Ross Hunter—A corny picture. Judy's radio buildup packed my house and gave satisfaction. That is enough for me. Played Sunday, Monday, April 14, 15.—Jim Haney, Milan Theatre, Milan, Ind.

LIFE WITH BLONDIE: Arthur Lake, Penny Singleton—Capacity business. Did not realize this series had such a following. Seemed to please, too, so look for good things on the next one. Doubled with "Appointment in Tokyo," which emptied the house sufficiently to permit the standees to sit and let in some more business. Played Tuesday, Wednesday, April 16, 17.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

OUT OF THE DEPTHS: Jim Bannon, Ross Hunter—Very inconsequential. Good one to pass. Little war pictures are strictly no good now, even though they play up some angle supposed to make them "timely." Played Saturday, April 13.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

RHYTHM ROUNDUP: Ken Curtis, Cheryl Walker—Another swell musical Western from Columbia that pleased the weekenders 100 per cent. Good draw, all well pleased. Many good comments. Just keep on making this kind. Anyone who has to waste a good picture like this on a double bill is crazy or something. Get out and sell it and fill your house twice in one night with a saving on that extra feature. Played Friday, Saturday, April 12, 13.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

SNAFU: Robert Benchley, Vera Vague—Pretty good and got the laughs. Good family fare. Business average. Played Tuesday, Wednesday, April 23, 24.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

SONG TO REMEMBER, A: Merle Oberon, Cornel Wilde—Good picture, but no good here, as we had many walkouts. Patrons like action pictures or mystery stories and do appreciate Technicolor on Sundays if not too much music. Played Sunday, Monday, April 21, 22.—V. E. Thomas, King Theatre, Wyatt, Mo.

Film Classics

KID MILLIONS: Eddie Cantor, Ann Sothern—Here is a picture that was remembered by the old timers. The audience reaction on this was excellent. For my money some of these reissues are a better bet than some of the so-called "money-makers." Orchids to my booker for this one. Played Tuesday, Wednesday, April 9-11.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

NORTHWEST TRAIL: Bob Steele, Joan Woodbury—This James Oliver Curwood story done in Technicolor is an ideal Saturday show for a small town. Patrons satisfied and business good, which makes an ideal combination for the exhibitor. Played Saturday, April 20.—Henry Sparks, Sparks Theatre, Cooper, Tex.

Metro-Goldwyn-Mayer

ANCHORS AWEIGH: Frank Sinatra, Gene Kelly—This is a swell show. For some reason, we did not do quite average business on it. The only thing we could see wrong with the picture was the excessive length. We had some walkouts. My first statement still goes, however. It is a swell show. Played Sunday, Monday, April 21, 22.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

I deeply appreciate this section of your magazine and it is a great help in booking, especially to a manager in a rural or small community. — *JIM D. LOILIN, Ritz Theatre, Prentiss, Miss.*

BEWITCHED: Phyllis Thaxter, Edmund Gwenn—This is well made and interesting for the few it pulled in. A little far-fetched, they said. But it is a good mystery with an unnatural plot that does not click. May be O.K. for a double bill. Played Wednesday, Thursday, April 10, 11.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

HARVEY GIRLS, THE: Judy Garland, John Hodiak—Personally thought this a great show, but attendance was off and a number of complaints registered. Too much music of the same type and not enough story. Played Sunday, Monday, April 7, 8.—Henry Sparks, Sparks Theatre, Cooper, Texas.

HIDDEN EYE, THE: Edward Arnold, Frances Rafferty—Used on top half of double bill with fair results. Played Friday, Saturday, April 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal.

LETTER FOR EVIE, A: Marsha Hunt, John Carroll—Just another of those little pictures that will please all you can get in to see it. But getting them in is your problem. Played Tuesday, Wednesday, April 9, 10.—Henry Sparks, Sparks Theatre, Cooper, Texas.

OUR VINES HAVE TENDER GRAPES: Margaret O'Brien, Edward G. Robinson—Another top grosser that was well received. Big pull from everywhere. Play it three days. I could have, but didn't. One of those down-to-earth stores they all like and go for, then tell their friends. Then they fill your house the second night. Played Sunday, Monday, April 14, 15.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

SAILOR TAKES A WIFE: Robert Walker, June Allyson—Did very good Easter Sunday business on this. Personally thought it would make a better midweek show, but everyone seemed pleased with it. Not a top picture, but good enough. Played Sunday, Monday, April 21, 22.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

SAILOR TAKES A WIFE: Robert Walker, June Allyson—Average Sunday-Monday business, and patrons pleased. That's what counts in show business. Played Sunday, Monday, March 31, April 1.—Henry Sparks, Sparks Theatre, Cooper, Texas.

SHE WENT TO THE RACES: James Craig, Frances Gifford—This feature did not do any business for us, although the audience reacted very favorably. Played Wednesday, Thursday, April 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal.

SHE WENT TO THE RACES: James Craig, Frances Gifford—A nice little picture that pleases. Many laughs. Romance and plenty of action. Very good for the weekend. Business above average. Played Thursday-Saturday, April 25-27.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne—Of course, everybody was glad to see Robert Montgomery again, and the picture satisfies. Business above average. Played Thursday, Friday, April 18, 19.—Henry Sparks, Sparks Theatre, Cooper, Texas.

THIS MAN'S NAVY: Wallace Beery, James Gleason—I played this picture on Sunday and Monday because I got stuck for a much newer one. I was not disappointed. I outgrossed anything that I had in the last six months. It is a dandy feature and I bought it cheap. Played Sunday, Monday, April 7, 8.—Jim Haney, Milan Theatre, Milan, Ind.

TWICE BLESSED: Lee and Lynn Wilde, Preston Foster—Good little picture; seemed to please universally. Doubled with Western to above average business. Played Friday, Saturday, April 5, 6.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

TWICE BLESSED: Lee and Lynn Wilde, Preston Foster—Another smaller one that drew well for midweek, and a natural for teen-age group and oldsters, too. Many laughs and good plot. A twin tieup on this is a sure go for more interest. Played Wednesday, Thursday, April 17, 18.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—Not as good as the first one. However, the picture is very entertaining, thanks to Keenan Wynn. Business average and everyone seemed to enjoy himself. Played Sunday-Wednesday, April 14-17.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—Poorest Sunday-Monday business since I've been here. This was an emergency booking to replace a picture Twentieth Century-Fox cancelled on this date. Think I would have been better off with any little program picture than this one. Beautiful color and good music, but story terrible. As a fairy tale, it might have been all right, but they even had to ruin that illusion with the crack about "Going My Way." That was the straw. Played Sunday, Monday, April 14, 15.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—This is one time Metro missed out. The preview starts by saying, "All the big ones come from MGM," but I really had a disappointed house and many walkouts. Did not even hold up for one day. The Technicolor was the only thing good about it. Business off. Played Sunday, April 7.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

Monogram

SUNBONNET SUE: Gale Storm, Phil Regan—This was one of the best little musical dramas that I have ever played from Monogram. It did not draw so well at the box office, but this was not the picture's fault. Many patrons (though few they were) said, "Well, that is one time I was fooled. I wasn't expecting it to be any good." Played Monday, Tuesday, April 22, 23.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

Paramount

AFFAIRS OF SUSAN: Joan Fontaine, George Brent—We thought this a good picture. Seemed to please what customers we had. Business below average. Played Wednesday, Thursday, April 17, 18.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

BIRTH OF THE BLUES: Bing Crosby, Mary Martin—Had to pick up this oldie because I had one ahead of one of the "poor" circuits. This is a good picture, but since it is about three years old all my customers had seen it, and I sure took a nosedive. Played Tuesday, Wednesday, April 16, 17.—Glen Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

BRING ON THE GIRLS: Eddie Bracken, Veronica Lake—Picture O.K. But it didn't draw as well as expected. Monday here may as well be dark, as almost everyone comes on Sunday. Played Sunday, Monday, March 24, 25.—B. E. Thomas, King Theatre, Wyatt, Mo.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby—I don't like the program. I didn't like the picture. I didn't like the price, and I didn't like the split, and when my customers don't like pictures like this, they don't hesitate to tell me about it.—Glen Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

(*Continued on following page*)

(*Continued from preceding page*)

FOLLOW THAT WOMAN: William Gargan, Nancy Kelly—Considered this very poor in spite of the competent cast. Strictly double bill stuff and not much help either. Doubled with "Snafu," which accounted for the business. A few walkouts. Played Tuesday, Wednesday, April 23, 24.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

HOLD THAT BLONDE: Eddie Bracken, Veronica Lake—This one is nothing to write home about. Eddie was not so funny in this one and it had to have Lloyd's old gag of flagpole hanging. The star billing should have gone to Willie Best. He was the one bright spot in another of these socalled super specials that are just ordinary program pictures.—A. E. Hancock, Columbia City, Ind.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—Paid too much for this but did a pretty good business on it and had many compliments on the entertainment value. I can't praise this one enough. Too bad Paramount doesn't deal in more hay like this instead of so much corn. Played Saturday, Sunday, January 5, 6.—Glen Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—Had best crowd we've had this year. Everyone seemed pleased. Betty Hutton was better, in my opinion, in this picture than others that have been here. Played Sunday, Monday, April 14, 15.—V. E. Thomas, King Theatre, Wyatt, Mo.

LOST WEEKEND, THE: Ray Milland, Jane Wyman—If I had it to do over, they would pay me for running it. The barflies couldn't take it and the P.T.A. had it licked before it came to town. Top acting, but with 30 bars in this locality, we can see this stuff without putting it on the screen. Paramount owes me a refund. Played Saturday, Sunday, April 13, 14.—Glen Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

MASQUERADE IN MEXICO: Why, oh why, must we subject our audiences to "lemons" like this. In the first place, Dorothy Lamour without Bing or Bob is pretty much like ham without rye. Business was way off on this one. Played Sunday, Monday, April 28, 29.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

MEDAL FOR BENNY, A: Dorothy Lamour, J. Carrol Naish—I thought this was a good picture, and J. Carrol Naish certainly stole it, but Benny was missing and so was the box office. Another clean shirt bit the dust.—Blen Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

MISS SUSIE SLAGLE'S: Veronica Lake, Sonny Tufts—Good picture, but no box office appeal. Can't understand why, as it is deserving of good patronage. Business 30 per cent below average. Played Sunday, Monday, April 21, 22.—Henry Sparks, Sparks Theatre, Cooper, Tex.

NORTHWEST MOUNTED POLICE: Gary Cooper, Paulette Goddard—This is what they like. Give them an outdoor picture with color, horses and water, and if they don't come in no showman on earth can get them in. We did a good business, and requests for more like it. Wonder if Paramount will take the hint. Played Saturday, Sunday, December 8, 9.—Glen Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

OUT OF THIS WORLD: Eddie Bracken, Veronica Lake—Pictures like this in our small town make us wonder why we are not "out of this business." Personally thought this a right fair comedy. The paying customers evidently had other ideas. Business terrible. Played Sunday, Monday, March 31, April 1.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

PEOPLE ARE FUNNY: Jack Haley, Ozzie Nelson—Wrong title on this. Should have been "People Are Crazy" if they sit through this. A waste of film and had very little to do with the radio program. Just plain corn and still on the cob, too. Played Tuesday, Wednesday, April 9, 10.—Glen Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

SALTY O'ROURKE: Alan Ladd, Gail Russell—Good picture for our midweek. Little above average at the box office. Played Wednesday, Thursday, March 20, 21.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

SIGN OF THE CROSS, THE: Fredric March, Claudette Colbert—I did an excellent business with this reissue both nights, and the audience was well pleased. All the church-goers will like it. Played Tuesday, Wednesday, April 9, 10.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

STORK CLUB: Betty Hutton, Barry Fitzgerald—An excellent picture, and everyone pleased with it; but I didn't do the business I should have. Probably the customers were afraid of the Stork. Played on my best nights, Thursday, Friday, April 18, 19.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

TOKYO ROSE: Lotus Long, Byron Barr—Picture not so hot, but title drew above average Tuesday-Wednesday business, and no kicks registered. Played Tuesday, Wednesday, April 2, 3.—Henry Sparks, Sparks Theatre, Cooper, Texas.

YOU CAME ALONG: Robert Cummings, Lizabeth Scott—Very good picture. Seemed to please all that came. Business not quite up to par. Played Sunday, Monday, April 14, 15.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

22 NEW CONTRIBUTORS

Twenty-two showmen are new contributors to the "What the Picture Did for Me" department, joining the ranks of exhibitors throughout the nation who look to this department for the real information on picture performance in terms of dollars at the box office.

VIVIEN WAHLQUIST
Elmo Theatre
Custer, Okla.

W. F. SHELTON
Louisburg Theatre
Louisburg, N. C.

VINCENT H. ROST
Dixie Theatre
New Madrid, Mo.

GORDON W. EDINGTON
Odeon Theatre
Augusta, Ky.

G. WINCHENBAUGH
Waldo Theatre
Rankin, Ill.

A. J. SINDT
Rankin Theatre
Rankin, Ill.

HENRY SPARKS
Sparks Theatre
Cooper, Texas

SCENIC THEATRE
Tyler, Minn.

CHARLES L. JONES
Elma Theatre
Elma, Iowa

ROTHNECK THEATRE
Macksville, Kansas

ARNOLD LEAPARD
Strand Theatre
Lakewood, New Jersey

LAKE THEATRE
Turtle Lake, N. D.

PRINCESS THEATRE
Odebolt, Iowa

ROY C. IRVINE
Ritz Theatre
Ritzville, Mich.

JOHN E. SOPHIE
Rialto Theatre
Norway, Mich.

M. W. THOMPSON
Roxy Theatre
Bow Bells, N. D.

ROGER O. GACKLE
Roxy Theatre
Northwood, N. D.

LOGAN HEDRICK
Homer Theatre
Homer, Ill.

JIM D. LOFLIN
Ritz Theatre
Prentiss, Miss.

GLEN BILYEU
Ben Lomond Theatre
Ben Lomond, Calif.

V. E. THOMAS
King Theatre
Wyatt, Mo.

J. H. & ALICE B. WOODS
Parkway & Rowena Theatres
Chandler, Arizona

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—Good picture. Drew fairly well, but it was Cooper, not the story. Quite a bit slow dialogue that is a little tiresome. Could have doubled gross if could have played it Friday-Saturday time but will satisfy the Western and Cooper followers. Played Sunday, Monday, April 7, 8.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

ALONG CAME JONES: Gary Cooper, Loretta Young—Just barely an oversize Western. Certainly nothing to write home about. We did just a little above average business. This one certainly should not have been a percentage picture. Played Sunday, Monday, March 17, 18.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

GEORGE WHITE'S SCANDALS: Joan Davis, Jack Haley—Another percentage engagement from RKO that is definitely a "B" picture. In fact, you would have to stretch a point to give it this kind of rating. Business poor. Played Wednesday, Thursday, April 10, 11.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

JOHNNY ANGEL: George Raft, Signe Hasso—Right good picture, but no business. Played Wednesday, Thursday, March 13, 14.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

JOHNNY ANGEL: George Raft, Signe Hasso—Only a fair picture that did average business. Few comments from patrons. Played Sunday, Monday, April 14, 15.—Cleo Manry, Buena Bista Theatre, Buena Vista, Ga.

PINOCCHIO: Disney Feature Cartoon—Played to packed house. Played an extra Monday matinee for the school grades, and it was packed. Fine picture for me. Played Sunday, Monday, April 21, 22.—Jim Haney, Milan Theatre, Milan, Ind.

SPIRAL STAIRCASE, THE: Dorothy McGuire, George Brent—Will cause all kids to abandon front seats and beat it to the rear of the theatre. Holds interest and is an all-round good murder mystery. Because of a storm, the second night was a flop. Played Sunday, Monday, April 14, 15.—Henry Sparks, Sparks Theatre, Cooper, Texas.

TARZAN AND THE AMAZONS: Johnny Weissmuller, Brenda Joyce—This type of picture is well liked in our small town. Business good. Something different for a rural community. Played Sunday, Monday, March 31, April 1.—V. E. Thomas, King Theatre, Wyatt, Mo.

TOMORROW IS FOREVER: Claudette Colbert, Orson Welles—This is an excellent production which concerns a World War I lieutenant who returns home to find his wife happily married. Played to a full house each night. Played Thursday, Friday, April 11, 12.—Jim Loflin, Ritz Theatre, Prentiss, Miss.

WONDER MAN: Danny Kaye, Vera Ellen—Danny Kaye just doesn't go over here. Very much disappointed at the box office on this one as well as "Up in Arms," which we played over a year ago. Played Sunday, Monday, April 7, 8.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

Republic

BANDIT OF THE BADLANDS: Sunset Carson, Peggy Stewart—Used on second half of double bill. Sunset Carson was somewhat of a novelty. Played Friday, Saturday, April 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal.

DAKOTA: John Wayne, Vera Hurba Ralston—No comments, business only fair. Played Monday, Tuesday, April 8, 9.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

DAKOTA: John Wayne, Vera Hruba Ralston—It's a mystery how Miss Ralston became the screen's most beautiful woman. This picture would play well on a Saturday booking but will prove disappointing in a rural community played any other night. Played on Tuesday, Wednesday. Good house the first night, but very little on the second.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

DON'T FENCE ME IN: Roy Rogers, Dale Evans—Just about on par with other Rogers pictures. Our customers really turn out to see them. Business very good. Played Wednesday, Thursday, April 3, 4.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

SONG OF ARIZONA: Roy Rogers, Dale Evans—Another Roy Rogers musical Western that did as good as any other Western. There isn't $10 difference on any of this type of feature at the box office. Played Friday, Saturday, April 19, 20.—Jim Haney, Milan Theatre, Milan, Ind.

Twentieth Century-Fox

CAPTAIN EDDIE: Fred MacMurray, Lynn Bari—Every time we get a picture from any exchange that has Fred MacMurray in it we don't make expenses. Better stop by here sometime, Fred, and redeem yourself with these people. If we can't make a profit we have to sidetrack your pictures. Played Saturday, Sunday, February 9, 10.—Glenn Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

CAPTAIN EDDIE: Fred MacMurray, Lynn Bari—This was an interesting and well-made picture that fell flat on its face at our box office due to lack of popular interest in both the type of picture and Captain Eddie. Played Sunday, Monday, April 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal.

DON JUAN QUILLIGAN: William Bendix, Joan Blondell—Just fair programmer. Doubled with Western to average business. Played Friday, Saturday, March 15, 16.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

FALLEN ANGEL: Alice Faye, Dana Andrews—
(*Continued on following page*)

(*Continued from preceding page*)

Some like Alice Faye as a dramatic actress, others do not. Personally I liked it, but I know one thing—she draws better at the box office in musicals, and that is what I am more interested in at this time. Played Wednesday, Thursday, April 10, 11.—Cleo Manry, Buena Vista Theatre, Buena Bista, Ga.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—A good picture with beautiful color. Good acting and a well pleased audience. It followed the book as well as any picture ever produced. I did not have the grand box office report as so many other exhibitors had, but business was average. Played Wednesday, Thursday, April 17, 18.—Cleo Manry, Buena Vista Theatre, Bena Vista, Ga.

STATE FAIR: Dana Andrews, Jeanne Crain—This is what my people want. The more horses, dogs and pigs we have the better they like it. The Technicolor was tops, and we did good business. Let's have more like this. Played Saturday, Sunday, March 9, 10.—Glen Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

STATE FAIR: Dana Andrews, Jeanne Crain—Very good picture. Seemed to please everyone. Played to well above average business. Played Sunday, Monday, March 24, 25.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

WHERE DO WE GO FROM HERE?: Fred MacMurray, Joan Leslie—We are still wondering. Had more walkouts on this than any picture we ever played. Played Saturday, Sunday, November 24, 25.—Glen Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

WITHIN THESE WALLS: Thomas Mitchell, Mary Anderson—Good little picture, but since we play everything on single bill, this was too weak to stand alone. A Paramount Technicolor featurette helped, but we still didn't meet the overhead. Played Tuesday, Wednesday, November 6, 7.—Glen Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

United Artists

CRYSTAL BALL, THE: Ray Milland, Paulette Goddard—An old one picked up in place of "It's in the Bag" and the popularity of Milland put it over. Never was played here, but it was O.K. and had good midweek draw. Well made and not a scene in it to date it as 1943 product. Played Wednesday, Thursday, April 3, 4.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

GREAT JOHN L., THE: Linda Darnell, Greg McClure—Just average entertainment. No appeal for the customers either in star value or otherwise. Business way off. Played Wednesday, Thursday, March 27, 28.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

THE SOUTHERNER, THE: Betty Field, Zachary Scott—These stars deserve much praise for the manner in which they handle their roles in this above-average production, and Granny should also be mentioned for her part in helping to make it a darn good picture. Played Tuesday, Wednesday, April 16, 17.—Henry Sparks, Sparks Theatre, Cooper, Texas.

Universal

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—Not so hot. Laughton's acting is poison to a rural audience. No one will rave about this one. Played Sunday-Wednesday, April 28-May 1.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

DALTONS RIDE AGAIN: Allan Curtis, Kent Taylor—Well made, but a little thin in places. Did not have average Western draw here. Daltons not well known in these parts as James boys. Just average. Photography better than usual. Good recording. Played Friday, Saturday, April 19, 20.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

DALTONS RIDE AGAIN: Allan Curtis, Lon Chaney—Just another Western, one reel longer than run-of-the-mill Westerns and considerably higher priced. Good for Saturday showing. Played Saturday, April 6.—Henry Sparks, Sparks Theatre, Cooper, Texas.

DALTONS RIDE AGAIN: Alan Curtis, Kent Taylor—A good action picture that brings out the Western fans and sends them home happy. Business slightly above average. Played Thursday-Saturday, April 18-20.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

LADY ON A TRAIN: Deanna Durbin, Ralph Bellamy—Fair Picture, but Durbin out of her class in this one. No draw here. Would be O.K. for midweek mystery in my situation. Played Sunday, Monday, March 31, April 1.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

MEN IN HER DIARY: Jon Hall, Louise Allbritton—Not so hot. Doubled with the "Daltons Ride Again" and it did not help the program. Forget it, if you can. Played Thursday-Satrday, April 18-20.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

NAUGHTY 90'S: Abbott and Costello—Just average. Locale on a steamboat with a drunken gambling set and this sours with my Sunday-Monday patrons who usually get something better. Wanted it Friday-Saturday flat, but no. So just medium at box office. Played Sunday, Monday, April 21, 22.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

PILLOW OF DEATH: Lon Chaney, Brenda Joyce—We're getting too many of these psychological creepers. The "cycle" method of making pictures is definitely not to the best interests of the business. This is as good or bad as the rest of the small ones. Held interest for a midnight show. Played Saturday midnight, April 20.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

SCARLET STREET: Joan Bennett, Edward G. Robinson—It is a fair picture headed by Edward G. Robinson, who has lost what following he had in our situation It is all dialogue and it did not do business. It was almost a wasted date. Anyway, the public craves pictures that move. They want action and not one-set, dialogued-to-death pictures. The action type are getting money for us, unlike the above. And the heck of it is that there are too many of this type coming through.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SHADY LADY: Charles Coburn, Ginny Simms—Very much all right, judging from first night. Better picture than you might think. Audience enjoyed it very much. Believe second night will be better than first. Played Thursday, Friday, April 25, 26.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

STRANGE AFFAIR OF UNCLE HARRY, THE: George Sanders, Ella Raines—This picture was not good for a Sunday here. Almost everyone disappointed. Had Technicolor short, also Universal news. Would like Technicolor features for every Sunday. Played Sunday, Monday, February 24, 25.—V. E. Thomas, King Theatre, Wyatt, Mo.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—This is a good picture, well directed and well acted. But there is something about love in the title and that precludes the business that it should do. Why, I don't know, except the public may remember some mushy ones. This is the only answer I know to this age-old jinx on pictures with "love" in the title.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TRAIL OF VENGEANCE: Kirby Grant, Fuzzy Knight—Just medium Western. Usual plot, not much comedy. O.K. for Western fans that get a kick out of horse "opries." Played Friday, Saturday, April 5, 6.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Warner Bros.

RHAPSODY IN BLUE: Robert Alda, Joan Leslie—Had this been in Technicolor it might have been a record breaker. Business was much better than average for midweek. It was long, but not too long. Acting and story were excellent. Too bad the names weren't more important. Played Tuesday, Wednesday, April 17, 18.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

Short Features

Columbia

HIGH BLOOD PRESSURE: All Star Comedies—A slapstick comedy that really got the laughs. A little silly, but what slapstick isn't? So if they want laughs, give it to 'em. Good comedy.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

SCREEN SNAPSHOTS, NO. 1—25th Anniversary Special: Screen Snapshots—One of the best of this series, giving shots of all the old stars. Will interest all. A contest could be worked on this one.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Metro-Goldwyn-Mayer

MAGIC ON A STICK: Passing Parade—One of the most interesting, patrons said, because it's timely, and the match is a modern convenience, and not of aucient times, as most of these topics are.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Paramount

ANIMAL-OLOGY: Speaking of Animals—Very good. I laughed more than the audience, but I think this series should be changed to hold interest. Some of them are getting to be too much alike. This one was different.—Glen Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

RKO Radio

CANINE PATROL: Walt Disney Cartoons—Fine Pluto cartoon, different from the usual run, with a turtle that will give the folks a new view on turtles. Good on any program.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

FLICKER FLASHBACKS, NO. 7—Same old stuff. Some new ideas would help these shorts. As it is, they are all alike. No more for me.—Glen Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

SAGEBRUSH SERENADE: Ray Whitley Western Musicals—These are the answer for some good Western music. You can use these on a weekend when you do not have a Western. They are O.K. Fine recording.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

TWENTY GIRLS AND A BAND: Headliner Revivals—This is good for comedy and music, a sure cure for the droops. Put it on any program. It will get the laughs.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Twentieth Century-Fox

BLUE GRASS GENT: Movietone Adventures—You can't go wrong on these. Beautiful color and horses, but the recording on the print we had was sour. However, it certainly did not hurt the picture.—Glen Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

JUSTICE COMES TO GERMANY: March of Time—Just a rehash of all the stuff we have had in the newsreels, only in this one they give it to us all at once, which makes it boring. This one decided me to drop this series. No entertainment value.—Glen Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

Warner-Vitaphone

SPADE COOLEY, KING OF WESTERN SWING: Melody Master Bands—Very good. Hope we can get some more like this. That hillbilly music gets into your blood. When our people like a short they clap to beat the band.—Glen Bilyeu, Ben Lomond Theatre, Ben Lomond, Cal.

U. S. NAVY BAND: Melody Master Bands—Very poor. The recording of one number is very bad. This won't help any program.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

WITH ROD AND GUN IN CANADA: Sports Parade—Very good. It will add to any program. W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

Modern and Visual Merge

Modern Talking Picture Service has merged with Visual Communications, Inc., in Cleveland, according to an announcement by B. W. Payne, Jr., licensee for Modern in the Cleveland and Columbus, Ohio, area for the past eight years. All of Modern's distribution activities will be continued under Visual Communications, Mr. Payne said.

Chicago Company Formed

A certificate of incorporation has been granted the Barnes Carruthers Theatrical Enterprises, Inc., Chicago, by the office of the Secretary of State at Springfield, Ill. It will have 100 shares of $100 par value common stock. Incorporators were Emil N. Levin, Luisbel Hughes and Lura Henderson.

Hoffberg Buys Four

World rights to "Night Cargo," "House of Danger," "On Probation" and "Circus Shadows," independent Hollywood-made features, have been bought by Hoffberg Productions from William L. Penzner, the producer.

Set Screencraft Deals

The closing of franchise deals in 17 U. S. exchanges on the three Screencraft-Lesser productions, "Hawaii Calls," "Frolics on Ice" and "It Happened in New Orleans," have been announced by Jack Berkson, president of Screencraft.

Bella Joseph Joins Enterprise

Bella Joseph, until recently a production assistant in the Office of Strategic Services in Washington, D. C., has joined Enterprise Productions in Hollywood. She will be assistant to Marion Doran, story editor.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Call To Action

In Australia, Norman B. Rydge, chief executive of Greater Theatres Union, Ltd., recently sounded the immediate cause of the sudden decline which theatre business has felt since the Easter holidays.

"All around is virile opposition springing up," said Mr. Rydge, "in sport, in night events, in different forms that will tap off our patronage if we do not counteract them with selling — real selling.

"Now is the time for showmanship. It has been called the lifeblood of the industry. It is more than that; it is the fate of the industry. Inaction, sitting around waiting for business, will see our enterprises decline of sheer inanimation and neglect. . . . "

In this country we have seen in past years the effect of sports carnivals, baseball exhibitions, circuses and all the other summer opposition to our theatre gross.

As Mr. Rydge and other motion picture executives have pointed out, the time for showmanship is now. The place where showmanship comes home to roost, now as always, is in these pages of the Round Table where your ideas are made available to others, and their ideas are brought within your own scope for mutual advantage.

Let's hear from you.

△ △ △

Keep A Cool Appearance

Although theatres which are not equipped with scientific air conditioning plants are at a disadvantage during the hot months, there are many ways in which the manager can endeavor to at least have the theatre present a cool, inviting appearance to the public.

In the latest issue of *Lo!*, house organ for Loew Theatres, Matt Saunders, manager of the Poli theatre, Bridgeport, Conn., offers the following rules which frequently help to convey the idea of coolness through the power of suggestion.

1. Have cashiers wear cool-looking outfits.

2. Have the doorman, ushers and usherettes wear light-colored uniforms.

3. Be sure your ventilating system is in proper working order — belts, fans and motors functioning with a minimum of noise.

4. Use green plants around the lobby and perhaps around the box office.

5. Do not use icicles in ads or lobby mats. This is pure deception.

We should like to add one suggestion to Mr. Saunders' list which we have found most practical from our own experience and which has the advantage of keeping the theatre comfortable at least a portion of the time.

During the cool early morning hours, when the cleaners are usually at work, have all doors opened wide to permit free circulation of air. The doors should be closed at about 5:30 A.M. to keep the cool night air inside the theatre. With draughts prevented and circulating fans confined exclusively to those which do not permit discharge of the air already within the theatre, the house temperature will remain moderately cool in comparison with the rising outdoor temperature.

This condition can usually be maintained under normal circumstances for several hours. When body temperature begins to move the thermometer reading too far upward, exhaust and intake fans can be started.

△ △ △

Bully Ballyhoo

Manager Harland Rankin advertises his Plaza theatre in Tilbury, Ontario, as "a big-time theatre in a small town".

He writes to tell us of a stunt he used in which a man led a cow through the town with a banner captioned: This is no bull. See . . . ", etc., etc.

The payoff came when, nearing the local stockyards, the boy leading the cow met a farmer bringing a bull to the pen. Apparently the bull didn't appreciate the waving banner and charged.

Mr. Rankin reports that, despite injuries sustained by all concerned and court assessments which were rather steep, the theatre did get some benefit from front-page publicity in local and regional newspapers.

—CHESTER FRIEDMAN

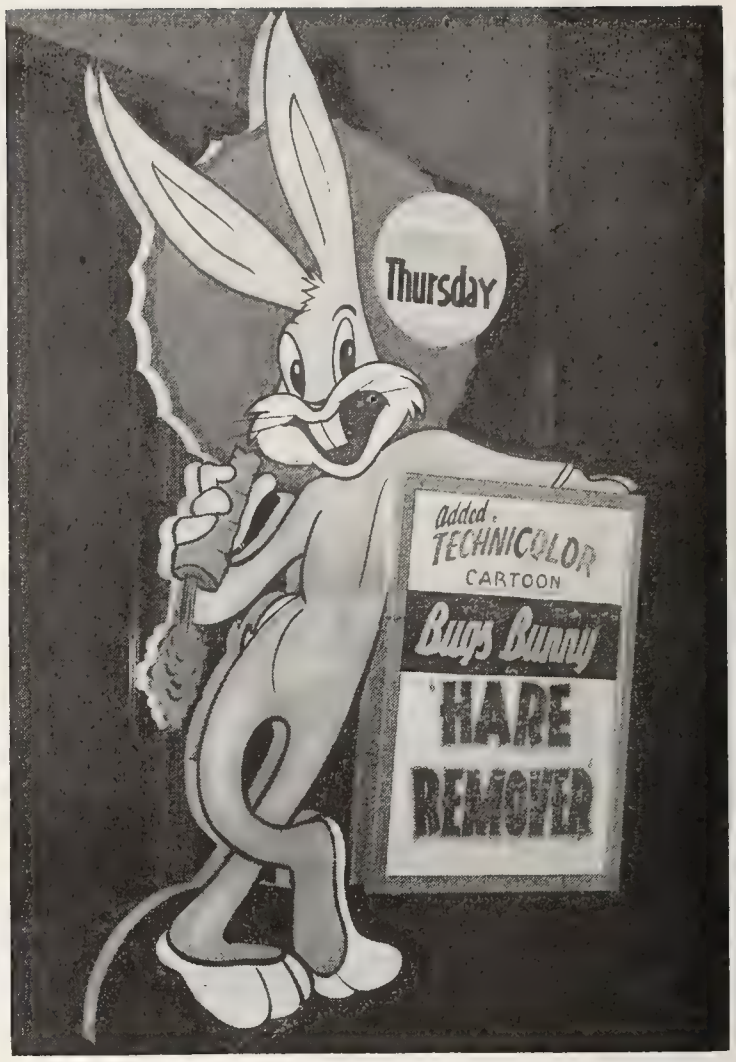
Ideas With Merit

—which are adaptable in many situations are pictured herewith; showmanship examples of how theatremen are selling their current and coming attractions around the country.



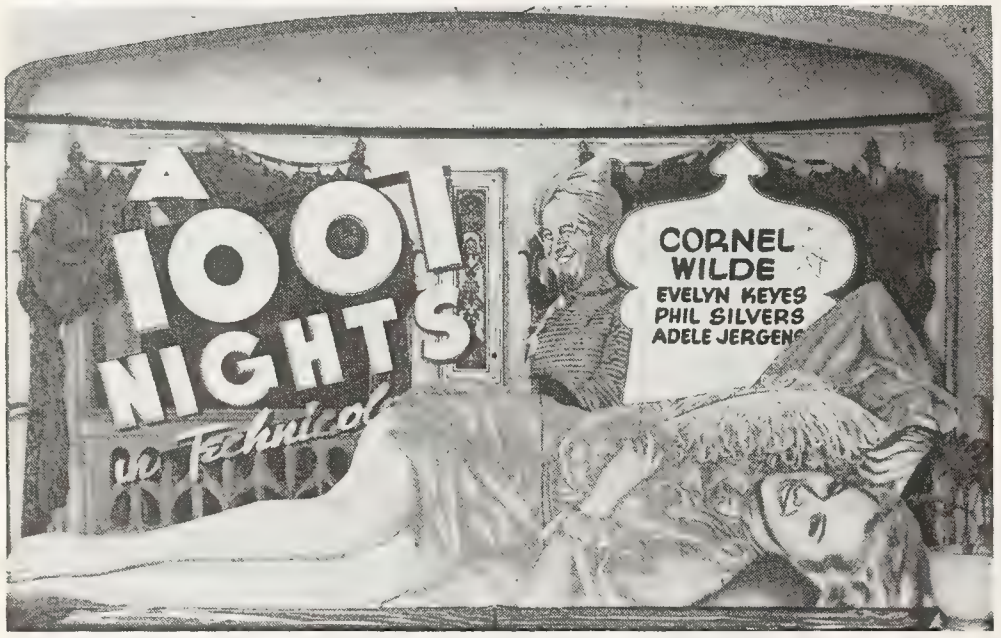
At right, appreciating the value of front promotion, H. B. Lyon, manager of the Des Moines theatre in Des Moines, has this huge cutout of Bugs Bunny always available. Cartoon title is changed readily in the frame at right.

Left, "Make Mine Music", despite space limitations of the New York Globe theatre, has this brilliant flash which is attracting attention in Times Square. Mammoth electrical display is animated with color.

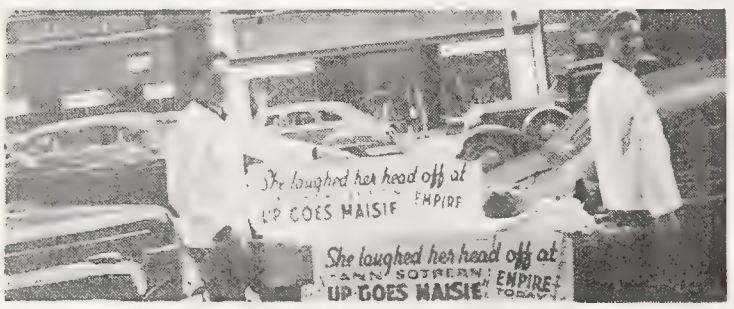




Theatre front of the Lincoln engagement of "Fallen Angel" in Washington, playing up the murder angle with a wealth of action and dramatic enlargements. Bill Hoyle, publicity director for the Lichtman theatres, ordered black and green coloring for effect throughout the display.



Utilizing 24-sheet cutouts, Ivan Ackery, manager of the Orpheum, Vancouver, B. C., created this eye-compelling lobby display for "A 1001 Nights".

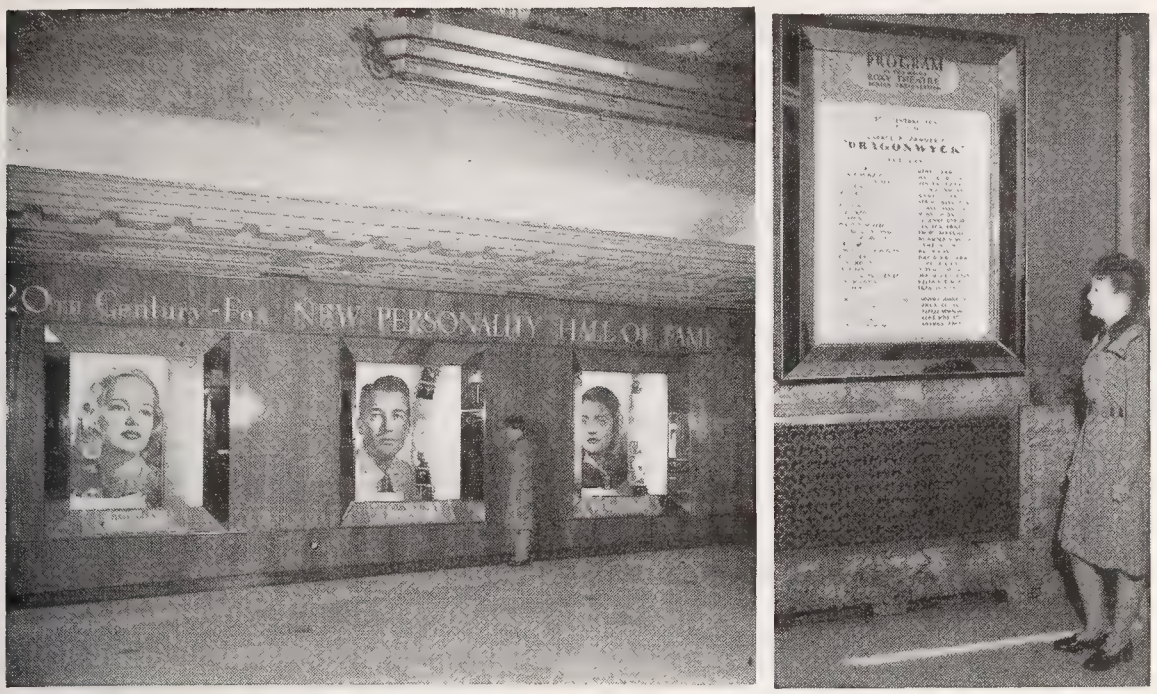


Left, W. J. Straub, manager of the Empire, Glens Falls, N. Y., used this old device, "she laughed her head off," etc., to exploit "Up Goes Maisie".



Here is an effective street ballyhoo which helped to publicize "Black Market Babies" in advance of its showing at the Strand theatre, Amsterdam, N. Y., for manager Clark Jordan.

Roxy Presents Lobby Innovation



Homer Harman, director of publicity and advertising for the New York Roxy theatre, has come up with two lobby innovations which are causing crowds to gather at all times.

In the photo above, at left, the complete north wall of the ticket lobby, measuring 36x11 feet, has been reconstructed with frames of raw mahogany plywood treated with a wood filler, then coated with clear varnish. Mitered concave mirrors frame each of the individual displays. Basically, the idea sells some of the Twentieth Century-Fox players who are headed for stardom. Scene stills from the pictures in which the stars appear are made to simulate a strip of film. Thumbnail biographies of the individual stars are given below the enlargements on a strip of thin, flexible linoleum. Frames are lighted by 100-watt fluorescent tubes which are concealed.

At right, one of the Roxy usherettes is looking at a regular 40x60 wall frame which is recessed so as to provide transparent lighting. The display is a repetition of the film leader for the current attraction as well as a duplication of the cast of characters carried in the house program.

It is creating a tremendous amount of interest, and on breaks it is practically impossible to prevent crowds of patrons from blocking egress.

Plugs "Dakota" with Newspaper, Radio and Outdoor Ballyhoo

A day and date opening of "Dakota" at the Uptown, Esquire and Fairway theatres in Kansas City was given the advantage of a strong radio campaign by Leon Robertson of Fox Midwest theatres in the city.

Spot announcements were employed over stations KCKN, WHB and KCMO in abundance and two fifteen-minute programs were devoted exclusively to the film's promotion with theatre credits.

Display advertisements played up the "romance and excitement" angle in local newspapers. Outdoor billing included the posting of one, three, and six-sheets. Special theatre fronts were designed for the current engagement.

Paints Red Lips on Street For "Kiss and Tell"

Bright red lips were stencilled on the streets by manager P. E. McCoy to exploit the engagement of "Kiss and Tell" at the Miller theatre, Augusta, Ga.

McCoy obtained permission from the city government for this promotion. He also arranged an unusually effective window tieup with Davidson's department store. The window was set up in a tier effect, with a cutout of a teen-age boy and girl stealing a kiss set against the background of a heart.

A large photo of Shirley Temple, star of the picture, also was used in the background, augmented by stills. Teen-age mannequins were used in the foreground. A card had tie-in copy, including theatre and playdate.

Peters Promotes Co-Ops For Richmond Date

Large cooperative ads featured manager George Peters' campaign on "Diary of a Chambermaid" at Loew's theatre, Richmond, Va. The Burton Jewelry Company used heads of Paulette Goddard and Hurd Hatfield, stars of the picture, in the *News Leader* with theatre and playdate copy. Kaufman's ran two co-op ads in the *Times Dispatch* highlighted by a three-column cut of Paulette Goddard. Peters augmented his campaign by promoting newspaper stories, radio breaks and window display tieups. Two weeks in advance a 10-foot sign announcing playdate was set up in the outer lobby.

Push "Marriage" With Housewives Essay Contest

A novel contest promoted in conjunction with the *Vancouver Sun* garnered an unusual amount of publicity for the opening of "Vacation from Marriage," at the Capitol theatre in Vancouver, B. C. Manager Jack Randall of the Capitol conceived the idea of a contest whereby housewives submitted letters outlining their reasons for desiring a vacation from marriage. More than 3,000 entries came in from readers. The winner received a trip to Hollywood with Ray Gardner, theatrical reporter for the *Sun,* accompanying the finalist.

Bob Hope Entertains Winner

In Hollywood, Mrs. Turnbull, the winner, and Mr. Gardner were entertained at a garden party at the Bob Hopes' and met many of the Hollywood stars. This was picked up and carried by *Time* magazine, with the *Sun* running front page material daily for the entire week.

The couple returned to Vancouver in time for the opening of the picture and appeared on the stage of the Capitol. Radio station CKMO broadcast the proceedings from the stage. A local shop presented a complete wardrobe to Mrs. Turnbull.



Harold B. Lyon, manager of the Des Moines theatre in Des Moines, used a special three-column layout in connection with his date on "The Blue Dahlia".

Gillon Active In Exploitation at Davenport



Francis Gillon's attractive lobby piece on "Tokyo Rose" used illustrations and cut-out letters in addition to an exhibit of captured Japanese souvenirs which he borrowed from local veterans.

Only recently returned from service with the U. S. Army, Francis S. Gillon, manager of the Esquire theatre in Davenport, Iowa, has already resumed his membership and activities in the Managers' Round Table.

Francis has been concentrating special attention on lobby display pieces to build up advance interest in his shows. Railway express trucks carrying posters on "Yolanda and the Thief" were sniped with theatre name and playdate.

For "Dangerous Partners" and "Northwest Trail," excellent results were obtained by selling this combination program as an all-action show. The theme was carried out in the lobby, on the screen and in newspaper advertisements.

When "Frontier Gal" played there recently, the usherettes were dressed as cowgirls in advance, 100 window cards were distributed at strategic locations, and a concentrated radio campaign was conducted over station WOC in Davenport and WHBF in Rock Island, Ill.

Francis reports that in many of his promotions lately, he has been successful in arranging attractive window displays with local merchants.

Masked Girl Exploits Picture

A masked girl passed out teaser cards for two days in a street ballyhoo stunt manager L. C. Clark devised for his playdate on "My Name Is Julia Ross" at the Bucklen theatre, Elkhart, Ind. Copy on the card read: "I'm the girl on the spot; My Name Is Julia Ross! For further information see me at the Bucklen theatre."

The Selling Approach ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

TWO SISTERS FROM BOSTON (Metro-Goldwyn-Mayer): This picture is a musical stemming from the Gay Nineties era. A man dressed in the fashion of that period could parade streets carrying a sign on his back reading: "I'm looking for the 'Two Sisters from Boston'." Where it is possible to secure a bicycle built-for-two, local girls dressed in Gay Nineties costumes could ride through the street.

Dress a theatre employee in loud clothes, similar to a Coney Island or carnival barker, and have him deliver a prepared spiel in front of the theatre. A man dressed in checked suit and wearing a false nose can give piano-playing imitations of Jimmy Durante in the lobby.

Get together a local quartette to sing barber shop melodies in the lobby, on street corners, in local restaurants, etc. Their make-up should comprise handlebar mustaches, slicked hair, wing-collars, frock coats, striped pants, etc.

Offer a cash prize to the first person identifying a pair of local girls known as "Two Sisters from Boston". Register two unknown girls at a hotel, have them interviewed by newspapers, develop mystery angles, etc.

A souvenir album of hit tunes from the picture has been prepared. Use the album as a basis for making contacts with stores selling sheet music, for radio promotion and tie-ins with local bands and orchestras.

HER KIND OF MAN (Warner Brothers): The title of this picture suggests a newspaper contest on "Who Is 'Her Kind of Man'?" It could take the form of a jigsaw puzzle which, when pieced together, will identify the male star of the picture. Have contestants send in the completed puzzle with a letter of less than 100 words on "Why I Want To See . . . ", etc. Award guest tickets to winners.

Arrange with the local Junior League, sorority, women's club or beauty or fashion expert to poll the girls on what the average American girl believes "her kind of man" to be like. Aim for newspaper coverage with a strong local angle by having result of the poll illustrated with prominent local men representative of the girls' choice. Follow through for radio commentary on the selection of "The American Male" and for cooperative newspaper ad tieups and window displays.

Music store tieups could be arranged in conjunction with the revival of two popular songs, "Body and Soul" and "Something To Remember You By", sung by Janis Paige in the picture.

Promote Co-Op Ad for Short

A five-column by 11 in. cooperative newspaper display ad for the Columbia short, "The Magic Stone," was promoted by Sam DeFazio, manager, and Al Brevak, publicist, for the Harris Amusement Co., for the playdate at the J. P. Harris theatre, Pittsburgh, Pa. The ad, which was paid for by the John M. Roberts jewelry store, ran in the *Sun-Telegraph.*



Here is a special theatre front erected by manager F. O'Rear at the Colonial theatre, Harrisburg, Pa., for his playdate on "The Blue Dahlia".

Barrett Promotes Contest For "Cinderella Jones"

A search for a local Cinderella marked the high point of manager Russell W. Barrett's campaign for "Cinderella Jones" at the Capitol theatre, Willimantic, Conn. Girls between the ages of 16 to 30 were invited to try on a glass slipper displayed in a store window. The first 12 girls with a perfect fit qualified for a quiz contest on the stage. The winner was selected by audience applause. Merchants outfitted the victorious girl in a complete new wardrobe.

Press and Merchants Support Oil City Contest

A "Cinderella" contest supported by local newspapers and merchants resulted in excellent business during the engagement of "Cinderella Jones" at the Latonia theatre, Oil City, Pa. Manager Bob Bowman arranged a tieup with the Armstrong Collier department store for a series of cooperative newspaper ads and window displays. They also provided merchandise awards for the contest winner. Both the Oil City *Derrick* and *Blizzard* ran daily stories on the contest for two weeks.

Patrons Pay Admission To Select "Cinderella"

Ray Smith, manager of the Lawler theatre, Greenfield, Mass., used a slightly different angle in putting over his local Cinderella contest for the opening "Cinderella Jones"—by having the winner selected on the stage of the theatre by his regular paying customers.

The stunt, staged at midnight on March 18, was broadcast over WSAI, with the station providing the time free. Local merchants contributed everything from orchids and champagne to jewelry, complete wardrobe and even kitchen utensils. An attractive 40x60 was set up in the theatre lobby giving credit to the cooperating stores.

In picking the winner, six contestants were drawn by numbered tickets, after which five judges selected the Cinderella by glass slipper test, the one whose foot came nearest to fitting the magic shoe being awarded the honor.

Theatre Parties Used to Exploit "Spanish Main"

A pirate costume party for kiddies and a treasure hunt for adults arranged by manager Mildred A. Fitzgibbons resulted in increased attendance for "Spanish Main" at the Roosevelt theatre, Flushing, N. Y. Mildred promoted 20 prizes from a local banker for awards to the children having the best costumes. Forty theatre passes were the prizes in the treasure hunt for adults.

Inverts Newspaper Ad

Manager W. P. Stone revived an old gag with good results when he ran a newspaper ad upside-down for his date on "The Harvey Girls" at the Sunset theatre, Asheboro, N. C. Copy read: "The 'Harvey Girls' will stand you on your head in a feast of Technicolor joy." Beneath was a regular two-column display ad, upside-down.

Runs "Adventure" Teaser Ads

Teaser ads starting a week in advance augmented manager J. G. Bell's campaign for "Adventure" at the Penn theatre, New Castle, Pa. A typical ad carried the following copy: "Guess who's back and guess who's got him! Both will be in 'Adventure' at the Penn theatre."

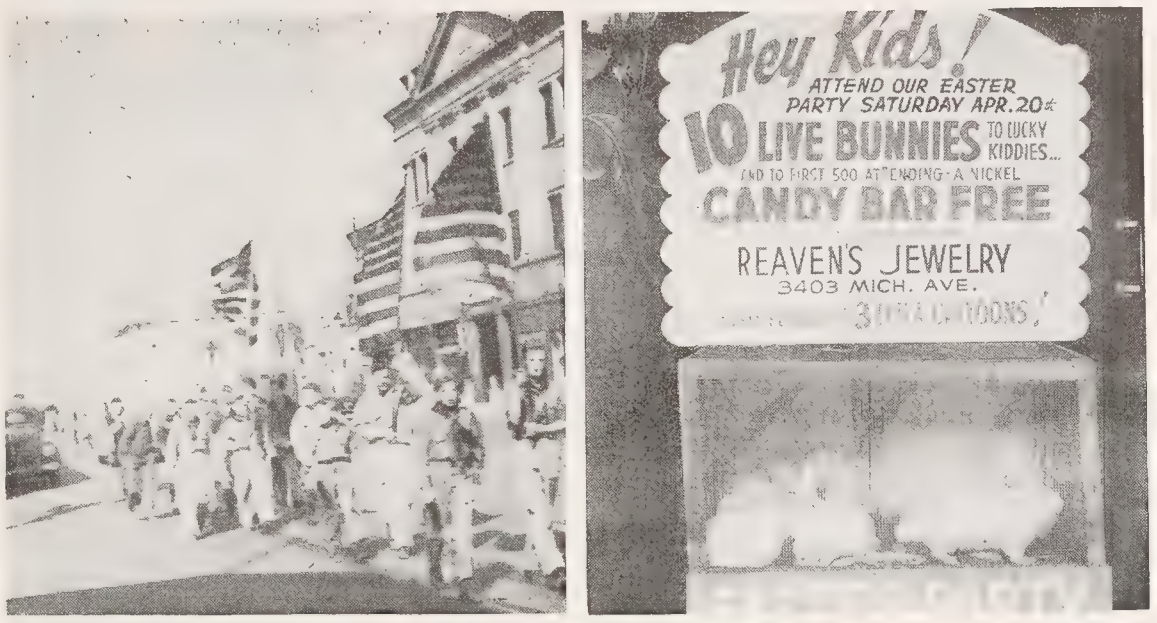
Durfee Reopens in Fall River

Highlighted by a double page cooperative newspaper display ad, an extensive advertising and publicity campaign heralded the reopening of the Durfee theatre, Fall River, Mass. The ad, which ran in the *Herald News,* was promoted by manager Paul Slayer.

Promote Co-Op for "Follies"

A four-column cooperative newspaper display ad in the *Star* highlighted by photo of Lucille Ball was promoted by manager Boyd Sparrow for "Ziegfeld Follies" in Loew's theatre, Indianapolis. The Rost Jewelry store paid for the ad.

Easter Egg Hunt is an Excellent Good-Will Device For Next Year



A parade, left, led by local Boy Scouts, preceded the annual Easter egg hunt at the Forest theatre, Forest Park, Ill. At right, live bunnies to ten lucky kids and a free candy bar to the first 500 who attended was the tieup Bob Bachman arranged in connection with his Easter show at the Indiana theatre, East Chicago, Ind.

One of the most important good-will promotions by theatre exhibitors is the annual Easter egg hunt which has become an institution in some localities.

For many years, Sidney Lust, Washington, D. C., and Maryland exhibitor, has sponsored an egg hunt. This year's event, held in Magruder Park in Hyattsville, Md., was run in conjunction with the local Kiwanis Club.

More than 100,000 youngsters crowded the park to hunt for eggs and win prizes. George Shapp, manager of the Lust Hyattsville theatre, arranged the entertainment, which included boxing bouts, a kid-calling contest and a pie-eating event.

The personal appearance of Smiley Burnette, cowboy comedian, highlighted the egg hunt ceremonies in nearby Marlboro at Lust's Marlboro theatre.

In East Chicago, Ind., Bob Bachman, manager of the Indiana theatre, held a city-wide Easter egg hunt in conjunction with the city Recreation Department. All seven of East Chicago's parks were utilized for the event, with appoximately 5,000 children participating.

The hunt was tied-in with the re-engagement of "Pinocchio" at the Indiana. Guest tickets and promoted merchandise were awarded to winners. Among the prizes were 10 live bunnies. The first 500 kids to appear received a free candy bar.

Coloring of the eggs was accomplished with the help of the local Boy Scouts, a promotion which paid off with a picture in the Hammond *Times.* Other publicity breaks were promoted in the *Globe* and the Calumet *News.* Signs exploiting the playdate of "Pinocchio" were distributed around the parks.

Bob promoted a picture coloring contest under the sponsorship of Newberry's store to publicize the Easter hunt and the playdate of the picture. 5,000 sheets imprinted with a drawing of "Pinocchio" were distributed to children for coloring. Newberry's also exploited the screen attraction and the egg contest in a window display.

Manager Carroll Bradley of the Forest theatre this year held the first of what will be an annual Easter egg hunt in Forest Park, Ill. The project received the enthusiastic support of the Chamber of Commerce.

The local publicity brought out a reporter from the Chicago *Tribune* to interview Bradley. The story ran in the metropolitan section of the newspaper on a Sunday.

The hunt was preceded by a parade, with Boy Scouts as the principal attraction. The parade extended for five city blocks. More children turned out for the event than had turned out for any event in the history of the town, Bradley reports. Arrangements were made with local school authorities to distribute mimeograph details concerning the parade to children.

Every child that turned out for the egg hunt received a gift promoted from merchants of the town. In addition there were 100 prizes awarded to those finding the colored eggs.

Murphy Exploits Local Star

By playing up the fact that a local girl is featured in "Blonde Ransom," manager H. C. Murphy garnered extra newspaper publicity for the playdate of the picture at the Strand theatre, Buffalo, N. Y. The first 50 patrons on opening night received an autographed photo of the local heroine. Murphy also placed a six-sheet on the floor of the lobby.

Turner Says We Must Hold Youth Patronage

There is an audience of young sophisticates yearning for attention and amusement, and much of the success in the industry's future will be determined by the degree to which exhibitors reach that audience, according to Terry Turner, director of exploitation for RKO Radio.



Terry Turner

These youths, says Mr. Turner, "are weary of the spielers, the strikes, the braying politicos, the soothsayers of the four freedoms and yodelers who sing of a new world." He sees them as running short of patience with "messages" from the screen.

The patience is wearing especially thin in the small town theatres, where Mr. Turner says "Hollywood really plasters them with more messages than Western Union could send out in a lifetime." What they want, he insists, is music, youth, gayety. The industry must wake up to the fact that youth wants its motion pictures "along with roller skates, ice skates, swimming, bicycles—all free from messages."

Ponies' Giveaway Cited

The exhibitors are becoming more aware of what youth wants, the exploiteer believes. He cites the reaction to the RKO plan of giving away several hundred ponies as a ballyhoo for "Badman's Territory."

"The first thought was that it was good novelty," Mr. Turner said. "But deeper, it was a desire to cut back into a groove where the kids of America could go along with them." He said the plan was quickly approved by such showmen as James M. Coston of the Warner Illinois circuit, John J. Friedl of Minnesota Amusement Company, Harold J. Fitzgerald of Fox Wisconsin Theatres, Ralph Branton of Tri-States Theatres, Henry L. Stickelmaier of Great Lakes, and J. J. Rubens of Great States Theatres.

Newspapers Favor Plan

Newspapers were enthusiastic about the plan, Mr. Turner said. He pointed to the cooperation from the Chicago *Herald American,* Cincinnati *Times Star,* Indianapolis *Times,* Boston *Record-American* and *Sunday Advertiser,* and the Minneapolis *Times,* noting how readily they accepted the plan. And the thought behind their acceptance was not "how much good can it do my newspaper," but rather, "it's something for the kids and they'll go for it."

"In a short space of two weeks," said Mr. Turner, "and without difficulty, we had lined up more than 250 theatres and seven area premieres where the pony ballyhoos will take place in connection with 'Badman's Territory.'

"Let's look at the real factor in any campaign—public acceptance. How did the public go for the plan?

"First came the parade in Chicago, with 100 ponies, on April 20. We needed 12 mounted policemen to get us through the State Street mobs. In Milwaukee, two days later, 150,000 men, women and children turned out to watch a similar parade. In the smaller cities, the reception was even more enthusiastic.

Advocates Catering to Children

"I do not wish to advocate for any company or the industry generally that they go into the premium business. I do mean . . . closer attention to the wants and desires of youth carefully planned in specific instances.

"Lose or drive the kids of teen ages away and you can soon rent your lobby to Western Union.

"Maybe we have sparked the cut-back to the desires of kids and teen-agers with our pony give-away. There are millions of youngsters who want their dream of youth on the screen just as you received yours. When Bill Hart once killed 20 bad men with one shot, I asked my old man how come Bill could kill 20 guys with one shot. My old man, interested in the mass mayhem taking place at the moment, gave me a clout and hissed, 'scatter shot, you young jackass'."



In Chicago, the pony giveaway in connection with "Badman's Territory" gets full cooperation from the Herald - American. Several ponies, blanketed with promotional copy, participated in parade which heralded the giveaway.

All Media Used For Reopening With "Gilda"

All promotional media was employed by manager Verne Zeesman in one of the most extensive campaigns ever entered into for the reopening of a theatre, the RKO Pan in Minneapolis. Opening attraction was "Gilda".

Art and press material was promoted with motion picture editors, columnists and fashion editors on the three Minneapolis newspapers throughout the one-month campaign. Zeesman arranged a full page layout of advertising, paid for by merchants, with a four-column spread on "Gilda" in the center of the page in the *Star-Journal.*

A banner, 48 in. high and extending across the street, was placed in front of the theatre four days before opening. An invitation, 40x60, was presented to Mayor Hubert H. Humphrey for the premiere. He, in turn, issued a proclamation welcoming the theatre to the city. A 40x60 blowup of the proclamation was placed in the lobby.

Five girls were used to cover the entire telephone directory in advance to invite the public to "Keep a Date with 'Gilda'." A sound truck, equipped with two horns and decorated with signs on both sides nine feet high and 16 feet long, with an eight by nine foot sign on back, covered the downtown sections and suburbs five days in advance.

Newsboys Wear "Gilda" Aprons

Two men with cameras (no plates in camera) covered the city for two weeks "snapping" people as they walked past and passing out 3x5 cards announcing the opening and attraction. Fifty newsboys on downtown corners were supplied with aprons imprinted with playdate copy. "Gilda" roses were presented to the first 100 women to enter the theatre. Kleig lights were erected in front of the theatre and across the street for the opening.

Ten spot announcements a day for six days were aired over WLOL. A "Man on the Street" reporter interviewed celebrities over the air from the lobby of the theatre the night of the opening.

The two musical hits from "Gilda" recorded on Decca records were distributed to some 6,000 coin-operated music machines in the Minneapolis territory. The Decca distributor used windows and department displays with approximately 40 of its largest dealers.

A total of 12 merchants used window displays featuring stills of Rita Hayworth and Glenn Ford, stars of the picture, while six stores featured department displays.

Three-Sheet Used in Lobby

A lobby display of a three-sheet drew attention to manager Miriam Bellick's date on "Cornered" at the Ritz theatre, Brooklyn, N. Y. Cut-out letters and stills further enhanced the setpiece.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

OSCAR ACEVEDO
Capitol, Brownsville, Texas

IVAN ACKERY
Orpheum, Vancouver, B. C.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

BOB BACHMAN
Indiana, East Chicago, Ind.

JOHNNY BARCROFT
RKO Grand, Columbus, Ohio

JAMES G. BELL
Penn, New Castle, Pa.

MIRIAM BELLICK
Ritz, Brooklyn, N. Y.

MEL BLIEDEN
Voge, East Chicago, Ind.

JOHN BOTEN
Olympia, Lynn, Mass.

JOSEPH S. BOYLE
Broadway, Norwich, Conn.

CARROLL BRADLEY
Forest, Forest Park, Ill.

A. J. BROWN
Empire, Cardiff, England

BILL BROWN
Bijou, New Haven, Conn.

EDWARD N. BROWN
Gayety, Chicago, Ill.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

D. P. BUTANI
Paradise, Karachi, India

LOUIE CHARNINSKY
Rialto, Dallas, Texas

L. C. CLARK
Bucklen, Elkhart, Ind.

BERT CLOUGH
Lorin, Berkeley, Calif.

LOU COHEN
Poli, Hartford, Conn.

BOB COX
Kentucky, Lexington, Ky.

BERT DETWILER
Manos, Hollidaysburg, Pa.

HOLT GEWINNER
Grand, Macon, Ga.

W. RAY GINGELL
Hiser, Bethesda, Md.

ALICE GORHAM
United Detroit, Detroit, Mich.

KEN GRIMES
Warner, Erie, Pa.

JOHN J. HANEY
Patio, Freeport, Ill.

HOMER HARMAN
Roxy, New York, N. Y.

HANK HAROLD
RKO Palace, Cleveland, Ohio

ROBERT HARVEY
Broadway, Timmins, Ont., Canada

W. D. HENDLEY
Bradley, Columbus, Ga.

CHARLES HOWARD
Avalon, Easton, Md.

BILL HOYLE
Republic, Washington, D. C.

CLARK JORDAN
Strand, Amsterdam, N. Y.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

SID KLEPER
College, New Haven, Conn.

JAMES J. KOLBECK
Loew's, Jersey City, N. J.

GEORGE KRASKA
Loew's State, Boston, Mass.

HAROLD B. LYON
Des Moines, Des Moines, Ia.

BILL McCLAIN
Virginia, Carrollton, Ohio

W. RAY McCORMACK
Roxy, La Porte, Ind.

T. A. MAC DOUGALD
Ritz, Talladega, Ala.

JACK MATLACK
Broadway, Portland, Ore.

CYRIL MEE
State, Harrisonburg, Va.

OMAR MENDEZ
Bogota, Colombia, S. A.

E. D. MILLER
Orpheum, Elkhart, Ind.

JOHN MISAVICE
Ritz, Berwyn, Ill.

VIC MORELLI
Bristol, Bristol, Conn.

BILL MORTON
Albee, Providence, R. I.

HARRY MURRAY
Odeon, Liverpool, England

LOUIS NYE
Hoosier, Whiting, Ind.

HAROLD E. OLD
Madison, Mansfield, Ohio

FRED PERRY
Liberty, Cumberland, Md.

GEORGE PETERS
Loew's, Richmond, Va.

MAX PHILLIPS
Regent, Sudbury, Ont., Canada

RALPH PHILLIPS
New Cross Kinema, London, Eng.

E. A. PYNE
Keith's 105th St., Cleveland, Ohio

BILL REISINGER
Loew's, Dayton, Ohio

F. M. ROBINSON
Jefferson, Goshen, Ind.

J. G. SAMARTANO
Loew's State, Providence, R. I.

MATT SAUNDERS
Poli, Bridgeport, Conn.

CLIFF SEARL
Civic, Adelaide, Australia

A. FRED SERRAO
Kent, Arnold, Pa.

CHARLES E. SHUTT
Telenews, San Francisco, Calif.

NAT SILVER
Strand, Lowell, Mass.

SOL SORKIN
RKO Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

SPENCER STEINHURST
Strand, Syracuse, N. Y.

MOLLIE STICKLES
Palace, Meriden, Conn.

W. P. STONE
Sunset, Asheboro, N. C.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

ARTHUR TURNER
Parsons, Parsons, Kans.

HELEN WABBE
Golden Gate, San Francisco, Calif.

ERIC V. WALLS
Clifton, Birmingham, England

GEORGE E. WEST
Surf, Miami Beach, Fla.

BROCK WHITLOCK
Capitol, Washington, D. C.

NATE WISE
Palace, Cincinnati, Ohio

JAY WREN
Adams, Newark, N. J.

Extensive Press Coverage Boosts "Cinderella"

An avalanche of newspaper stories, cuts and cooperative display ads in the *Dispatch-Herald* were promoted by manager Kenneth Grimes for his "Cinderella for a Day" contest, exploiting the engagement of "Cinderella Jones" at the Warner theatre in Erie, Pa. The girl, under 18 and unmarried, whose foot fitted a small glass slipper, was chosen as the local Cinderella.

The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

▽

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

▽

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained and continued effort.

▽

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

▽

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper availability and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

▽

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

▽

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue
New York 20, New York

Takes New Advertising Angle



RKO theatres are using a special series of newspaper ads on "From This Day Forward". These special layouts are part of the campaign devised by Harry Mandel, publicity director for the circuit. The above ads were used at the Palace theatre, Rochester, N. Y.

YMCA Aids Sports Show

By enlisting the support of the local YMCA for his presentation of basketball trophies from the stage of the Lorin theatre, Berkeley, Cal., manager H. S. Clough filled the house with sports enthusiasts for his playdate of "Kings of the Ring." A mimeograph letter sent out by the YMCA community secretary urged members to attend the theatre the night of the presentation. The event was well publicized in advance by Berkeley newspapers.



A horse car such as is used in "So Goes My Love" was employed to ballyhoo that picture's opening at the Winter Garden in New York. Day before opening, the car was taken to LaGuardia airport where it was posed next to a more modern method of transportation. The car was used along Broadway to take patrons to the theatre. Fares collected were accepted as contributions to the Cancer Fund.

Stars on Hand to Aid Premiere of "Sacramento"

Opening day and date at the Capitol, Alhambra and Hippodrome theatres in Sacramento, the world premiere of "In Old Sacramento" took on the aspect of a civic celebration, under the impetus of a smart campaign put on by Fay Reeder, Fox West Coast publicist, and Les Kaufman, Republic Pictures studio publicist.

Personal appearances of William Elliott and Constance Moore, a proclamation by Mayor George M. Klumpp of Sacramento, and a dinner aboard a Sacramento river-boat attended by Governor Warren of California and many other civic leaders were among the highlights of the campaign.

The movie stars flew in from Hollywood and were greeted at the airport by the Mayor and the Civic Council. They were driven to the Alhambra theatre, where the group transferred to open carriages and coaches which participated in a parade through town to the Senator Hotel, premiere headquarters. Another parade, in which more than 1,000 mounted riders and costumed celebrants partook, directly preceded the premiere.

Prizes for Best Costumes

On opening night at the Alhambra theatre, prizes were awarded to audience members attending the "horse and buggy" opening in costumes best representing those of the old California era. Festivities were broadcast over station KXOA.

The stars made personal appearances for the student body at Sacramento Junior College, toured historical spots guided by the Mayor, visited newspaper offices for interviews and photographs, and attended a special luncheon at a joint session of the Lions and Exchange clubs.

On opening day, the winner of a "belle of Sacramento" contest wore an original gown which Miss Moore wore during the filming of the picture, and acted as hostess. Host for the day was the oldest Sacramento pioneer.

Merchants competed for prizes for outstanding window displays in connection with the picture's opening. All three theatres featured special displays in the lobby well in advance, with false fronts erected for the current engagement.

Obtain City-wide Coverage

City-wide coverage was obtained by street car and bus signs, and bumper strips. All associated Fox West Coast theatres used trailers and special displays announcing the opening.

Station KFBK conducted an "old-timers quartet" contest and a special 30-minute program was broadcast four days before the opening. Additional radio coverage included interviews with the stars on stations KROY, KFBK, KCRA and KXOA.

Adams in Co-op On "Spellbound"

A cooperative newspaper ad which ran immediately above the regular theatre ad was promoted by manager Elmer Adams, Jr., for "Spellbound" at the Bison theatre, Shawnee, Okla. Adams also arranged a window display with the Lynette department store, which paid for the co-op ad.

For his engagement of "The Lost Weekend," Adams used a teaser campaign in the local newspaper, including a series in the classified section. Typical copy read: "Lost: Weekend consisting of five unforgettable days in the life of a man in search of his soul . . . see Ray Milland in, etc."

Blowups of the many facial expressions of a man in drunken stupor as portrayed by Ray Milland were used in the lobby and on the front of the theatre, causing people to stop and take a second look.

Soviet Film Date Gets Widespread Support

Enlisting the support of history teachers, newspaper drama editors and the local Russian Relief Society was of great benefit to manager Ed Garrison's playdate of "Fall of Berlin" at the Court Square theatre, Springfield, Mass. The effectiveness of their cooperation was attested to by above normal business which the Russian documentary film brought in at advanced prices and in some of the worst weather experienced in Springfield this Winter.

Song Contest Paves Way For "Abilene Town"

A song contest well publicized in the Baltimore *News-Post* gave impetus to publicity director Gertrude Bunchez's campaign for "Abilene Town" at Loew's Century theatre. Readers were asked to send in a list of titles of songs that inspired Americans during crucial periods in the nation's history. Contestants also were to select the song that impressed them most, and to tell why. Savings Bonds and cash prizes were awarded to winners.

Vallet Distributes Capsules

Prescription capsules distributed by manager Abe Vallet resulted in good publicity breaks for his playdate of "She Wouldn't Say Yes" at the Laurelton theatre, Laurelton, N. Y. The capsules, which contained prescriptions advising patrons to see "the best laugh show in years," were promoted from a local pharmacy.

Mee Host to Twins, Triplets

Guest tickets to the first 10 pairs of twins and any number of triplets presenting themselves at the theatre was the promotional highlight of manager Cyril Mee's campaign for "The Enchanted Forest" at the State theatre, Harrisonburg, Va.

Selling "Tarzan" in England



A. J. Brown, manager of the Empire cinema, Cardiff, England, recently built this huge multiplane display in the theatre lobby to promote his date on "Tarzan and the Leopard Woman". Weissmuller cutout at right is 12 ft. high.

Norden Bombsight in Lobby Attracts Lynn Patrons

An effective lobby display featuring the famed Norden Bombsight attracted considerable attention to manager Ralph L. Tully's playdate of "What Next, Corporal Hargrove?" at the Paramount theatre, Lynn, Mass.

A photo of the display and a story on the bombsight tying-in with the picture ran in the *Telegram-News*.

Through a tieup with the local Recruiting Officer, a member of the armed services stood guard over the display. Tully also secured the recruiting services' mobile unit complete with loudspeaker and banners for street ballyhoo a week in advance of opening.

Sorkin Promotes Comedy Week

A "Giant Laff-Week" was proclaimed by manager Sol Sorkin to exploit his playdate on the Abbott and Costello picture, "The Little Giant," and six comedy short subjects at RKO Keith's theatre, Washington, D. C.

Has Girl Contest On "Gilda" Date

An intensive promotion campaign highlighted by a "Gilda" girl contest was arranged by manager William S. Canning and assistant manager John McAvoy for the playdate of the picture at the Durfee theatre, Fall River, Mass.

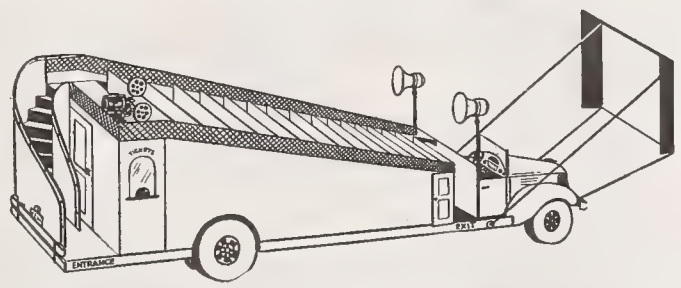
A complete new wardrobe was promoted from merchants for the young woman selected as the "Fall River 'Gilda' Girl." The winner also was the honored guest at a local night club and the recipient of a trip to Boston for a theatre party, dinner and night club visit.

Kissing gag cards imprinted with playdate copy were distributed to high school students. Window displays featuring "Gilda" pajamas were arranged with department stores. Confectionery stores named sundaes and fancy beverages after the title of the picture.

MOTION PICTURE SHOW BUS

(Protected by U. S. Letters Patent)

NOW SELLING EXCLUSIVE STATE FRANCHISES



For Periods of 1 to 5 Years—One or More States for 16 MM Films and Operation in Theatre-less Towns

WRITE—Richard Cummins—KING COLE'S SOUND SERVICE, Inc.
340 Third Ave., New York 10, N. Y.

SHOWMEN PERSONALS

In New Posts: Charles Forman, relief manager, Broder Circuit theatres, Detroit, Mich. Hamilton Thompson, Rialto, Wyandotte, Mich. Kenneth Kremer, Temple, Philadelphia, Pa. Thomas Finin, Paramount, Anderson, Ind.

Keith Southard, Opera House, Waterville, Me. Michael Ferinac, Rouge, River Rouge, Mich. Dudley Fenn, State, Madison, Me. Doyle Mowrey, city manager, Dickinson circuit, Topeka, Kansas. Wiliam Falls, Imperial, Toronto.

George Bremen, Wyandotte, Wyandotte, Mich. Howard Hall, Savoy, Newark, N. J. Joe Mazer, Center, Philadelphia. Tommy Harris, relief manager, Midwest circuit, Detroit, Mich. William C. Guensche, Esquire, Grosse Pointe, Mich.

Wayne Wallace, Griffith theatres, Pampa, Texas. Jack Hunter, Odeon, Kingston, Canada. Tom Whyte, Maumee Drive-In, Toledo, Ohio. Arthur Landsman, Alamo Drive-In, San Antonio, Texas. Buster West, Waco, Waco, Texas. Albert C. Detwiler, Manos, Hollidaysburg, Pa.

Al Fourmet, Palomer, Seattle, Wash. Jack Bartholic, Ritz, New Kensington, Pa. Dan Lind, Colonial, Pittsburgh, Pa. Irvin Brown, Monroe, Detroit, Mich. Charles Zack, city manager, Drive-In theatres, Detroit. Harold Thomas, Empress, Norwalk, Conn.

Assistant Managers: John Murphy, Avon, Providence, R. I. James Meehan, Odeon, Kingston, Canada. Morris Snider, Capitol, Kingston, Canada. Rufus Neas, Regent, Springfield, Ohio. Clyde Pennington, Center, Oak Ridge, Tenn. Leonard Goldman, Century's Rialto, Brooklyn, N. Y.

Returned Servicemen: Ron Sturgess, Star, Coshocton, Ohio. Ralph Buchanan, Amusu, Corpus Christi, Texas. R. J. Chapman, Melba and Grande, Corpus Christi, Texas. Rocco Mercantonio, assistant manager, Castle, Irvington, N. J. Sidney Lewen, Savoy, Newark, N. J.

Frank Sparrow, Ritz, Winter Haven, Fla. Milton D. Lewis, Publix-Great State city manager, Danville, Ill. Harold Larson, State, Mendota, Ill. Julius Connelly, assistant manager, Fischer, Danville, Ill. Lyle Gann, Newman, Kansas City, Mo.

Junior Showman: Michael James Condello, born April 9th to Mr. and Mrs. Nick F. Condello. Father is manager of Warner's Pastime theatre, Coshocton, Ohio.

Birthday Greetings: Nat Salander, C. T. Kraegel, William Kays, Edward L. Rogers, Andrew J. McGoldrick, M. S. Joiner, Fred L. Danico, James R. Cattell, Jack Suckstorff, Weldon Parsons, W. Lee Johnson, Benjamin Gold.

Jack Howe, Fred Conrad, Harold Simons, Walter F. Helm, David Silverman, James Macris, F. P. Couger, Frank V. King, A. H. Lawter, J. R. Long, Harry R. Himes, Dave L. Cantor, John J. Baker, Nicholas Feenan, Saul Korman.

Nelson D. McCollom, Jim Simmons, J. D. Ensminger, Melvin Sparks, Robert C. Cannom, William Dabb, G. Germain, David R. Sablosky, Maurice E. Sperling, Willard W. Sides, E. R. Millican, Corlett W. Burrus, Barnes C. Perdue.

Leslie Campbell, Roger Burby, Richard Schacht, Roger J. Berube, George E. Yost, Lawrence P. Weaver, Burton J. Coughlan, Albert R. Myers, E. A. Rambonnet, Paul S. Purdy, Michael J. Lombardi, Max Cadawalder, Bernard Zelenko.



VACATIONIST in New York, James Eshelman, manager of the Paramount, St. Paul, Minn., drops in at the Round Table to swap shop talk.

Blatnick Sets Co-Ops for "Cinderella" Contest

Through a tieup with the Bon Ton department store, cooperative display ads were run daily in Greensburg, Pa., newspapers announcing a "Cinderella" contest publicizing "Cinderella Jones" at the Strand theatre. The contest was conducted in the shoe shop of the store with five prominent men of the city as judges. The tieup was made by manager Jack Blatnick.

Neas Assistant at Capitol

Rufus Neas, assistant manager of the Capitol theatre, Frankfort, Ky., is a comparative newcomer to theatre business. Starting as an usher at the Capitol, Greeneville, Tenn., in 1943, Neas graduated to doorman in short order. One year later he was drafted by the Navy. Receiving a medical discharge September, 1944, Neas returned to his former position, remaining there only a short while before becoming assistant manager of the Kentucky, Lexington, Ky. Four months later he changed to his present post. Neas was born in Greeneville, January 6, 1926.

Promotes Three Co-ops

Manager R. Anthony of the Piqua theatre, Piqua, Ohio, got off to a running start for his date on "Spellbound," promoting three newspaper cooperative display ads. The co-ops, which appeared in the *Daily Call,* were paid for by the Piqua Furniture Mart, Sanders Dairy and Sperry's Jewelers.



Returns to Show Business After Army Release

William E. Haley recently discharged from the Army as a staff sergeant is now managing the Guild theatre in Norwood, Mass. Born September 3, 1908 in Glenburn, Me., Bill has spent many years in show business, starting as a doorman in 1929 for the Proven Pictures Corp. circuit in Boston.

He rose to manager through stages for the same circuit. In the ensuing years he was manager of the Repertory, the New England Town Hall, and the Civic, all in Boston, and the Square, Medford, Mass. The Guild theatre, his current post, is operated by the George A. Giles Co. circuit.

Enlisting in the Army in 1941, Bill was in several camps in the United States before embarking for England. He participated in the invasion of France as a member of Patton's Third Army, continuing with that organization all the way from the beachhead to the Rhineland. Bill holds the Purple Heart with two Oak Leaf Clusters and the Bronze Star.

Lobby Display Sells "Danger"

Photos of wrecked cars obtained through a tieup with the Cleveland Police Department made an effective lobby display for manager Abe Ludacer's date on "Danger Signal" at the Park theatre. The tieup was promoted by assistant manager Carl Ferrazza.



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

KITTY (Para.)

First Report:

Total Gross Tabulated	$421,100
Comparative Average Gross	322,600
Over-all Performance	130.5%

LOS ANGELES—Paramount Downtown	172.0%
LOS ANGELES—Paramount Hollywood	164.1%
MONTREAL—Loew's, 1st week	128.7%
MONTREAL—Loew's, 2nd week	109.8%
MONTREAL—Loew's, 3rd week	83.3%
NEW YORK—Rivoli, 1st week	145.1%
NEW YODK—Rivoli, 2nd week	140.5%
NEW YORK—Rivoli, 3rd week	110.5%
NEW YORK—Rivoli, 4th week	126.7%
NEW YORK—Rivoli, 5th week	103.6%
ST. LOUIS—Fox	157.3%
TORONTO—Shea's	147.3%

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DEVOTION (WB)

First Report:

Total Gross Tabulated	$429,200
Comparative Average Gross	418,900
Over-all Performance	102.4%

CLEVELAND—RKO Palace	81.8%
LOS ANGELES—Warner Downtown, 1st week	114.2%
LOS ANGELES—Warner Downtown, 2nd week	86.2%
LOS ANGELES—Warner Hollywood, 1st week	146.3%
LOS ANGELES—Warner Hollywood, 2nd week	86.9%
LOS ANGELES—Warner Wiltern, 1st week	165.0%
LOS ANGELES—Warner Wiltern, 2nd week	95.2%
MILWAUKEE—Warner	98.5%
NEW YORK—Strand, 1st week (SA) Louis Prima and his Band	123.8%
NEW YORK—Strand, 2nd week (SA) Louis Prima and his Band	106.2%
NEW YORK—Strand, 3rd week (SA) Louis Prima and his Band	91.9%
NEW YORK—Strand, 4th week (SA) Louis Prima and his Band	93.6%
SAN FRANCISCO—Warfield, 1st week (DB) The Shadow Returns (Mono.)	88.9%
SAN FRANCISCO—Warfield, 2nd week (DB) The Shadow Returns (Mono.)	87.1%

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SARATOGA TRUNK (WB)

Final Report:

Total Gross Tabulated	$2,209,500
Comparative Average Gross	1,902,400
Over-all Performance	116.0%

ATLANTA—Fox	89.0%
BALTIMORE—Stanley, 1st week	155.9%
BALTIMORE—Stanley, 2nd week	117.6%
BOSTON—Metropoltan	137.9%
BUFFALO—Great Lakes, 1st week	136.9%
BUFFALO—Great Lakes, 2nd week	101.1%
BUFFALO—Great Lakes, 3rd week	87.4%
CHICAGO—State Lake, 1st week	175.6%
CHICAGO—State Lake, 2nd week	135.1%
CHICAGO—State Lake, 3rd week	111.4%
CINCINNATI—RKO Capitol, 1st week	143.8%
CINCINNATI—RKO Capitol, 2nd week	102.7%
CINCINNATI—RKO Capitol, 3rd week	75.3%
CINCINNATI—RKO Capitol, 4th week	54.8%
CINCINNATI—Grand, MO 1st week	85.3%
CLEVELAND—Warner's Hippodrome, 1st week	175.0%
CLEVELAND—Warner's Hippodrome, 2nd week	100.0%
CLEVELAND—Warner's Hippodrome, 3rd week	80.0%
CLEVELAND—Warner's Lake, MO 1st week	151.5%
DENVER—Denver, 1st week	120.7%
DENVER—Denver, 2nd week	68.9%
DENVER—Esquire, 1st week	107.1%
DENVER—Esquire, 2nd week	71.4%
DENVER—Webber, 1st week	98.2%
DENVER—Aladdin, MO 1st week	51.9%
DENVER—Rialto, MO 2nd week	64.5%
INDIANAPOLIS—Indiana, 1st week	150.3%
INDIANAPOLIS—Indiana, 2nd week	86.4%
INDIANAPOLIS—Lyric, MO 1st week	103.4%
KANSAS CITY—Orpheum, 1st week	141.6%
KANSAS CITY—Orpheum, 2nd week	116.6%
KANSAS CITY—Orpheum, 3rd week	116.6%
KANSAS CITY—Orpheum, 4th week	75.0%
LOS ANGELES—Warner Downtown, 1st week	152.2%
LOS ANGELES—Warner Downtown, 2nd week	152.2%
LOS ANGELES—Warner Downtown, 3rd week	131.9%
LOS ANGELES—Warner Downtown, 4th week	101.5%
LOS ANGELES—Warner Downtown, 5th week	101.5%
LOS ANGELES—Warner Downtown, 6th week	71.1%
LOS ANGELES—Warner Hollywood, 1st week	260.8%
LOS ANGELES—Warner Hollywood, 2nd week	210.1%
LOS ANGELES—Warner Hollywood, 3rd week	174.0%
LOS ANGELES—Warner Hollywood, 4th week	123.6%
LOS ANGELES—Warner Hollywood, 5th week	101.4%
LOS ANGELES—Warner Hollywood, 6th week	83.3%
LOS ANGELES—Warner Wiltern, 1st week	253.9%
LOS ANGELES—Warner Wiltern, 2nd week	214.2%
LOS ANGELES—Warner Wiltern, 3rd week	182.5%
LOS ANGELES—Warner Wiltern, 4th week	142.8%
LOS ANGELES—Warner Wiltern, 5th week	119.0%
LOS ANGELES—Warner Wiltern, 6th week	83.3%
MILWAUKEE—Warner, 1st week	204.3%
MILWAUKEE—Warner, 2nd week	131.3%
MILWAUKEE—Warner, 3rd week	124.1%
MILWAUKEE—Warner, 4th week	94.8%
MILWAUKEE—Alhambra, MO 1st week	54.9%
NEW YORK—Hollywood, 1st week	169.8%
NEW YORK—Hollywood, 2nd week	150.6%
NEW YORK—Hollywood, 3rd week	134.6%
NEW YORK—Hollywood, 4th week	125.0%
NEW YORK—Hollywood, 5th week	134.5%
NEW YORK—Hollywood, 6th week	173.0%
NEW YORK—Hollywood, 7th week	128.2%
NEW YORK—Hollywood, 8th week	112.1%
NEW YORK—Hollywood, 9th week	112.1%
NEW YORK—Hollywood, 10th week	112.1%
NEW YORK—Hollywood, 11th week	108.9%
NEW YORK—Hollywood, 12th week	86.5%
NEW YORK—Hollywood, 13th week	73.7%
NEW YORK—Hollywood, 14th week	112.1%
NEW YORK—Hollywood, 15th week	89.7%
NEW YORK—Hollywood, 16th week	76.9%
NEW YORK—Hollywood, 17th week	73.7%
NEW YORK—Hollywood, 18th week	76.9%
NEW YORK—Hollywood, 19th week	73.7%
NEW YORK—Hollywood, 20th week	73.7%
NEW YORK—Hollywood, 21st week	70.5%
NEW YORK—Hollywood, 22nd week	60.8%
NEW YORK—Hollywood, 23rd week	52.8%
PHILADELPHIA—Mastbaum, 1st week	195.6%
PHILADELPHIA—Mastbaum, 2nd week	129.0%
PITTSBURGH—Penn	138.2%
PROVIDENCE—Majestic, 1st week	123.3%
PROVIDENCE—Majestic, 2nd week	102.7%
PROVIDENCE—Majestic, 3rd week	82.1%
PROVIDENCE—Carlton, MO 1st week	128.2%
SAN FRANCISCO—Fox, 1st week	174.5%
SAN FRANCISCO—Fox, 2nd week	115.8%
SAN FRANCISCO—Fox, 3rd week	84.1%
SAN FRANCISCO—St. Francis, MO 1st week	111.5%
SAN FRANCISCO—St. Francis, MO 2nd week	96.1%
SAN FRANCISCO—St. Francis, MO 3rd week	64.6%
WASHINGTON—Earle, 1st week	142.8%
WASHINGTON—Earle, 2nd week	107.1%
WASHINGTON—Earle, 3rd week	84.8%
WASHINGTON—Metropolitan, MO 1st week	118.8%
WASHINGTON—Metropolitan, MO 2nd week	94.0%

Exhibitors Plan Caribbean Meet

by REUBEN D. SANCHEZ
in San Juan

Puerto Rico will be the site of a Caribbean film exhibitors' convention to be held May 30-31 in San Juan under the auspices of the local Union of Motion Picture Exhibitors. Delegates from Mexico, Cuba, Venezuela, the Virgin Islands and the Dominican Republic have been invited to attend.

▽

Legislation has been passed to permit the municipalities of Puerto Rico to acquire by purchase or the right of eminent domain, or to construct, improve, operate and maintain revenue-producing undertakings, including motion picture houses.

▽

The excise tax on all public entertainment collected in Puerto Rico from July, 1945, to March, 1946, amounted to $562,561, compared with $453,233 collected during the same period last year. Ninety per cent of this total was collected from the picture theatres.

Short on All-Girl Band

A one-reel subject, "International Sweethearts of Rhythm," based on the Sweethearts of Rhythm, all-girl Negro orchestra, is currently released by the Associated Producers of Negro Motion Pictures, Inc., New York, under the direction of William D. Alexander.

OPPORTUNITY KNOCKS AT YOUR DOOR

Are you an exploitation minded, experienced theatre manager recently discharged from military service?

Would you like a real opportunity, with good pay and car expense allowance, in the public relations field?

To qualify, you must own an automobile and be free to travel.

Tell us all about yourself by writing to Box S711.

MOTION PICTURE HERALD
1270 Sixth Avenue, New York 20, New York

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

PROJECTIONIST, 8 YEARS' EXPERIENCE; CAN handle sound and projector repairs. Honorably discharged veteran. Will answer inquiries. VICTOR H. BRYANT, 4027 Ibis Street, San Diego, Calif.

THEATRE MANAGER — INDIVIDUAL HOUSE or city managership; aggressive showman, trained, capable, long-experienced in first-class operation (combination-stage; straight pictures; legitimate), including all angles promotion and advertising, wants association where finest operational standards only are policy. Size city or organization immaterial. Strictly sober and dependable. Reliable reference. BOX 1985, MOTION PICTURE HERALD.

PROJECTIONIST NEEDS EMPLOYMENT. SIMplex, Century or Motiograph projection machines. CHARLES DEPEW, Windsor, N. Y.

PROJECTIONIST, NEW YORK CITY LICENSE; veteran, will take relief work, expert mechanic. Box 112, Kensington Station, Brooklyn 18, N. Y.

CAN YOU USE ME? I AM AN AMERICAN of Italian parentage. I can read, write and speak the Italian language fluently. Would like to connect with exchange where an Italian-speaking salesman is needed. Would also consider going abroad in same capacity. At present managing a first-run theatre. BOX 1993, MOTION PICTURE HERALD.

MANAGER, PROJECTIONIST. TWELVE YEARS experience in projection. Good knowledge of booking, management. References. Address: 442 North Gray Street, Indianapolis, Ind.

MANAGER, CAPABLE AND AGGRESSIVE. First and subsequent run experience. Prefer West or Southwest. BOX 1944, MOTION PICTURE HERALD.

PROJECTIONIST, VETERAN, BEGINNER, SEEKS apprenticeship, through Veterans Administration. Conscientious, faithful. Location, New York City. Salary no object. BOX 1995, MOTION PICTURE HERALD.

WANTED—POSITION AS OPERATOR OR OPErator manager. Young man, married, small family, Experienced. Particulars on request. Any location. Gentile connection preferred. P. O. Box 15, Lebanon, Pa.

PROJECTIONIST, RECENTLY DISCHARGED veteran, wishes to obtain work. 25 years of age, married, no children. Projectionist for five and one-half years both military and civilian. Have good pre-war references and clean service record. Write or phone, RICHARD STONEMAN, 1517 Brick Avenue, Scranton, Pa. Phone: 30004.

HELP WANTED

ASSISTANT MANAGERS TO START IMMEDIately. State experience, salary expected and reference in application. WEIR COVE THEATRES, Weirton, W. Va.

OPERATOR-MANAGER. POSITION OPEN April 28. Salary $40. Give all details in first letter. HAL LYON, Franklin, Va.

NEW EQUIPMENT

SUPER SUCTION VACUUM CLEANERS, $166.50; 30A Rectifiers, $57.60; Spotlights with automatic color wheel, $19.95; Sand Urns, $6.95; Navy Surplus Dimmers —2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; Griswold Splicers, $19.95; 30W theatre amplifiers, $125.00; Flextone plastic coated washable Soundscreens, 37½c square foot; Crystal Beaded, 44½c. Spring Catalog ready. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd Street, New York 18.

USED EQUIPMENT

COMPLETE ARMY BOOTH OUTFITS—VETS establish your own house—Holmes professional latest sound projectors, 2,000-ft. magazines; lens; Baby Strong automatic arclamps; 15 amp. rectifiers; constant speed motors; 3-point adjustable heavy pedestals; High Fidelity 30-watt amplifiers; monitor speaker; 2-way multicellular horn system, everything ready to go, $1995.00. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd Street, New York 18.

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COMPANY CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Without Reservations

***RKO Radio-Lasky-McEwen Prod.*—Love on the Run**

Claudette Colbert here is author of a tremendously successful best-seller. It's about a returning war veteran and the part she believes he ought to play in fashioning the brave, new world. John Wayne, first met on a train, turns out to be the living facsimile of her printed-page hero—the chap who typifies her idealism and also the man consciously or otherwise she wants for a husband. Don De Fore is Wayne's buddy and, in the end, proves the intermediary through whom the other two get together.

As Miss Colbert heads for the coast, where her novel is to be filmed, her merry adventures start. Since the studio can't get Cary Grant for the part, she's ready to call off the deal and then meets Wayne. Determined to hang on, she passes up her outbound Chicago train to travel West with the two fliers. The idea is to keep Wayne in sight and deliver him to the studio. What Miss Colbert, however, could not arrange was her rapid tailspin into love. It's complicated and fast; it's also funny and decidedly diverting until the closing chapters slow it down to some extent.

Complications include good-natured disorder on the westbound train, adventures in and out of an auto in a manner which often reminds of "It Happened One Night" and relatively mediocre footage in Hollywood as Miss Colbert sets out to fan Wayne's jealousy into jet propulsion. He propels all right and love has its way.

"Without Reservations" is extremely good practically until it arrives in New Mexico and leaves Frank Puglia and his Mexican family. It loses ground in Albuquerque and more in Hollywood. This appears to be another instance of too much footage, over-all, to keep the pace sustained and suggests judicious editing would be helpful. As it stands, however, this attraction unquestionably is heading for the substantial money division.

The screenplay by Andrew Solt from a novel by Jane Allen and Mae Livingston has Miss Colbert walk out on her social convictions because Wayne wants a woman to love, not thank, and because she loves Wayne. It weakens the character. What Anne Triola's unseen boy friend might have thought if he ever learned she played up to his labor activities because it was the only way she could get him to take her out is something never resolved, but one wonders why it was ever introduced.

Miss Colbert's performance is expert and among her best. Wayne and De Fore make very pleasant male counterfoils. Puglia's interpretation of women and love is one of the best things in the picture. Dona Drake exudes the proper upper-range temperature as a Mexican wench on the make. Not credited in the cast, but incorporated for brief snatches are Grant, Jack Benny and Dolores Moran. Louella Parsons, the columnist, has a couple of intermittent flashes giving out with Hollywood chatter at the "mike"; thus, if her readers want to see her in gossipy action, this will be their opportunity.

Mervyn Le Roy's direction ranges from predominantly excellent to conventional. Jesse L. Lasky produced.

Seen at the Normandie theatre. Reviewer's Rating: Good.—Red Kann.

Release date, Block 5, not set. Running time, 107 min. PCA No. 11262. General audience classification.
Kit .....Claudette Colbert
Rusty .....John Wayne
Dink .....Don De Fore
Anne Triola, Phil Brown, Frank Puglia, Thurston Hall, Dona Drake, Charles Arnt, Louella Parsons.

Courage of Lassie

***MGM*—Lassie Stars Again**

After the tradeshow Tuesday, an exhibitor remarked, "Out on Long Island—in Huntington—give them a horse or a dog and your worries are over." There are untold Huntingtons in these United States. Too, there are untold others in the urban centers who appreciate a heart-warming and wholesome job of picture-making. For all these, "Courage of Lassie" will prove a treat.

Actually, this is the third of the Lassie series although the collie here is known as Bill. Lionel Houser's original story inaugurates Bill as a pup, accidentally left to make his own way with the beasts and birds of the High Sierras. Young Elizabeth Taylor nurses him to health when a couple of young hunters just as accidentally shoot him. The comradeship between girl and dog is established. Bill is taught by Frank Morgan to tend sheep, meets a second accident—this time under the wheels of a truck—is restored to health and drafted into the Army's canine corps. His war record in the Aleutians brings him a citation, but the shot and din shatter his nerves. En route to a Pacific Coast rehabilitation center, Bill (or Lassie) escapes, becomes a marauder as he beats his way back to his disconsolate mistress. Irate ranchers want him put out of the way, but Morgan, who runs across the dog's war record, pleads successfully for his life. Mistress and collie are reunited.

It's a simple enough story and, in many ways, resembles "Son of Lassie." Moreover, "Courage of Lassie" has been directed with the same simplicity, the same charm and with the same full acknowledgment of the color possibilities of the magnificent outdoors as its two highly successful predecessors. However, there is a variance. The opening sequences, running to considerable length, are a remarkable and delightful nature study while, at the same juncture, their dramatic purpose—to make the collie and denizens of the forest friends—is advanced. No humans play a role here. In fact, the humans of the cast, all of them competent, once more fill relatively minor roles. The star unquestionably is Lassie. She's worth the full billing.

Fred M. Wilcox's direction is sound and true. Basil Wrangel, credited as co-director of the animal sequences, is privileged to take a bow and, if it's a deep one, that's in keeping, too. Leonard Smith at the Technicolor camera similarly rates high praise for a magnificent panorama of mountain lakes, skies and woods. Overriding the whole enterprise as its producer was Robert Sisk. A salvo for him, as well.

Seen at trade show. Reviewer's Rating: Excellent.—R. K.

Release date, not set. Running time, 93 min. PCA No. 10395. General audience classification.
Kathie Merrick.....Elizabeth Taylor
Harry MacBain.....Frank Morgan
Sergeant Smitty.....Tom Drake
Selena Royle, Harry Davenport, Morris Ankrum, Mitchell Lewis, George Cleveland, David Holt, Minor Watson and Lassie.

The Searching Wind

***Paramount-Wallis*—Stageplay on Film**

The names of Robert Young and Sylvia Sidney are the principal selling factors for ready use of showmen exploiting this Hall B. Wallis production to their customers, although there is also available for purposes of salesmanship the fact that "The Searching Wind" was—and pretty largely still is—a stageplay by Lillian Hellman, who also wrote the screenplay, and there is present also the additionally billable and by no means inconsequential circumstance that veteran, distinguished William Dieterle directed it.

That is perhaps about as far as most showmen will elect to go in their advance revelations, for it's a discursive, inconclusively venturesome and thematically confused conversation piece that Miss Hellman's characters run off in their 118 minutes on the screen, a production which may find interested admirers among the "thoughtful" but does not invite blanket exhibitor underwriting as popular entertainment.

It's a long, three-ply story with a variety of points which Miss Hellman tells almost entirely in terms of dialogue. The characters in it are more or less interesting as characters, but none save one who appears late in the proceedings are of the kind that a picture audience can join up with sympathetically and stay joined up with to the finish. There is much enunciating of ideas, proclaiming of viewpoints, and every few minutes one character or another announces that he is going to "speak the truth," which turns out in each instance to be less than startling.

The story spans the quarter century between the close of World War I and World War II, having much to do with both. Young portrays a diplomat who's made a sorry mess of his 25 years in government service, guessing wrong about Mussolini, Fascism and other matters, and of his own life as well. It goes like this:

Young and the Misses Sylvia Sidney and Anna Richards are kids together (before the picture starts) and he's in love with Miss Sidney, who reciprocates, but they can't agree on political and social issues, so he accepts Miss Richards' suggestion that he marry her instead, with all hands knowing where the love really lies. Miss Sidney becomes a roving journalist,

and she and Young keep meeting each other at various times and places for the next 25 years, waiting for the son and daughter born of the Young-Richards union to grow up so a divorce can be had without depriving them of parental attention.

Finally, after World War II is over and the son's back home, supposedly recuperating from a leg injury, the parents get around to the point of divorcement and everything's agreed to. Then the son says his leg's got to be amputated, and at this point Miss Sidney starts talking politics again and says it wasn't right for her and Young to marry anyway. Conceivably Miss Hellman could explain all this, but the picture doesn't.

While this presumably main strand of the story is being talked out, the picture's also engaged in showing that American diplomats were both dumb and undecided about what was going on in Europe when World War II was in the planning stage, and that the wise and patriotic owner of a chain of American newspapers couldn't print the facts because his isolationist mortgage-holders were running the sheets. Miss Hellman makes the ideas about these matters no more clear than her ideas about love, fidelity, the institution of marriage and a variety of other matters.

By and large, "The Searching Wind" stacks up primarily as social and political commentary, not very clearly uttered, and secondarily as entertainment.

Previewed at the studio. Reviewer's Rating: Average.—WILLIAM R. WEAVER.

Release date, August 9, 1946. Running time, 118 min. PCA No. 11279. General audience classification.
Alexander Hazen.....Robert Young
Cassie Bowman.....Sylvia Sidney
Emily Hazen.....Ann Richards
Dudley Digges, Douglas Dick, Albert Basserman, San Seymour, Ian Wolfe, Marietta Conty.

Strange Triangle

20th Century-Fox—Melodrama

A returned serviceman, trying to adjust to his old but improved job as a bank investigator, gets caught in the web of a scheming siren, to make some standard but engrossing melodrama. The film has been given modest production values by producer Aubrey Schenck, with Signe Hasso and Preston Foster sharing top billing.

An outstanding feature of the film is the accomplished acting of Miss Hasso, who has been assigned a provocative but unsympathetic role. Avid for money, she forces her husband, a bank manager, into embezzlement. For a time she keeps him safe through a sordid mixture of infatuation and blackmail with Foster, the bank investigator she chanced to meet in an escapade at a cocktail lounge.

The suspense of Mortimer Braus' screenplay mounts mildly but steadily till a gunplay climax is reached. The film is related in flashbacks by Foster, who in the finale, walks to his freedom.

Others in the cast are Anabel Shaw, John Shepperd and Roy Roberts with performances reasonably effective. Direction is by Ray Mc Carey.

Seen at the home office. Reviewer's Rating: Average.—MANDEL HERBSTMAN.

Release date, June, 1946. Running time, 65 min. PCA No. 11441. General audience classification.
Francine Huber.....Signe Hasso
Sam Crane.....Preston Foster
Betty Wilson.....Anabel Shaw
John Shepperd, Roy Roberts, Emory Parnell, Nancy Evans, Gladys Blake, Frank Pershing, Robert Malcolm, Jack Davis, Frank Wilcox, George Melford.

Swamp Fire

Paramount - Pine-Thomas — Life on the Bayou

There's all the action anyone could ask for in the newest Pine-Thomas production. There's a fist fight between Johnny Weissmuller and Buster Crabbe, a hair-pulling match, which ends in a dunking for both contestants, between Virginia Grey and Carol Thurston, and a wrestling bout between Weissmuller and an alligator. To keep things going, there are a couple of midwater collisions between small craft, a shipwreck and, climax of a lively 69 minutes, a riproaring three-alarm fire.

William Pine directed, presumably without a pause for breath. Geoffrey Homes wrote the screenplay, which depicts Weissmuller in the latest and most fashionable role: that of a psychoneurotic war veteran. Having piled up his destroyer on the rocks, he dreads returning to his pre-war occupation as a war pilot guiding ships through the channels at the mouth of the Mississippi. His emotional life is further complicated by a meeting with Miss Grey who, portraying a spoiled heiress, sets out to take him away from his job, his friends, and the girl he loves.

Everything turns out all right, however, and at the end of the film the cast seems as fresh and sprightly as at the beginning of its rigorous adventures.

Seen at the studio. Reviewer's Rating: Good.—THALIA BELL.

Release date, Sept. 6, 1946. Running time, 69 min. General audience classification.
Johnny Duval.....Johnny Weissmuller
Janet Hilton.....Virginia Grey
Buster Crabbe, Carol Thurston, Pedro DeCordoba, Marcelle Corday, William Edmunds, Edwin Maxwell, Pierre Watkin, Charles Gordon, Frank Fenton.

In Fast Company

Monogram—Standard Gorcey

Leo Gorcey, whose companions started film life as Dead End Kids and now are Bowery Boys, is again to the fore in this second in the series produced by Lindsley Parsons and Jan Grippo, as he was in "Live Wires," which bettered his and their average substantially. Like that picture, this one depends more upon story and less upon gag for entertainment.

The story is about the things that happen to independent taxicab operators when they decline to sell out to big cab companies, and Gorcey portrays the normally indolent but sentimentally susceptible young man prevailed upon to drive a cab for an independent operator whose courage has netted him a broken arm. In sixty minutes, with time out for the kind of comedy these young men dispense, Gorcey and his pals take a lot of abuse from the major cab company's operatives, but in the final three minutes they strike back and get justice done.

Direction by Del Lord splits emphasis judiciously between comedy and action.

The script by Edmond Seward, Tim Ryan and Victor Hammond is from an original story by Martin Mooney.

Previewed at the Campus theatre, Los Angeles, where it appeared to satisfy expectations. Reviewer's Rating: Average.—W. R. W.

Release date, not set. Running time, 63 min. PCA No. 11248. General audience classification.
Slip.....Leo Gorcey
Sach.....Huntz Hall
Jane Randolph, Judy Clark, Bobby Jordan, Billy Benedict, David Gorcey, Douglas Fowley, Marjorie Woodworth, Charles D. Brown, Paul Harvey, Luis Alberni, Mary Gordon, Bernard Gorcey, George Eldredge, William Ruhl, Dick Wessell, John Indrisano.

Rainbow Over Texas

Republic—Rogers Western

This Roy Rogers starring vehicle has an abundance of action and a pleasing musical score. The film is highlighted by a relay race in which Rogers rides to victory on "Trigger." George "Gabby" Hayes and Dale Evans are the chief supporting players.

Rogers, as a screen and radio star, makes a personal appearance in a small Western town where he meets Miss Evans, as Jackie. Her father, a one-time cowboy, now a millionaire meat packer, tries to discourage his daughter's love of the west. There is a subplot in which thieving racketeers resort to murder. The same gang attempts to prevent Rogers from winning the relay race. However, Rogers wins the race, smiles from Miss Evans, and the approval of her father.

Bob Noland and the Sons of the Pioneers give pleasing presentations of "Texas, U. S. A." and "Cowboy Camp Meeting" and Miss Evans and Rogers sing a duet, "Little Senorita." The outstanding musical number is "Rainbow Over Texas," the title song.

Edward J. White was the associate producer and Frank McDonald directed. Gerald Geraghty wrote the screenplay, based on a magazine story by Reggie Lanning.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, May 9, 1946. Running time 65 min. PCA No. 11468. General audience classification.
Roy Rogers.....Roy Rogers
Gabby Whittaker.....George "Gabby" Hayes
Jackie Dalrymple.....Dale Evans
Sheldon Leonard, Robert Emmett Keane, Gerald Oliver Smith, Minerva Urecal, George J. Lewis, Kenne Ducan, Pierce Lyden, Dick Elliott, Bob Nolan and the Sons of the Pioneers.

While Nero Fiddled

Balcon-Bell—Musical Comedy

"While Nero Fiddled" purports to be a satirical musical on the romantic adventures and complications of the profligate tyrant, Nero, and his unfaithful wife, the Empress Poppaea. Produced at the Ealing Studios in England by Michael Balcon and starring Tommy Trinder, Frances Day and Sonnie Hale, with robust Francis L. Sullivan as "Nero," the story concerns two sailors and a girl who are struck by lightning and trausported back to the first century and the court of the Roman emperor.

Here they run afoul of Nero, who is about to have them beheaded when they remember events in the history of the Roman empire and are appointed court prophets. The romantically inclined empress (Miss Day) exerts her feminine wiles on Trinder and complicates the delicate situation with the jealous Nero.

Throughout the stars are offered ample opportunity to display their comedy talents, and Trinder highlights the picture when he out-Miranda's Carmen in singing, dancing and costuming in a masquerade before the emperor. Such songs as "Nero's Wife Can Have the Time of Her Life," "Rome, Sweet Rome," "Drums in My Heart" and the comic song, "Sweet Fanny Adams," lend musical spice to the picture—perhaps too much of it.

Directed by Harry Watt, the comedy is based on an original screenplay by Angus McPhail and Diana Morgan. Duncan Sutherland, art director, was responsible for the elaborate sets. Bert Kulick imported the film for distribution by Bell Pictures Corporation.

Previewed at the New Amsterdam theatre in Times Square, New York. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, April 29, 1946. Running time, 65 min. PCA No. 04146. Adult audience classification.
Tommy .....Tommy Trinder
Poppaea .....Frances Day
The Professor.....Sonnie Hale
Nero.....Francis L. Sullivan
Elisabeth Welch, Mary Clare, Diana Decker, Ernest Milton, Robert Wyndahm, Russell Thorndike, Alec Mango, Danny Green.

Somewhere in the Night

20th-Fox—Amnesia Melodrama

John Hodiak is the name for top billing by showmen setting out to exploit this amnesia melodrama, although Lloyd Nolan, Josephine Hutchinson and Fritz Kortner are the players who spark the proceedings as the long and dilatory story unfolds. It's about an ex-Marine who's lost his memory and undertakes to find out about himself by means not only hazardous to the point of foolhardiness, but also more costly in terms of running time than his dilemma seems to warrant.

Smart showmanship appears necessary to put the picture over for important grosses on the top side of a double bill, and the 110-minute length seems to preclude other programming.

Joseph L. Mankiewicz wrote the script in collaboration with Howard Dinsdale and directed the picture, manifestly striving for low key effects and high melodramatic suspense in both undertakings. Producer Anderson Lawler ap-

pears to have been in full sympathy with these objectives and it may have been some of their enthusiasm imparted to the players which accounts for underscorings of points not worth the time they take.

Hodiak portrays a wounded Marine discharged after hospitalization without revealing that he has lost his memory. Returned to Los Angeles he finds that a certain Larry Cravat has left a $5,000 bank deposit to his credit. He sets out to find Cravat in order to find out about himself but is set upon by various thugs and beaten up for the purpose of making him tell where Cravat can be found.

Ultimately a detective as well as a girl and a night-club operator complicate his undertaking even more threateningly and there are murders contemporary and past which add to his confusion. Finally he learns that he is in fact the Larry Cravat he has been seeking and finds $2,000,000 he has hidden away following a killing but he goes on from there to establish his innocence of the murder and his right to marry the girl.

Previewed at the studio. Reviewer's Rating: Average.—W. R. W.

Release date, June, 1946. Running time, 110 min. PCA No. 11434. General audience classification.
George Taylor.....John Hodiak
Christy .....Nancy Guild
Police Lt. Donald Kendall.....Lloyd Nolan
Mel Phillips.....Richard Conte
Josephine Hutchinson, Fritz Kortner, Margo Woode, Sheldon Leonard, Lou Nova.

(*Review reprinted from last week's* HERALD)

She Wrote the Book

Universal—Joan Davis Entertains

Joan Davis' talent for rowdy comedy is placed under restraint here in favor of her greater talent for humor, displayed in a story that has both novelty and wit with which to amuse the customers. Destined to entertain pleasantly, rather than to throw the audience into convulsions, the picture kept its Hollywood preview audience in a burble of pleased responsiveness and promises to do the same, profitably, for any audience anywhere.

The script by producer Warren Wilson and Oscar Brodney casts Miss Davis as a calculus professor in a small Indiana college whose president's wife has secretly written a novel so torrid it has been banned internationally and has accumulated tremendous royalties which the lady cannot claim because her husband doesn't know about it.

She confides in Miss Davis, who's going to New York to deliver a lecture, in order that the professor may pose as the authoress and collect the money due her. The mix-ups and merriment begin when the professor, bumped on the head in a car accident and bereft of memory, is led to believe she has lived the events chronicled in the novel and deports herself accordingly. The complications, intelligently conceived and adroitly worked out, pile up steadily to a convincing and laugh-compelling climax.

Jack Oakie, as the book publisher's press agent who takes the supposed authoress under his publicity-conscious auspices, and Mischa Auer, as the barkeep who poses as the principal hero of the novel, are the standouts in the supporting cast.

Wilson produced with telling discrimination, and Charles Lamont's direction is perhaps the best he has done.

Previewed at the Forum theatre, Los Angeles where it received a warm response. Reviewer's Rating: Good.—W.R.W.

Release date, May 31, 1946. Running time, 76 min. PCA No. 11551. General audience classification.
Jane Weatherstone.....Joan Davis
Jerry Marlow.....Jack Oakie
Boris .....Misha Auer
Eddie Caldwell.....Kirby Grant
Dean Fowler.....John Litel
Jacqueline DeWitt, Gloria Stuart, Phyllis Fowler, Thurston Hall, Victoria Horne, Lewis Russell, Raymond Largay.

(*Review reprinted from last week's* HERALD)

ADVANCE SYNOPSES

INSIDE JOB
(Universal)

PRODUCER - DIRECTOR: Jean Yarbrough. PLAYERS: Preston Foster, Alan Curtis, Ann Rutherford, Joe Sawyer, Johnny Berkes, Jimmy Moss.

MELODRAMA. An ex-convict and his wife are working in a department store. A racketeer threatens the ex-convict with exposure unless the latter agrees to rob the store. With his wife's help, the convict robs the store. Later, however, the pair are trapped by police, and the racketeer is killed.

QUEEN OF BURLESQUE
(PRC)

PRODUCERS: Alexander-Stern. DIRECTOR: Sam Newfield. PLAYERS: Evelyn Ankers, Carleton Young, Rose La Rose, Marian Martin, Craig Reynolds.

MELODRAMA. The body of a burlesque queen is found in a trunk backstage. She has been strangled with a drapery cord. Suspicion falls upon her associates, principally another burlesque queen, and the latter's fiance, a young newspaperman with literary aspirations. The true culprit is eventually uncovered, however.

PASSKEY TO DANGER
(Republic)

PRODUCER: William J. O'Sullivan. DIRECTOR: Frank McDonald. PLAYERS: Stephanie Bachelor, Kane Richmond, Gerald Mohr, Adele Mara.

MELODRAMA. As a consequence of an advertising campaign he undertakes for a wealthy client, a young executive finds himself involved in a crime committed many years before. He initiates the arrest and conviction of those responsible.

DRESSED TO KILL
(Universal)

PRODUCER-DIRECTOR: Roy William Neill. PLAYERS: Basil Rathbone, Nigel Bruce, Patricia Morrison, Edmond Breon, Frederic Worlock, Patricia Cameron, Harry Cording.

MELODRAMA. A set of plates for engraving five-pound notes are stolen from the Bank of England. 'Sherlock Holmes' and his friend 'Dr. Watson' trap the thieves and put a stop to the counterfeiting.

THE RUNAROUND
(Universal)

PRODUCER: Joseph Gershenson. DIRECTOR: Charles Lamont. PLAYERS: Rod Cameron, Ella Raines, Broderick Crawford, Frank McHugh, George Cleveland, Nana Bryant, Samuel S. Hinds, Jane Adams, Joan Fulton.

COMEDY-DRAMA. Rival detectives are employed to find a missing heiress. After some complications, during the course of which the wrong girl is located, one of them finds the right girl, marries her, and claims the reward.

SUDDENLY IT'S SPRING
(Paramount)

PRODUCER: Claude Binyon. DIRECTOR: Mitchell Leisen. PLAYERS: Fred MacMurray, Paluette Goddard, Macdonald Carey, Arleen Whelan, Linian Fontaine, Georgia Backus.

ROMANTIC DRAMA. A WAC returns from overseas, hoping for a reconciliation with her husband and former law partner, from whom she has become estranged. She discovers that her husband is in love with another woman. He tries to get her consent to a divorce, but she convinces him that they have not given marriage a fair trial, and the two are reunited.

SUN VALLEY CYCLONE
(Republic)

ASSOCIATE PRODUCER: Sidney Picker. DIRECTOR: R. G. Springsteen. PLAYERS: Bill Elliott, Bobby Blake, Alice Fleming, Roy Barcroft, Kenne Duncan, Eddy Waller, Tom London, Edmund Cobb, Edward Cassidy, Monte Hale, George Chesebro.

WESTERN. When a desperado attempts to kill "Red Ryder," his horse, "Thunder," comes to his aid and kills the attacker. The citizens try to shoot the killer horse, but are prevented from doing so by the cowboy. Subsequently, the horse follows a herd of stolen horses to a canyon in which they have been concealed by thieves. He releases the horses, and leads them back to town. The grateful citizens decide to let "Thunder" go free.

SHORT SUBJECTS

THE MISSION TRAIL (MGM)
FitzPatrick Traveltalks (T-716)

In this short we follow the route laid out to include the famous chain of 21 missions begun in 1769 and extending northward over 500 miles from San Diego to Sonoma. Stopovers include San Luis Rey, San Juan Capistrano and San Juan Bautista.

Release date, April 13, 1946 — 9 *minutes*

SERVICE WITH A GUILE (Para.)
Popeye the Sailor (E5-2)

Olive Oyl is managing a gasoline station and perspiring over the job of servicing an Admiral's car when Popeye and Bluto volunteer their services. Instead of being a help, however, they practically destroy the automobile and are able to put it together only with the aid of a can of spinach. In Technicolor.

Release date, April 19, 1946 — 6 *minutes*

THE LADY SAID NO (UA)
Daffy Ditties

The young hero of this animated fable approaches a young lady who rebuffs him icily. He persists however, and is permitted to take her to an elegant cafe where he cannot pay the bill. Hilarious consequences are reached when the poor young hero is dragged to the altar, a confused victim of a misunderstanding.

Release date, April 26, 1946 — 8 *minutes*

THE MAN FROM MISSOURI (20th-Fox)
The World Today (6401)

After one year of President Truman's administration, Twentieth Century-Fox has released this film study of the personality of Harry Truman. Mr. Truman's political background and excerpts from a number of his important speeches are included. Narrated by Lowell Thomas.

Release date, January 25, 1946 — 8 *minutes*

OLIO FOR JASPER (Para.)
George Pal Puppetoons (U5-3)

Jasper gets tough with the scarecrow when that villain attempts to steal Jasper's yo-yo. But the scarecrow, trying a new angle, tells the sad story of the poverty of his boyhood—he was too poor ever to own a yo-yo, he reports. But the scarecrow works himself into such a state of violence that Jasper runs away, taking the yo-yo with him. In Technicolor.

Release date, April 19, 1946 — 7 *minutes*

ALONG THE RAINBOW TRAIL (20th-Fox)
Movietone Adventures (6258)

This Technicolor trip takes the viewer from Mexican Hat, in southern Utah, deep into the desert. The trip starts in a canoe down the rapids of the San Juan River and ends with a view of the Rainbow Bridge. Narrated by Lowell Thomas.

Release date, February 15, 1946 — 8 *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2990. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945, issue.

COLUMBIA

SPECIAL

7101 Kiss and Tell ..... Oct. 18,'45

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6209 Outlaws of the Rockies (1944-45) ..... Sept. 18,'45
7022 Crime Doctor's Warning ..... Sept. 27,'45
6224 Song of the Prairie (1944-45) ..... Sept. 27,'45
7050 The True Glory ..... Oct. 4,'45
7029 Girl of the Limberlost ..... Oct. 11,'45
7201 Blazing the Western Trail ..... Oct. 18,'45
7024 Voice of the Whistler ..... Oct. 30,'45
7202 Lawless Empire ..... Nov. 15,'45
7036 Prison Ship ..... Nov. 15,'45
7010 Snafu ..... Nov. 22,'45
7023 My Name Is Julia Ross ..... Nov. 27,'45
7018 Hit the Hay ..... Nov. 29,'45
6005 She Wouldn't Say Yes (1944-45) ..... Nov. 29,'45
7019 Life With Blondie ..... Dec. 13,'45
7012 One Way to Love ..... Dec. 20,'45
7203 Texas Panhandle ..... Dec. 20,'45
7005 Pardon My Past ..... Dec. 25,'45
7035 Out of the Depths ..... Dec. 27,'45
7014 Meet Me on Broadway ..... Jan. 3, 46
7007 Tars and Spars ..... Jan. 10,'46
7030 A Close Call for Boston Blackie ..... Jan. 24,'46
7204 Frontier Gunlaw ..... Jan. 31,'46
7028 The Notorious Lone Wolf ..... Feb. 14,'46
7205 Roaring Rangers ..... Feb. 14,'46
7004 The Bandit of Sherwood Forest ..... Feb. 21,'46
7034 The Gentleman Misbehaves ..... Feb. 28,'46
7021 Just Before Dawn ..... Mar. 7,'46
7221 Threw a Saddle on a Star ..... Mar. 14,'46
7206 Gunning for Vengeance ..... Mar. 21,'46
7008 Perilous Holiday ..... Mar. 21,'46
7016 Talk About a Lady ..... Mar. 28,'46
7020 Blondie's Lucky Day ..... Apr. 4,'46
7024 Mysterious Intruder ..... Apr. 11,'46
7023 Night Editor ..... Apr. 18,'46
7027 Galloping Thunder ..... Apr. 25,'46
7001 Gilda ..... Apr. 25,'46
.... The Phantom Thief ..... May 2,'46
.... That Texas Jamboree ..... May 16,'46
.... The Devil's Mask ..... May 23,'46
.... The Man Who Dared ..... May 30,'46
.... Two Fisted Stranger ..... May 30,'46
.... So Dark the Night ..... July 4,'46
.... Blondie Knows Best ..... Not Set
.... The Coffin ..... Not Set
.... Cowboy Blues ..... Not Set
.... Dangerous Business ..... Not Set
.... Desert Horseman ..... Not Set
.... Heading West ..... Not Set
.... The Jolson Story ..... Not Set
.... Landrush ..... Not Set
.... Renegades ..... Not Set
.... Return of Rusty ..... Not Set
.... Sing While You Dance ..... Not Set
.... Terror Trail ..... Not Set
.... Walls Came Tumblin' down ..... Not Set

IN PRODUCTION

.... Down to Earth .....
.... The Great Highway .....
.... His Face Was Their Fortune .....
.... Rendezvous in Rio .....

FILM CLASSICS

(Reissues)

.... Kid Millions ..... Nov. 1,'45
.... Lady of Fortune ..... Dec. 15,'45
.... Adventures of Marco Polo ..... Dec. 29,'45
.... Hurricane ..... Jan. 15,'46
.... These Three ..... Feb. 15,'46
.... Condemned to Devil's Island ..... Mar. 15,'46
.... Beloved Enemy ..... Apr. 15,'46
.... Come and Get It ..... May 15,'46
.... Strike Me Pink ..... May 15,'46
.... Splendor ..... June 15,'46
.... Wedding Night ..... June 15,'46

MGM

SPECIALS

605 Weekend at the Waldorf ..... Oct.,'45
616 Adventure ..... Mar.,'46
617 Ziegfeld Follies of 1946 ..... Mar.,'46

BLOCK 13

600 Our Vines Have Tender Grapes ..... Sept.,'45
601 The Hidden Eye ..... Sept.,'45
602 Abbot and Costello in Hollywood ..... Oct.,'45
603 Her Highness and the Bellboy ..... Oct.,'45
604 Dangerous Partners ..... Oct.,'45

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BLOCK 14

606 What Next, Corporal Hargrove ..... Nov.-Dec.
607 She Went to the Races ..... Nov.-Dec.
608 Vacation from Marriage ..... Nov.-Dec.
609 They Were Expendable ..... Nov.-Dec.
610 Yolanda and the Thief ..... No.v-Dec.

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BLOCK 15

611 The Harvey Girls ..... Jan.-Feb.
612 Portrait of Maria ..... Jan.-Feb.
613 Up Goes Maisie ..... Jan.-Feb.
614 A Letter for Evie ..... Jan.-Feb.
615 Sailor Takes a Wife ..... Jan.-Feb.

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BLOCK 16

618 The Hoodlum Saint ..... Apr.-May
619 Bad Bascomb ..... Apr.-May
620 Postman Always Ring Twice ..... Apr.-May
621 The Last Chance ..... Apr.-May
622 Two Sisters from Boston ..... Apr.-May

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.... Boys' Ranch ..... Not Set
.... But Not Goodbye ..... Not Set
.... Courage of Lassie ..... Not Set
.... Easy to Wed ..... Not Set
.... Faithful In My Fashion ..... Not Set
.... Fiesta ..... Not Set
.... The Green Years ..... Not Set
.... Holiday in Mexico ..... Not Set
.... It Happened at the Inn ..... Not Set
.... Little Mr. Jim ..... Not Set
.... No Leave, No Love ..... Not Set
.... The Show-Off ..... Not Set
.... Star from Heaven ..... Not Set
.... Three Wise Fools ..... Not Set
.... Two Smart People ..... Not Set
.... Undercurrent ..... Not Set
.... The Yearling ..... Not Set

IN PRODUCTION

.... Beginning or the End .....
.... Mighty McGurk .....
.... My Brother Who Talked to Horses .....
.... Tenth Avenue Angel .....
.... Till the Clouds Roll By .....
.... Uncle Andy Hardy .....
.... Woman of My Own .....

MONOGRAM

SPECIAL

.... Suspense ..... June 15,'46

●

431 South of the Rio Grande (1944-45) ..... Sept. 8,'45
407 Sensation Hunters (1944-45) ..... Oct. 13,'45
457 Lost Trail (1944-45) ..... Oct. 20,'45
412 Come Out Fighting (1944-45) ..... Oct. 22,'45
464 Riders of the Dawn (1944-45) ..... Nov. 3,'45
458 Frontier Feud (1944-45) ..... Nov. 24,'45
561 Lonesome Trail ..... Dec. 8,'45
501 Sunbonnet Sue ..... Dec. 8,'45
505 Allotment Wives, Inc. ..... Dec. 29,'45
504 Black Market Babies ..... Jan. 5,'46
509 Live Wires ..... Jan. 12,'46
516 Strange Mr. Gregory ..... Jan. 12,'46
565 Border Bandits ..... Jan. 12,'46
452 Drifting Along (1944-45) ..... Jan. 26,'46
513 Red Dragon ..... Feb. 2,'46
528 Face of Marble ..... Feb. 2,'46
527 The Shadow Returns ..... Feb. 16,'46
572 Moon Over Montana ..... Feb. 23,'46
507 Fear ..... Mar. 2,'46
566 The Haunted Mine ..... Mar. 2,'46
503 Swing Parade of 1946 ..... Mar. 16,'46
529 Gay Cavalier ..... Mar. 30,'46
573 West of the Alamo ..... Apr. 20,'46
561 Under Arizona Skies ..... Apr. 27,'46
514 Junior Prom ..... May 11,'46
519 Dark Alibi ..... May 25,'46
502 Joe Palooka, Champ ..... May 28,'46
562 Gentleman from Texas ..... June 8,'46
574 Trail to Mexico ..... June 29,'46
526 Behind the Mask ..... Not Set
511 Bowery Bombshell ..... Not Set
508 Don't Gamble With Strangers ..... Not Set
515 Freddie Steps Out ..... Not Set
510 In Fast Company ..... Not Set
.... Jade Lady ..... Not Set
518 Mandarin's Secret ..... Not Set
530 Romance of the Rancho ..... Not Set
... The Shadow Strikes ..... Not Set
521 Strange Voyage ..... Not Set

IN PRODUCTION

.... Decoy .....
... Jumpin' Joe .....
.... Roaring Range .....

PARAMOUNT

SPECIALS

4531 Road to Utopia ..... Mar. 22,'46
4532 Monsieur Beaucaire ..... Aug. 30,'46

BLOCK 1

4501 Duffy's Tavern ..... Sept. 28,'45
4502 Love Letters ..... Oct. 26,'45
4503 The Lost Weekend ..... Nov. 16,'45
4504 Follow That Woman ..... Dec. 14,'45

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BLOCK 2

4506 Hold That Blonde ..... Nov. 23,'45
4507 Stork Club ..... Dec. 28,'45
4508 People Are Funny ..... Jan. 11,'46
4509 Kitty ..... Jan. 25,'46

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BLOCK 3

4511 Tokyo Rose ..... Feb. 8,'46
4512 Masquerade in Mexico ..... Feb. 22,'46
4513 Miss Susie Slagle's ..... Mar. 8,'46

●

BLOCK 4

4516 The Virginian ..... Apr. 5,'46
4517 The Blue Dahlia ..... Apr. 19,'46
4518 They Made Me a Killer ..... May 3,'46
4519 The Well Groomed Bride ..... May 17,'46

●

BLOCK 5

4521 The Bride Wore Boots ..... May 31,'46
4522 Our Hearts Were Growing Up ..... June 14,'46
4523 Hot Cargo ..... June 28,'46
4524 To Each His Own ..... July 5,'46

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BLOCK 6

4526 O. S. S. ..... July 26,'46
4527 The Searching Wind ..... Aug. 9,'46
4528 Swamp Fire ..... Sept. 6,'46
4529 Strange Love of Martha Ivers ..... Oct. 13,'46

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.... Big Town ..... Not Set
.... Blue Skies ..... Not Set
.... Calcutta ..... Not Set
.... California ..... Not Set
.... Cross My Heart ..... Not Set
.... Danger Street ..... Not Set
.... Fear in the Night ..... Not Set
.... The Imperfect Lady ..... Not Set
.... Ladies' Man ..... Not Set
.... The Perfect Marriage ..... Not Set
.... Seven Were Saved ..... Not Set
.... Suddenly It's Spring ..... Not Set
.... Too Good to Be True ..... Not Set
.... The Trouble With Women ..... Not Set
.... Two Years Before the Mast ..... Not Set

IN PRODUCTION

.... Perils of Pauline .....
.... Welcome Stranger .....
.... Where There's Life .....

PRC PICTURES

.... Why Girls Leave Home (1944-45) ..... Oct. 9,'45
.... Border Badmen (1944-45) ..... Oct. 10,'45
.... Flaming Bullets (1944-45) ..... Oct. 15,'45
.... Club Havana ..... Oct. 23,'45
.... Fighting Bill Carson (1944-45) ..... Oct. 31,'45
.... White Pongo (1944-45) ..... Nov. 2,'45
.... Shadow of Terror (1944-45) ..... Nov. 5,'45
.... Prairie Rustlers ..... Nov. 7,'45
.... Song of Old Wyoming ..... Nov. 12,'45
.... The Navajo Kid ..... Nov. 21,'45
.... Detour ..... Nov. 30,'45
.... The Enchanted Forest ..... Dec. 8,'45
.... How Do You Do? ..... Dec. 24,'45
.... Strangler of the Swamp ..... Jan. 1,'46
.... Lightning Raiders ..... Jan. 7,'46
.... Danny Boy ..... Jan. 8,'46
.... Six Gun Man ..... Feb. 1,'46
.... Ambush Trail ..... Feb. 17,'46
.... The Flying Serpent ..... Feb. 20,'46
.... I Ring Doorbells ..... Feb. 25,'46
.... Romance of the West ..... Mar. 20,'46
.... Gentlemen with Guns ..... Mar. 27,'46
.... Mask of Dijon ..... Apr. 9,'46
.... Murder Is My Business ..... Apr. 10,'46
.... Thunder Town ..... Apr. 12,'46
.... Devil Bat's Daughter ..... Apr. 15,'46
.... The Caravan Trail ..... Apr. 20,'46
.... Wife of Monte Cristo ..... Apr. 23,'46
.... Terrors on Horseback ..... May 1,'46
.... Ghost of Hidden Valley ..... June 3,'46
.... Avalanche ..... June 20,'46
.... Colorado Serenade ..... June 30,'46
.... Larceny in Her Heart ..... July 10,'46
.... Queen of Burlesque ..... July 24,'46
.... Secrets of a Sorority Girl ..... Aug. 1,'46
.... Bombshell from Brazil ..... Not Set
.... Flaming Jungle ..... Not Set
.... Grand Central ..... Not Set
.... Gun Hands ..... Not Set
.... Heritage ..... Not Set
.... I'm From Arkansas ..... Not Set
.... Ladies of the Chorus ..... Not Set
.... Law Crusaders ..... Not Set
.... The Lost Continent ..... Not Set
.... Missouri Hayride ..... Not Set
.... The Mummy's Daughter ..... Not Set
.... Music Hall Varieties of 1946 ..... Not Set
.... Once and For All ..... Not Set
.... Quebec ..... Not Set
.... Queen of Diamonds ..... Not Set
.... Valley of Lonely Women ..... Not Set
.... The Vanishing Gangster ..... Not Set

IN PRODUCTION

.... Blondes on the Loose .....

RKO

SPECIALS

691 Pinocchio (R.) .....
652 The Kid from Brooklyn .....
661 Bells of St. Mary's .....
682 Tomorrow Is Forever .....
692 Make Mine Music .....

●

BLOCK 1

601 Mama Loves Papa .....
602 George White's Scandals .....
603 Falcon in San Francisco .....
604 Johnny Angel .....
605 Radio Stars on Parade .....

●

BLOCK 2

606 Man Alive .....
607 First Yank Into Tokyo .....
608 Isle of the Dead .....
609 Wanderer of the Wasteland .....
610 The Spanish Main .....

●

BLOCK 3

611 The Spiral Staircase .....
612 Cornered .....
613 Dick Tracy .....
614 Sing Your Way Home .....
615 Hotel Reserve .....

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BLOCK 4

616 From This Day Forward .....
617 Deadline at Dawn .....
618 Tarzan and the Leopard Woman .....
619 A Game of Death .....
620 Riverboat Rhythm .....

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BLOCK 5

621 Without Reservations .....
622 Badman's Territory .....
623 Ding Dong Williams .....

Prod. No.	Title	Release Date
624	The Truth About Murder	
625	Partners in Time	
....	●	
....	The Bamboo Blonde	Not Set
....	Bedlam	Not Set
....	Child of Divorce	Not Set
....	Crack-Up	Not Set
....	Criminal Court	Not Set
....	Desirable Woman	Not Set
....	Dick Tracy versus Cueball	Not Set
....	Earth and High Heaven	Not Set
....	Falcon's Adventure	Not Set
....	Falcon's Alibi	Not Set
....	Galveston	Not Set
....	Genius at Work	Not Set
....	Heartbeat	Not Set
....	Lady Luck	Not Set
....	A Likely Story	Not Set
....	Notorious	Not Set
....	Sister Kenny	Not Set
....	Step by Step	Not Set
....	The Stranger	Not Set
....	Sunset Pass	Not Set
....	Till the End of Time	Not Set
....	Vacation In Reno	Not Set
....	IN PRODUCTION	
....	Best Years of Our Lives	
....	Honeymoon	
....	It's a Wonderful Life	
....	Nocturne	
....	Secret Life of Walter Mitty	
....	Sinbad the Sailor	
....	What Nancy Wanted	

REPUBLIC

5305	Under Fiesta Stars (R)	Sept. 1,'45
561	Phantom of the Plains	Sept. 7,'45
429	Behind City Lights (1944-45)	Sept. 10,'45
551	Bandits of the Badlands	Sept. 14,'45
428	Love, Honor and Goodbye (1944-45)	Sept. 29,'45
444	Sunset in El Dorado (1944-45)	Sept. 29,'45
501	Scotland Yard Investigator	Sept. 30,'45
562	Marshal of Laredo	Oct. 7,'45
5306	Guns and Guitars (R)	Oct. 15,'45
445	Don't Fence Me In (1944-45)	Oct. 20,'45
552	Rough Riders of Cheyenne	Nov. 1,'45
502	Girls of the Big House	Nov. 2,'45
563	Colorado Pioneers	Nov. 14,'45
431	Mexicana (1944-45)	Nov. 15,'45
430	Tiger Woman (1944-45)	Nov. 16,'45
504	Captain Tugboat Annie	Nov. 17,'45
3318	Lone Texas Ranger (1944-45)	Nov. 20,'45
503	An Angel Comes to Brooklyn	Nov. 27,'45
5307	Blue Montana Skies (R)	Dec. 1,'45
553	Cherokee Flash	Dec. 13,'45
507	Woman Who Came Back	Dec. 13,'45
446	Along the Navajo Trail (1944-45)	Dec. 15,'45
564	Wagon Wheels Westward	Dec. 21,'45
505	Dakota	Dec. 25,'45
506	Song of Mexico	Dec. 28,'45
5308	Gold Mine in the Sky (R)	Jan. 15,'46
509	Gay Blades	Jan. 25,'46
508	A Guy Could Change	Jan. 27,'46
565	California Gold Rush	Feb. 4,'46
554	Days of Buffalo Bill	Feb. 8,'46
510	Madonna's Secret	Feb. 16,'46
511	Crime of the Century	Feb. 28,'46
447	Song of Arizona (1944-45)	Mar. 9,'46
513	Strange Impersonation	Mar. 16,'46
566	Sheriff of Redwood Valley	Mar. 29,'46
512	Murder in the Music Hall	Apr. 10,'46
515	Undercover Woman	Apr. 11,'46
555	Alias Billy the Kid	Apr. 17,'46
5501	Home on the Range	Apr. 18,'46
514	Catman of Paris	Apr. 20,'46
516	The Glass Alibi	Apr. 27,'46
448	Rainbow Over Texas	May 9,'46
518	Passkey to Danger	May 11,'46
567	Sun Valley Cyclone	May 10,'46
556	El Paso Kid	May 22,'46
....	Beyond the Great Divide	Not Set
....	Calendar Girl	Not Set
....	Conquest of Cheyenne	Not Set
....	California Fiesta	Not Set
....	Down Tahiti Way	Not Set
....	Earl Carroll Sketchbook	Not Set
....	Fabulous Suzanne	Not Set
....	A Fabulous Texan	Not Set
....	The French Key	Not Set
....	The Gentleman from Missouri	Not Set
....	Ghost Goes Wild	Not Set
....	Grand Canyon Serenade	Not Set
....	Heart of Old Mexico	Not Set
....	Hit Parade of 1946	Not Set
....	The Inner Circle	Not Set
517	In Old Sacramento	Not Set
....	Invisible Informer	Not Set
....	I've Always Loved You	Not Set
....	The Last Crooked Mile	Not Set
....	Lightnin' Strikes Twice	Not Set
....	Lonely Hearts Club	Not Set
....	The Man from Rainbow Valley	Not Set
....	My Pal Trigger	Not Set
....	Mysterious Mr. Valentine	Not Set
....	Night Train to Memphis	Not Set
....	One Exciting Week	Not Set
....	Out California Way	Not Set
....	The Pilgrim Lady	Not Set
....	Red River Renegades	Not Set
....	Rendezvous With Annie	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
....	Rose of Juarez	Not Set
....	Santa Fe Uprising	Not Set
....	Shine on Texas Moon	Not Set
....	Song of the Golden West	Not Set
....	Specter of the Rose	Not Set
....	Springtime in the Sierras	Not Set
....	Stagecoach to Denver	Not Set
....	That Brennan Girl	Not Set
....	That Man Malone	Not Set
....	That Man of Mine	Not Set
....	Traffic In Crime	Not Set
....	Valley of the Zombies	Not Set
....	IN PRODUCTION	
....	The Angel and the Outlaw	
....	G.I. War Brides	
....	Plainsman and the Lady	
....	Shine On, Texas Moon	
....	Under Nevada Skies	

20TH-FOX

SPECIALS

602	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.,'46
....	●	
601	A Bell for Adano	Aug.,'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sept.,'45
605	Caribbean Mystery	Sept.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
617	Doll Face	Jan.,'46
620	Behind Green Lights	Feb.,'46
610	Colonel Effingham's Raid	Feb.,'46
615	Shock	Feb.,'46
618	Jesse James (R)	Feb.,'46
619	The Return of Frank James (R)	Feb.,'46
616	A Walk in the Sun	Mar.,'46
621	Sentimental Journey	Mar.,'46
622	A Yank in London	Mar.,'46
623	Dragonwyck	Apr.,'46
624	Johnny Comes Flying Home	Apr.,'46
625	The Dark Corner	May,'46
626	Do You Love Me?	May,'46
627	Rendezvous 24	May,'46
628	Cluny Brown	June,'46
629	Somewhere in the Night	June,'46
630	Strange Triangle	June,'46
....	American Guerilla	Not Set
....	Anna and the King of Siam	Not Set
....	Black Beauty	Not Set
....	Bon Voyage	Not Set
....	Centennial Summer	Not Set
....	Chicken Every Sunday	Not Set
....	Claudia and David	Not Set
....	Deadline for Murder	Not Set
....	Home Sweet Homicide	Not Set
....	It Shouldn't Happen to a Dog	Not Set
....	Margie	Not Set
....	The Shocking Miss Pilgrim	Not Set
....	Smoky	Not Set
....	Three Little Girls in Blue	Not Set
....	Wake Up and Dream	Not Set
....	Wanted for Murder	Not Set
....	You're For Me	Not Set
....	IN PRODUCTION	
....	Carnival in Costa Rica	
....	My Darling Clementine	
....	Razor's Edge	

UNITED ARTISTS

....	Paris Underground	Oct. 19,'45
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny in the Clouds	Mar. 15,'46
....	Rebecca (R)	Apr. 26,'46
....	A Night in Casablanca	May 10,'46
....	Angel on My Shoulder	Not Set
....	The Bachelor's Daughters	Not Set
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set
....	Fanny by Gaslight	Not Set
....	Henry the Fifth	Not Set
....	Little Iodine	Not Set
....	Mr. Ace	Not Set
....	A Scandal in Paris	Not Set
....	Sin of Harold Diddlebock	Not Set
....	Strange Woman	Not Set
....	The Stray Lamb	Not Set
....	This Happy Breed	Not Set
....	IN PRODUCTION	
....	Abie's Irish Rose	
....	Bel Ami	
....	No Trespassing	
....	Short Happy Life of Francis Macomber	

UNIVERSAL

501	Shady Lady	Sept. 7,'45
502	Men in Her Diary	Sept. 14,'45
503	River Gang	Sept. 21,'45
504	That Night With You	Sept. 28,'45
1101	Bad Men of the Border	Sept. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Terror by Night	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	The Seventh Veil	Feb. 15,'46
520	Little Giant	Feb. 22,'46
521	Smooth as Silk	Mar. 1,'46
522	Tangier	Mar. 8,'46
523	Man in Grey	Mar. 15,'46
524	Spider Woman Strikes Back	Mar. 22,'46
525	House of Horrors	Mar. 29,'46
526	Madonna of the Seven Moons	Apr. 5,'46
527	Blonde Alibi	Apr. 12,'46
528	So Goes My Love	Apr. 19,'46
529	Night in Paradise	May 3,'46
530	Strange Conquest	May 10,'46
531	She-Wolf of London	May 17,'46
532	The Cat Creeps	May 17,'46
533	She Wrote the Book	May 31,'46
534	Dressed to Kill	June 7,'46
535	The Runaround	June 14,'46
536	Lover Come Back	June 21,'46
537	Inside Job	June 28,'46
538	The Ghost Steps Out	July 5,'46
....	Bad Sister	Not Set
....	Boy Wonder	Not Set
....	Brute Man	Not Set
....	Buck Privates Come Home	Not Set
....	Canyon Passage	Not Set
....	Claude's Wife	Not Set
....	Cuban Pete	Not Set
....	Down by the Border	Not Set
....	Fandango	Not Set
....	Flame of the Klondike	Not Set
....	Heat Wave	Not Set
....	Hero Wanted	Not Set
....	Johnnie Anselmo	Not Set
....	Kelly Is My Name	Not Set
....	Letters of an Unknown Woman	Not Set
....	Little Miss Big	Not Set
....	She Meant No Harm	Not Set
....	That's My Baby	Not Set
....	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set
....	IN PRODUCTION	
....	Black Angel	
....	The Killers	
....	Michigan Kid	
....	Oh Say Can You Sing	
....	Pirates of Monterey	

WARNER BROTHERS

501	Pride of the Marines	Sept. 1,'45
502	Rhapsody In Blue	Sept. 22,'45
503	It All Came True (R)	Oct. 6,'45
504	Born for Trouble (R)	Oct. 6,'45
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
507	Too Young to Know	Dec. 1,'45
500	Appointment In Tokyo	Dec. 8,'45
508	Danger Signal	Dec. 15,'45
509	San Antonio	Dec. 29,'45
510	My Reputation	Jan. 26,'46
511	Three Strangers	Feb. 16,'46
512	Burma Victory	Feb. 16,'46
513	Cinderella Jones	Mar. 9,'46
514	Saratoga Trunk	Mar. 30,'46
515	City for Conquest (R)	Apr. 13,'46
516	No Time for Comedy (R)	Apr. 13,'46
517	Devotion	Apr. 20,'46
518	Her Kind of Man	May 11,'46
519	One More Tomorrow	June 1,'46
....	Beast with Five Fingers	Not Set
....	The Big Sleep	Not Set
....	Escape Me Never	Not Set
....	Humoresque	Not Set
....	Janie Gets Married	Not Set
....	The Man I Love	Not Set
....	Never Say Goodbye	Not Set
....	Night and Day	Not Set
....	Nobody Lives Forever	Not Set
....	Of Human Bondage	Not Set
....	One Woman's Secret	Not Set
....	The Sentence	Not Set
....	Shadow of a Woman	Not Set
....	A Stolen Life	Not Set
....	Time, Place and Girl	Not Set
....	Two Guys from Milwaukee	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set
....	A Very Rich Man	Not Set
....	IN PRODUCTION	
....	Cheyenne	
....	Cloak and Dagger	
....	Deception	
....	Life With Father	
....	Stallion Road	

BRITISH

(Distribution In U. S. Not Set)

The Rake's Progress (Eagle-Lion)	Dec. 7,'45
The Agitator (Natl.-Anglo)	Not Set
Brief Encounter (Eagle-Lion)	Not Set
The Capitive Heart (Ealing-Eagle-Lion)	Not Set
Gaiety George (Geo. King)	Not Set
I Know Where I'm Going (GFD)	Not Set
I'll Be Your Sweetheart (GFD)	Not Set
Johnny Frenchman (Ealing-Eagle-Lion)	Not Set
Lisbon Story (Natl.-Anglo)	Not Set
Loyal Heart (Strand-Anglo)	Not Set
Night Boat to Dublin (ABPC-Pathe)	Not Set
Pink String and Sealing Wax (Eagle-Lion)	Not Set
Strange Holiday (Elite)	Not Set
They Were Sisters (Gains.-GFD)	Not Set
2,000 Women (Gains.-GFD)	Not Set
Waltz Time (Natl.-Anglo)	Not Set
The Wicked Lady (Eagle-Lion)	Not Set
The Years Between (GFD)	Not Set

MISCELLANEOUS

Girl Number 217 (Artkino)	Sept. 1,'45
Barge-Keeper's Daughter (Famous-Intl.)	Sept. 4,'45
Love on the Dole (Four Continents)	Oct. 12,'45
Battle for Music (Four Continents)	Oct. 13,'45
Marie Louise (Mayer-Burstyn)	Nov. 12,'45
Once There Was a Girl (Artkino)	Dec. 22,'45
Fedora (Variety)	Jan. 14,'46
Amami Alfredo (Grandi)	Jan. 18,'46
Six P.M. (Artkino)	Jan. 26,'46
Whirlwind of Paris (Hoffberg)	Feb. 9,'46
Four Hearts (Artkino)	Feb. 23,'46
Turn of the Century (Scandia)	Feb. 23,'46
Journey Together (English)	Mar. 2,'46
Symphonie D'Amour (Algazy)	Mar. 9,'46
The Gay Intruders (4 Continents)	Mar. 15,'46
Dark is the Night (Artkino)	Mar. 16,'46
Without Dowry (Artkino)	Apr. 6,'46
While Nero Fiddled (Balcon-Bell)	Apr. 29,'46
Adventure for Two (Two Cities)	Not Set
Bella Donna (Intl.)	Not Set
A Boy, A Girl and a Dog (Frank)	Not Set
Curley (Independent)	Not Set
Dark Mirror (UW)	Not Set
Dear Octopus (English)	Not Set
The Fall of Berlin (Artkino)	Not Set
Flight to Nowhere (Screen Guild)	Not Set
It Happened One Sunday (English)	Not Set
Open City (Mayer Burstyn)	Not Set
Scared to Death (Screen Guild)	Not Set
Sheepdog of the Hills (English)	Not Set
Thursday's Child (English)	Not Set
Warn Than Man (English)	Not Set
Western Approaches (English)	Not Set
You Will Remember (English)	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 2976 and 2977, issue of May 4, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2988 and 2989, issue of May 11, 1946.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	2930
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	2975
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	..	Dec. 18,'43	2766	.	.
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	107m	Feb. 19,'38	....	....	....
•Agitator, The (British)	Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	....	.....	...	2951	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	...
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	..
Amami Alfredo	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	..
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Not Set	....	.....	....	2859	....
Anna and the King of Siam	20th-Fox	....	Irene Dunne-Rex Harrison	Not Set	...	.....	....	2907	..
Appointment in Tokyo	WB	500	War Documentary	Dec. 8,'45	....	.....	....	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BAD Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	..
Badman's Territory	RKO	..622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	.....	....	2655	....
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set	....	.....	....	2784	
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The	Famous Intl.	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	...	.....	....	2786	.
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedlam	RKO	....	Boris Karloff-Anna Lee	Not Set	80m	Apr. 27,'46	2962	2951	....
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	Not Set	67m	Apr. 6,'46	2926	....	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	...	.....	....	2230	
Big Town	Para.	....	Philip Reed-Hillary Brooke	Not Set	.	.....	...	2776	
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	.....	....	2778	.
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	..
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	....	.....	....	2907	....
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	.
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	..	.....	....	2884	.
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	...	.....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
•Border Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
Boy, a Girl and a Dog, A	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	..	.....	....	2230	....
Boys' Ranch	MGM	....	James Craig-"Butch" Jenkins	Not Set	97m	May 4,'46	2973	2926	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Par.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
But Not Goodbye	MGM	....	Frank Morgan-Keenan Wynn	Not Set	....	.....	....	2883	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
CAESAR and Cleopatra (color)	UA	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	....	.....	....	2818	...
Canyon Passage (color)	Univ.	....	Dana Andrews-Susan Hayward	Not Set	....	.....	....	2883	...
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	
Captive Heart, The (British)	Ealing-Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	60m	Mar. 30,'46	2918	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	...
Centennial Summer (color)	20th-Fox	....	Jeanne Craine-Cornel Wilde	Not Set	....	.....	....	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce	RKO	....	Sharyn Moffett-Regis Toomey	Not Set	....	.....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	82m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	....	Dorothy McGuire-Robert Young	Not Set	....	.....	....	2939	....
Cloak and Dagger	WB	....	Gary Cooper-Lilli Palmer	Not Set	....	.....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	....	.....	....	2963	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
●Come Out Fighting	Mono.	412	Leo Gorcey-Huntz Hall	Oct. 22,'45	62m	Sept. 8,'45	2637	2366	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	2930
Courage of Lassie (color)	MGM	....	Elizabeth Taylor-"Lassie"-Frank Morgan	Not Set	93m	May 11,'46	2985	2926	....
Crack-Up	RKO	....	Pat O'Brien-Claire Trevor	Not Set	....	.....	....	2951	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court	RKO	....	Tom Conway-Martha O'Driscoll	Not Set	....	.....	....	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	....	Forrest Tucker-Lynn Merrick	Not Set	....	.....	....	2963	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	2898
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danny Boy	PRC	....	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	....
Dark Is the Night	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	UW	....	Olivia de Havilland-Lew Ayres	Not Set	..	.....	....	2883	....
Days and Nights	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	....	.....	....	2838	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	....	Paul Kelly-Kent Taylor	Not Set	....	.....	....	2963	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Desirable Woman	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	.....	....	2883	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Mask, The	Col.	....	Anita Louise-Jim Bannon	May 23,'46	....	.....	....	2926	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	2975
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2975
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
●Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	....
Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	....
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	....	.....	....	2987	....
●Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	60m	Feb. 23,'46	2858	2744	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	....
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	....	Constance Moore-William Marshall	Not Set	....	.....	....	2939	....
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	111m	Apr. 13,'46	2937	2366	....
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	....	.....	....	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion	MGM	....	Tom Drake-Donna Reed	Not Set	....	.....	....	2951	....
Falcon's Alibi, The	RKO	....	Tom Conway-Rita Corday	Not Set	63m	Apr. 20,'46	2950	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645	....	....
Fandango (color)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	..
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
•Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	55m	Sept. 1,'45	2625	2543	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
•Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	...
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	Not Set	....	.....	....	2926	...
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	....
•Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	....
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	..
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Galloping Thunder	Col.	7027	Charles Starrett-Smiley Burnette	Apr. 25,'46	....	.....	....	2778	..
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	....	.....	....	2963	....
Gay Intruders, The	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	...
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	....	.....	....	2792	...
Gentleman from Texas, The (formerly Fighting Texan)	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	.. .	.....	....	2963	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906		
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Elison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	....	.....	....	....	....
Ghost Steps Out, The	Univ.	538	Bud Abbott-Lou Costello	July 5,'46	....	.....	....	2939	
Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	2975
Girl No. 217	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	516	Paul Kelly-Anne Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Highway, The	Col.	....	Glenn Ford-Janet Blair	Not Set	...	.....	....	2939	...
Green Years, The	MGM	....	Charles Coburn-Tom Drake	Not Set	128m	Mar. 16,'46	2893	2883	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Guns and Guitars (Reissue)	Rep.	5306	Gene Autry-Smiley Burnette	Oct. 15,'45	58m	July 11,'36	....	....	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	...
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heartbeat	RKO	....	Ginger Rogers-Jean Pierre Aumont	Not Set	101m	Apr. 27,'46	2961	2883	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
Her Highness and the Bell-boy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2565	2353	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	....	.....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	.....	....	2764	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	....	Lynn Bari-Randolph Scott	Not Set	....	.....	....	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	...
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	...
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	.....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	Not Set	63m	May 11,'46	2986	2972	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	Not Set	89m	May 4,'46	2973	....	....
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	....	.....	....	2987	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	2785	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn	MGM	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
It Shouldn't Happen to a Dog	20th-Fox	....	Carole Landis-Allyn Joslyn	Not Set	....	.....	....	2963	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	.....	....	2628	....

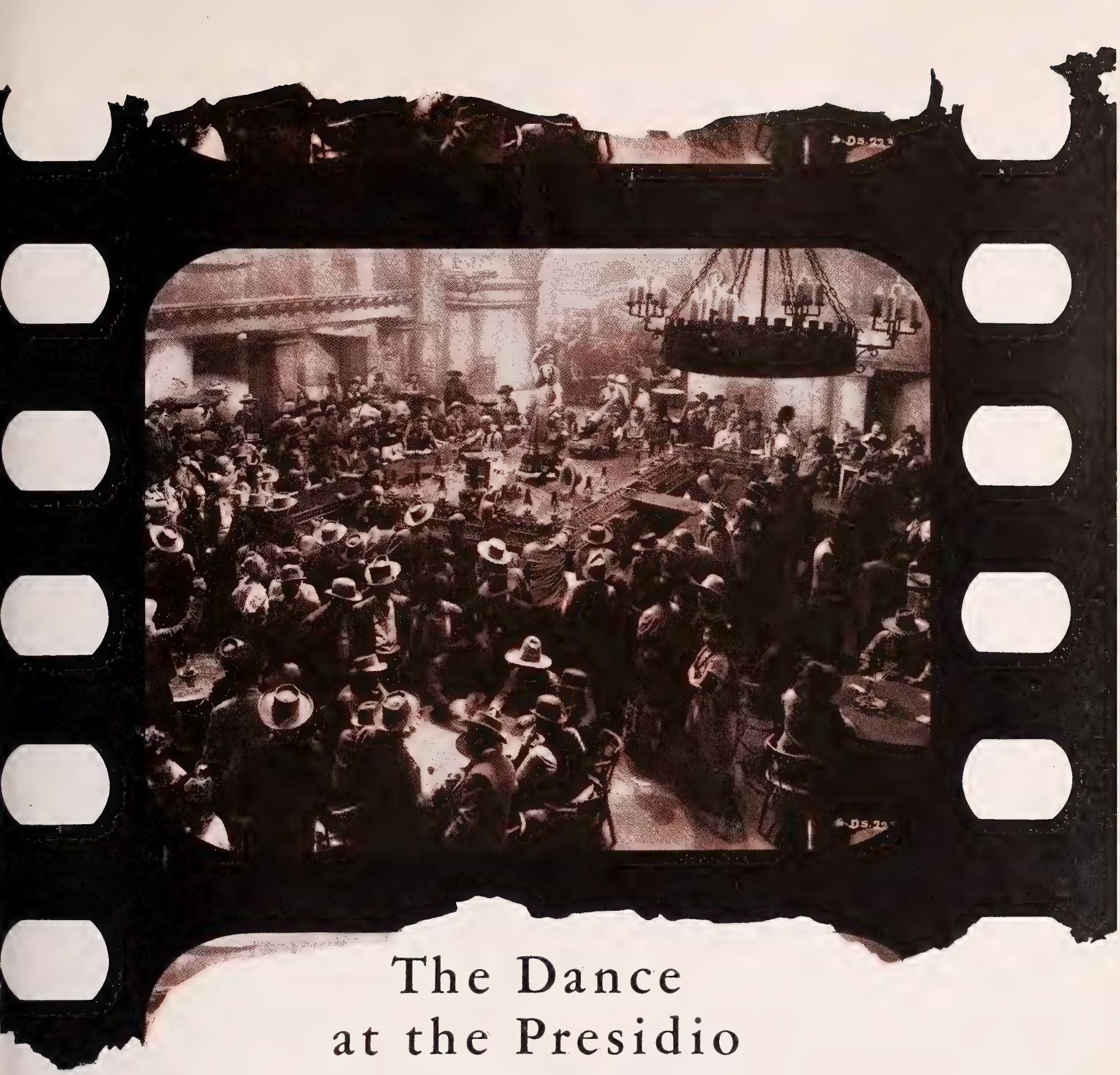
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JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	.....	....	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	....
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	66m	Mar. 23,'46	2905	2764	..
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (British)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	.....	....	2883	....
Journey Together	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	..	
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	....	.....	....	2756	....
KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	....
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	.....	....	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	..
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	.....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	....	.....	....	2963	....
Last Chance, The (Block 16)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
†Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	2975
Little Miss Big	Univ.	....	Fay Holden-Beverly Simmons	Not Set	....	.....	....	2963	....
Little Mr. Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	....	.....	....	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
•Lone Texas Ranger	Rep.	3318	"Wild" Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	....
Lonely Hearts Club	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
Lonesome Trail	Mono.	561	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
•Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	2975
•Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	....
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	....	.....	....	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	74m	Apr. 27,'46	2962	....	....
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Mandarin's Secret, The	Mono.	518	Sidney Toler-Sen Yung	Not Set	....	.....	....	2963	....
Man from Rainbow Valley, The	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	...
Man Who Dared, The	Col.	....	Leslie Brooks-George Macready	May 30,'46	....	.....	....	2926	....
Margie (color)	20th-Fox	....	Jeanne Crain-Alan Young	Not Set	....	.....	....	2884	....
Marie Louise	Mayer-Burnstyn	..	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	..
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
•Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	2898
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	
Mr. Ace	UA	....	George Raft-Sylvia Sidney	Not Set	....	.....	....	2926	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	..	.....	..	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	..
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	...
My Name Is Julia Ross	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7024	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	.....	....	2838	....
Night and Day (color)	WB	....	Cary Grant-Alexis Smith	Not Set	....	.....	....	2838	...
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	...

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Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	....
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	....
Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	....	.....	....	2748	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2830	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	.....	....	2818	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Not Set	....	.....	....	2870	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
Once There Was a Girl	Artkino	....	Nina Ivanava-Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	...	Al Pearce-Arline Harris	Not Set	....	.....	....	2809	....
One More Tomorrow (formerly Animal Kingdom)	WB	519	Ann Sheridan-Alexis Smith	June 1,'46	....	.....	....	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	....	.....	....	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14, 46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
•Outlaws of the Rockies	Col.	6209	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662	....	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	....
Paris-Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	....	.....	....	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.		Loretta Young-David Niven	Not Set	....	.....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	....	.....	....	2776	....
Perils of Pauline (color)	Para.		Betty Hutton-John Lund	Not Set	....	.....	....	2939	....
Phantom of the Plains	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Phantom Thief, The	Col.	....	Chester Morris-Jeff Donnell	May 2,'46	....	.....	....	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Block 15)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	....	.....	....	2987	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Rainbow Over Texas	Rep.	448	Roy Rogers-Dale Evans	May 9,'46	65m	May 11,'46	2986	2883	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Renegades (Color)	Col.	....	Evelyn Keyes-Willard Parker	Not Set	....	.....	....	2776	....
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	..
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
•Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	...
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	2975
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	....	.....	....	2987	....
SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 25,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	Not Set	....	.....	....	2764	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	118m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 1,'46	....	.....	....	....	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....
•Sensation Hunters	Mono.	407	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentence, The	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadow of a Woman	WB	....	Andrea King-Helmut Dantine	Not Set	....	.....	....	2543	....
•Shadow of Terror	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2938
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
†●She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2898
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	Not Set	....	.....	....	2951	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	.....	....	2870	....
Sister Kenny	RKO	....	Rosalind Russell-Alexander Knox	Not Set	....	.....	....	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P. M.	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set	....	.....	....	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	July 4,'46	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	....
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2987	2859	....
●Song of Arizona	Rep.	447	Roy Rogers-Dale Evans	Mar. 9,'46	68m	Mar. 16,'46	2894	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	....	.....	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
●Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45	....	.....	....	2628	....
●South of the Rio Grande	Mono.	431	Duncan Renaldo-Armida	Sept. 8,'45	62m	Dec. 15,'45	2757	2598	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	....	.....	....	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	....	.....	....	....	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	....
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	.....	....	2778	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life, A	WB	....	Bette Davis-Glenn Ford	Not Set	109m	May 4,'46	2973	2756	....
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday (British)	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Oct. 13,'46	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO	....	Edw. G. Robinson-Loretta Young	Not Set	....	.....	....	2756	....
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	Not Set	80m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	...	Hedy Lamarr-George Sanders	Not Set	....	.....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	95m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
●Sunset in El Dorado	Rep.	444	Roy Rogers-Dale Evans	Sept. 29,'45	66m	Oct. 6,'45	2670	2555	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	....	.....	....	2987	....
Suspense (Special)	Mono.	....	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	....	.....	....	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-D. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	May 16,'46	....	.....	....	2786	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
Three Little Girls in Blue (color)	20th-Fox	....	June Haver-Vivian Blaine	Not Set	....	.....	....	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools	MGM	....	Margaret O'Brien-Lionel Barrymore	Not Set	....	.....	....	2907	....
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 12,'46	57m	Apr. 6,'46	2926	2927	....
●Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	57m	Mar. 23,'46	2906	2467	....
Till the Clouds Roll By	MGM	....	Robert Walker-Judy Garland	Not Set	....	.....	....	2963	....
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	.....	....	2784	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Date Page
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Trail to Mexico	Mono.	574	Jimmy Wakely	June 29,'46	....	.....	....	....	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	.....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	....	Charles Starrett-Smiley Burnette	May 30,'46	....	.....	....	2951	....
Two Guys from Milwaukee	WB	....	Dennis Morgan-Joan Leslie	Not Set	....	.....	....	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People (formerly Time for Two)	MGM	....	John Hodiak-Lucille Ball	Not Set	....	.....	....	2748	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	....	.....	....	2870	....
Undercover Woman (formerly Passkey to Danger)	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	....	.....	....	2748	....
Under Fiesta Stars (Reissue)	Rep.	5305	Gene Autry-Smiley Burnette	Sept. 1,'45	61m	Aug. 30,'41	234	....	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	
Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	2975
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (color) (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	2975
Walls Came Tumbling Down, The	Col.	....	Lee Bowman-Marguerite Chapman	Not Set	....	.....	....	2963	....
Waltz Time (British)	Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	....	
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	90m	Feb. 23,'35	....	....	
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2862
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	..
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	....	.....	....	2883	....
What Nancy Wanted	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
While Nero Fiddled	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris	Hoffberg	...	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	2930
•White Pongo	PRC	....	Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	....
•Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Oct. 9,'45	69m	June 16,'45	2498	2366	....
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757		
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	2975
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Dowry	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	.....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr.20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	....
ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	2975

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2988 and 2989.



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NATION'S THEATRES KEEP LIGHTS DIM IN CRISIS

National Variety Clubs Meet in New York

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Of course it's M-G-M! We say it with justifiable pride, based on performance!

When "The Green Years"– that wonderful motion picture–sets new records and packs Radio City Music Hall week after week *(starting its 7th at press-time)* of course it's M-G-M!

When "The Postman Always Rings Twice" breaks a 27-year Capitol, N. Y. record right after "Ziegfeld Follies of 1946" had established a new all-time high there, of course it's M-G-M!

("Follies" is first in Variety's National Box-office Survey.)

We don't expect "The Postman's" new Capitol record to stand long because next comes the season's biggest musical romance "Two Sisters From Boston." Of course it's M-G-M!

Such an uninterrupted flow of big pictures– and more on the way–is very unusual in the industry, except for one company which has made it a habit for 22 years.

"Of course it's M-G-M!"

Open

Warners'
SARATOGA
TRUNK

Warners'
Her
Kind of
Man

Warners'
DEVOTION

and let the

'em

Warners'
One More Tomorrow

Warners'
Janie Gets Married

Warners'
A Stolen Life

sunshine in!

TWENTIETH ANNIVERSARY
Warners
OF TALKING PICTURES

OT

ACK L. WARNER, *Executive Producer*



From Seattle to New York, great business launches a great 20th Century-Fox picture! And a great picture launches a great new star... Mark Stevens!

The trade critics say:

"20th Century-Fox has a winner!" — *Boxoffice*

"Will cash in!" — *Motion Picture Daily*

"Stevens clicks!" — *The Exhibitor*

"Tense and absorbing!" — *Motion Picture Herald*

"Will thrill any type of audience!" — *Showmen's Trade Review*

"So pulsating it belongs among the rare attractions of its type!" — *Film Daily*



20th CENTURY-FOX

LUCILLE BALL · CLIFTON WEBB · WILLIAM BENDIX · MARK STEVENS in "THE DARK CORNER" with Kurt Kreuger
Cathy Downs · Reed Hadley · Constance Collier · Eddie Heywood and His Orchestra · Directed by HENRY HATHAWAY
Produced by FRED KOHLMAR · Screen Play by Jay Dratler and Bernard Schoenfeld · Based on a Story by Leo Rosten

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 163, No. 7 — May 18, 1946

HOMETOWN RELATIONS

A PUBLIC and community opinion campaign is in progress up in Wisconsin, to improve the status of the motion picture and its theatre. It is the design and work of Mr. Harold J. Fitzgerald, president of the Fox Wisconsin Amusement Corporation.

The principal device is the organization of luncheons, or equivalent functions, in the towns where the circuit operates, bringing in civic leaders, officials, members of social service organizations and the like, to hear and be heard from.

These functions are conducted by a representative of the circuit, most commonly one known to and established in the region, who presents a discussion of and answer to the more commonly expressed criticisms of pictures and theatre policies. The endeavour is to deal with all the standard issues before they are raised. The project has been under way for a sufficient period to prove abundantly its value, in the opinion of Mr. Fitzgerald.

This represents an importantly intensive application of public relations policy and one which can improve both the local and national status of the industry. When the story comes from the authority of the home town theatre and its management, it gets a degree of attention that no other approach can command. Public relations are where the public are.

■ ■ ■

ILLINOIS ELECTION

THE Illinois Liquor Control Commission held a blindfold test to see if Scotch-type whiskey made out there would be fit to bear such a label. Ten "reputable" drinkers, so the news account runs, were called to bar. Each was given, it is said, four drinks of true Scotch and two of the local product. Responses were said to be wrong thirty-one times in sixty tries. Glory be, the best score was made by Mr. James O'Brien, editor of the *Illinois Beverage Journal* — a clear victory for the trade press, where the experts are ever to be found. They might have asked a Scot, just for the record.

■ ■ ■

GAME COCK & CO.

THE announcement of the newly formed Pathe Eagle-Lion, under Young-Rank auspices, creates in fancy a potential trademark image of a trio of two birds and a lion. Pathe has for more than four decades been symbolized in America by the Gallic gamecock which M. Charles Pathe elected as his cinema symbol so long ago. The gamecock went through so many hands, including bankers, promoters and a succession of commercial artists, that he came out a corpulent barnyard fowl.

Let us suggest to the newly named company that he be restored to his old and gamy lines of grace. Pathe is one of the world's great trademarks, despite the manhandling it has had and much inept draughtsmanship.

Incidentally, M. Pathe, who sought quiet refuge on these shores through the war years, arriving here one day by way of Monaco, has flown again to his beloved France, taking off as softly, as quietly, as he came. He is a tired old man, proud of his past and with nothing to say of today. He would like to be remembered in history as a French industrialist, not as a maker of movies.

■ ■ ■

GRIPPING THE PANTS

AS a pulse-of-the-times note we record that the Briardale stores, a voluntary chain, of Waterloo, Iowa, has been advertising, extensively and expensively: "We know the price but we have no beef, no pork, no veal, no gloves, no tuna, no salmon, no catsup, no jelly, no chili, no mazola, no soap, no crisco, no karo," etc., ending with "no toilet paper". The heading on their advertisement is: "Our hats are off to the Office of Price Administration — and our pants soon will be!"

This particular Waterloo — gentlemen at Washington — is deep in the heart of the America to which you report.

Iowa is a land of people who went out there to make a living and have it.

■ ■ ■

ACROSS MANY SEAS

THE flow of mail through this office brings many a heart-warming glint of contact with the great community of showmen around the world. Just at hand is a copy of a letter between two Round Table members half a world apart. Down in sweating Batavia in troubled Java, Mr. Kenneth Ashton, gunner in the Royal Artillery, writes to far and foggy Liverpool in England to his friend, Mr. Harry Murray, manager of the Odeon there, to say:

"MOTION PICTURE HERALD *just came and I read that you have won another Quigley Award. . . . It's grand to see something from a Yorkshire man, among all the efforts of the Yanks. . . . You are competing with some who have had many advantages in the war years. . . . I hope I am not the only one who has complimented you.*"

Gunner Ashton can be advised that it is automatically apparent that the judges of the competitions, including some notable Yank showmen, have indeed complimented his friend — with the Award.

■ ■ ■

THE Senate's passage of the measure for our loan to Britain of $3,750,000,000, a cause for which Mr. Eric Johnston made a speaking tour, is occasion for interested approval by the industry. Acceptance by the House was at mid-week considered immediately certain. The whole of American trade relations, including the motion picture, and many important international political considerations pertaining to the world economy are involved. American business is made of American dollars.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Brady's Big Day

THE ATTENTION of the industry is directed by Universal to the small central Texas town of Brady, County of McCulloch. There, May 23, a war veteran opens a new theatre "with ceremonies smacking of Hollywood glamour and trimmings." It is a step in a series touched off some six months ago when Universal's Dallas exchange advertised in certain cities in Texas, Kansas, New Mexico and Arkansas. The advertisements offered ex-servicemen an opportunity to get into exhibition with a backlog of Universal product, following reports of an impasse with Griffith Amusement Company, operating in that region.

Bob Shanks, "a hero of World War II," is the new exhibitor. He opens with "Frontier Gal," in Technicolor, and a personal appearance of Yvonne DeCarlo, featured in the picture. "Vitally interested in Mr. Shanks' future," Universal is sending Miss DeCarlo to the opening by plane. Al Horwits, publicity manager, heads a home office staff of three preparing a "gigantic campaign" in advance of the opening.

Brady is a county-seat town of some 5,000 located near the junction of the Fort Worth & Rio Grande Railroad with the Gulf-Colorado & Santa Fe, which has a terminus in Eden. It is some 30 miles northeast of Menard, the home of Henry Reeve, president of Texas Theatre Owners, Inc. Present theatres are the Brady, with 750 seats, and the Palace, with 450 seats.

Universal says that "Brady, Texas, will come alive on May 23rd when Bob Shanks' hopes, born in the misery and boredom of prison-camp life, come to rich and unexpected fruition."

Out of Character

CHARLIE CHAPLIN will step out of character for the first time in his long screen career, toss aside the baggy pants and bamboo cane of the famed tramp, and appear as a dapper little Frenchman in "Comedy of Murders," which he will put into production June 3 for United Artists release. Appearing opposite Chaplin will be Martha Raye. The picture will require 58 sets. Chaplin's last picture, released in 1940, was "The Great Dictator."

Republic's Trucolor

WITH a modest dozen lines of copy Consolidated Film Industries this week announced "a new and improved color process to be marketed under the trade name of Trucolor." It is expected that Republic Picture Corporation's "Out California Way," featuring Monte Hale, will be the initial demonstration of the process for the theatre screen. That is the third of their all-star series, the first two of which were processed in Magnacolor, a process also owned by Consolidated.

"Trucolor" appears to be an evolutionary product, based on the principles common to all two-color processes. It is produced with a bi-pack negative and prints are made on double coated positive stock.

Consolidated's Fort Lee, New Jersey, plant is now being enlarged to give it a calculated annual capacity for printing a hundred million feet of color a year.

Full House

CHICAGO, come May 23-24-25, houses a trio of events calculated to draw attendance from the exhibition and distribution branches over a considerable area. Barring transportation difficulties, 1,500 will attend the Allied States Association of Motion Picture Exhibitors dinner-dance the evening of May 25 in the Grand Ballroom of the Palmer House to honor Jack Kirsch, Allied national president, according to Van A. Nomikos, general chairman. Tickets already have been set aside for executives of all film companies, Mr. Nomikos said. He added that U. S. Senator Scott W. Lucas and Mayor Edward J. Kelly were expected to head a civic group.

The meeting of the Conference of Independent Exhibitors Association in the Palmer House May 23 and of the Allied board there May 24 have taken on "the proportions of a national convention," according to Abram F. Myers, Allied board chairman.

UNRRA Delivers

Prague Bureau

THE CZECHOSLOVAK Film Supply Depot, which supervises the technical administration of the Czech film monopoly, has purchased from Kodak, Paris, 1,000,000 meters of positive film, 100,000 meters of negative, and 100,000 meters of sound negative and will place further orders so that Czech studios will be supplied regularly. The United Relief and Rehabilitation Administration will transport the materials. Another 1,000,000 meters of positive have already been sent to Prague by rail. The Supply Depot also intends to place orders in France for technical equipment for production of newsreels and to speed up the deliveries of 16mm sound projectors and buy projection mirrors, makeup materials and chemicals. Projection lamps and accessories will also be purchased in Eindhoven, Holland.

Building Code

MORE than two years in the drafting stages, New York state's building code, which will regulate theatres and other places of public assembly, was approved without change by the State's Industrial Commissioner, Edward Corsi, Tuesday, and has been forwarded to the State's Labor Department and its Board of Standards and Appeals. The board must approve the code before it can be enacted and there are indications that the board will hold public hearings in several cities before putting it into effect. The code is the state's first in more than 25 years.

TRUMAN praises industry effort in recent Red Cross drive Page 12

ADMISSION price trend up slowly and locally across nation Page 13

THEATRES keep fingers on switches in coal strike crisis Page 14

SCREEN asks "UN" for place in program with radio and press Page 20

JOHNSTON insists on Production Code adherence by studios Page 21

ON THE MARCH—Red Kann in light and serious industry comment Page 22

VARIETY Club barkers pitch tents in New York's Times Square Page 27

BALABAN and Paramount—an appraisal of leadership, by Red Kann Page 29

PARAMOUNT estimates quarter net profit at $11,000,000 Page 30

CANADA'S ticket cash stays home, J. J. Fitzgibbons points out Page 36

SERVICE DEPARTMENTS

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Election

EDWARD C. RAFTERY, taking cognizance of recently published reports concerning the possibility of his not being a candidate for re-election as president of United Artists at the company's annual meeting in New York, June 11, said Tuesday that if someone were found to replace him, he would like to resume his law practice with his New York firm of O'Brien, Driscoll & Raftery. Mr. Raftery accepted the presidency of United Artists five years ago with the provision that he would resume his law practice when the company's affairs were in good order. The annual meeting of the company, scheduled for May 21, has been postponed to June 11.

"New Year" in Greece

RETURNING from a tour of thirty-seven principal American cities, Nick Matsoukas, long identified with Skouras motion picture interests and currently special representative of the Greek War Relief Association, Wednesday met the press at the Hotel Astor in New York to report on plans and progress in the campaign against starvation and economic ruin in Greece.

"At midnight, December 31, 1946, Americans will be enjoying New Year's eve, but at that second the Greek people will enter the most critical era in their 3,000-year history," said Mr. Matsoukas. On that date UNRRA will go out of business. Then Greece will be on its hungry own.

Plans for private aid and contributions of farm animals, food parcels and money, addressed at a ten-million-dollar total were discussed in detail. On the same occasion the Greek War Relief Association released a message to chapters all over the United States, from Spyros P. Skouras, national president, pointing to the emergency, detailing methods of meeting it.

Foreign Problem

THE Motion Picture Association of America and the State Department are fighting nationalism abroad, a tendency toward foreign Government monopoly and seeking methods to relieve the scarcity of dollar exchange for the industry's business abroad, Carl E. Milliken, MPA's foreign chief, said Tuesday in Washington, following conferences with George Canty and John M. Begg, State Department officials.

Mr. Milliken said the Motion Picture Export Association is seeking additional export authorities with the aim of having a representative in each of the 13 countries in which it plans to operate. He declined to discuss when an export representative would be permitted to enter Russia. He described the Russian bottleneck as one of the most difficult, coupled with its controls in surrounding countries.

Also Tuesday the motion picture section of the State Department, headed by Mr. Canty, was moved from the Telecommunications to the Commercial Policy Division. The move was made to fit motion pictures into the department's commercial activities abroad. Chief of the division is W. G. Brown.

"Trouble Shooter"

GERALD M. MAYER, formerly of the State Department, has joined the Motion Picture Association as associate manager to Carl E. Milliken, in charge of foreign activities. Mr. Mayer joined the State Department in 1932, and before that was in charge of public relations for NBC's overseas shortwave division. He said Wednesday that he expected to remain at his New York headquarters for at least two months and that he may then travel "where there are complications" as a "trouble shooter."

Quarantine

A MYSTERY ailment, with the appearance of polio, which is spreading through Texas, has caused the city and county health boards in Nueces County, of which Corpus Christi is part, to close all theatres, night clubs, parks, playgrounds, schools, churches and swimming pools. The ban went into effect May 13 for a two-week period.

Survey

MOTION pictures are the favorite recreation of the 800,000 readers of the *Hit Parader,* according to a survey conducted for that song lyric publication by Market Research Company of America. Of 3,000 persons replying to questionnaires mailed to 50,000, the publication reported that 99 per cent attend motion picture theatres. Of these, 26 per cent attend once per week, 33 per cent twice a week, 17 per cent three times a week, and eight per cent go four or more times a week. Their preferences are: musicals, 85 per cent; comedies, 58 per cent; dramas, 47 per cent; mysteries, 45 per cent; Westerns, 16 per cent, and historical, 12 per cent. Respondents were asked to express their first three choices.

PEOPLE

PEDRO GERMANO, assistant general manager of Brazil; LAZAROS CONSTANTINE, branch manager for Mexico; AMERICO ROSENBERGER, branch manager for Cuba, and OSVALDO URRUTIA, branch manager for Peru, arrived in New York Wednesday, for conferences with Paramount home office executives.

SEYMOUR BORDE, Des Moines branch manager for RKO, has been named sales manager of the company's Chicago branch, it was announced in New York Tuesday by ROBERT MOCHRIE, RKO Radio vice-president in charge of domestic distribution.

MARTIN BURNETT, city manager of Loew's St. Louis theatres, has been appointed to assist CARTER BARRON, Loew's eastern division manager, it was announced in New York Tuesday. Mr. Burnett will make his headquarters in Washington.

DANNY KAYE, film comedian, was notified last week by Governor John C. Vivian of Colorado, that he will receive the General Rose Memorial Medal for 1946 in recognition of outstanding humanitarian service. The citation will be presented in August.

LOTHAR WOLFF, recently discharged from the U. S. Coast Guard, returned to March of Time's New York office last week as chief film editor.

WALTER B. SHUTEE, former manager of Standard Theatres in Oklahoma City, has been elected executive vice-president of the Citizens National Bank at El Reno, Okla., and has been named manager of the bank.

HERBERT DRAKE, pre-war publicity director for Orson Welles' Mercury Theatre, has joined Columbia's publicity department in charge of a new national newspaper service, it was announced in Hollywood Monday.

CHARLES NESBITT, recently returned after three years in the Army, has been appointed manager of the Chicago theatre, succeeding WILLIAM HOLDEN, new northwest side district manager for Balaban and Katz, Chicago.

WILLIAM CUNNINGHAM, former newspaper man who had charge of the Los Angeles Bureau of the Office of War Information, last week joined the Paramount studio publicity department in Hollywood.

COLONEL MELVIN E. GILLETTE, United States Army Signal Corps, has replaced BRIGADIER GENERAL CARROLL A. POWELL as Signal Officer of Middle Pacific Headquarters.

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THIS WEEK the Camera reports:

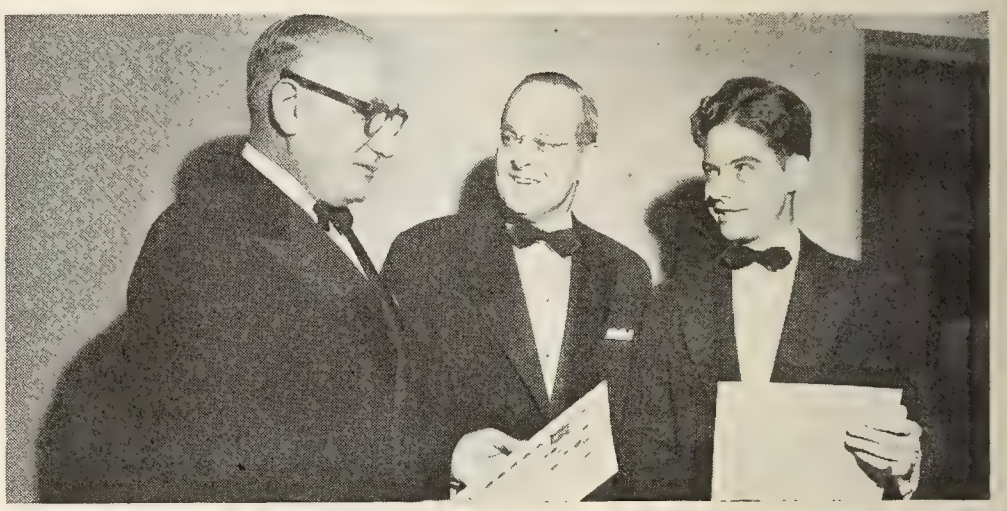


TRANSATLANTIC NEWSREEL conference, held by Pathe at Film House, London, following the return of Howard Thomas, Pathe Pictures, Ltd., chief producer, from a visit to the United States. Left to right are William Murray, RKO Pathe News Paris representative; Mr. Thomas; Frederic Ullman, Jr., RKO Pathe News president; William Moffat, Pathe Pictures, Ltd., managing director; M. R. Alexandre, Pathe Journal (Paris) editor; C. Danvers-Walker, Pathe News editor, and M. C. Cabirol, *Pathe Journal* London representative.



By the Herald

MARY PICKFORD, interviewed in her New York hotel suite, last week, following her return from Europe. She will continue producing, she said.



CITATIONS, at the SMPE annual dinner dance, last week, in New York: Donald Hyndman, president, confers honors on Major Albert Warner, left, representing Warner Brothers, pioneers of sound, and on Brooke Armat, right, son of Thomas Armat, "father of the projector".



Lloyd McClean

CERTIFICATE, left. Colonel Nathan Levinson, right, Warner sound department head, receives the War Department Certificate of Appreciation in Hollywood ceremonies from Colonel Albert Pigg. Jack L. Warner, executive vice-president in charge of production, watches.



By the Herald

AL SUCHMAN, appointed eastern representative for Samuel Goldwyn, at the New York office.



By the Herald

INGRID BERGMAN came to "town", the town being New York, last week: and RKO Radio Pictures reacted with a well-attended reception at the Hotel Plaza. Above, actor Louis Calhern, Miss Bergman and Gordon Youngman, RKO general counsel.



Loop Photo

OFFICERS and directors of Screen Guild Productions, at the Chicago sales convention: S. K. Decker, treasurer; Arthur Lockwood, vice-president; John J. Jones, president; Francis Bateman; Bert Stearn; John Franconi, secretary; Jack Engel; Robert Lippert, vice-president; Albert Dezel and J. Francis White, Jr.



HORACE HEIDT, right, band leader, has purchased the Nevada Biltmore Hotel in Las Vegas, and will build a preview projection room and theatre. Producers will be invited to use the facilities for "sneak previews."



VARIETY in Mexico: at the Mexico City inaugural luncheon of International Tent One: Luis Montes, chief barker, and Lew Bray, U. S. representative.



AT first annual dinner of Paramount 25-Year Club, at the Waldorf-Astoria, New York, Monday evening, Barney Balaban, Paramount president, attaches club pin to lapel of Adolph Zukor, company founder.



COLUMBIA'S British organization held its first convention since the war at Margate. In the picture above, Joseph Friedman, left, managing director, and Joseph McConville, Columbia International executive, at his left, welcome Margate Mayor F. J. Cornford to the Northumberland Hotel inaugural luncheon. Mr. McConville flew from the United States to the convention, held in conjunction with the company's Silver Anniversary.



Harris & Ewing

TRUMAN PRAISES INDUSTRY EFFORT IN RED CROSS THEATRE DRIVE

PRESIDENT Harry S. Truman and Basil O'Connor, chairman of the American Red Cross, expressed appreciation for the motion picture industry's contribution and efforts last Thursday in Washington, as a check for $4,279,120, representing the industry's 1946 Red Cross campaign collections, was presented to the Chief Executive by Spyros P. Skouras, president of 20th Century-Fox. Members of the "24-Hour Club," campaign leaders, industry executives, and representatives of the trade press witnessed the presentation at the White House.

"This is a lot of money," President Truman said as he received the check from Mr. Skouras. "I want to thank the industry for its significant contribution in wartime and for all that it proposes to do in peacetime."

Mr. O'Connor's tribute to the industry was made at a luncheon in honor of the "24-Hour Club" members at the Hotel Statler, at which Mr. Skouras was presented with a Red Cross "Certificate of Honor," signed by President Truman and Mr. O'Connor.

Speaking before the group, Mr. O'Connor said, "Especial gratitude is due the motion picture industry for having taken on this campaign job in a post-war period when fervor for such work was on the downgrade. . . . The screen publicity given to the . . . campaign was the real value behind your work and was what helped to get the $113,000,000 total."

The "24-Hour Club" members were the guests of Mr. Skouras at a dinner in the Statler Thursday night, at which the trade press was singled out for commendation for its generous support.

Friday in New York the members of the "24-hour Club" were entertained by industry executives, and that night by the industry's national campaign committee at a dinner at the St. Moritz Hotel.

¶ *Spyros P. Skouras, national chairman of the 1946 Red Cross campaign, at a dinner for the "24-Hour Club" in Washington, last Thursday night, in presenting a plaque to* MOTION PICTURE HERALD, *said:*

"For more than thirty years there have been Quigley Publications in our industry of the motion picture. Notably they have always conveyed that special sense of general social responsibility which Martin Quigley has felt for and spoken for in behalf of the screen and its leaders and showmen.

"It is in the nature of the inevitable, therefore, that we should be here today, giving awards to both publisher and editor-in-chief. He and his papers have given important, consistent and constructive support to the cause and campaigns of the American Red Cross, purveying enthusiasm, interest, and campaign methods to the showmen who have so successfully delivered them to the people through the theatre.

"Mr. Quigley is to be held in distinction and honored for the great and typical contribution of his skill, resources and far-flung pages."



Harris & Ewing

CLOSEUP on the steps of the White House, President Truman receiving: grouped with him are Basil O'Connor, American Red Cross chairman; Spyros Skouras, industry Red Cross chairman, and H. J. Fitzgerald, campaign director. Mr. Truman was presented the Red Cross drive check in an elaborate binder.



AT THE NEW YORK DINNER, last Friday, on the dais at the Hotel St. Moritz, were seated, left to right: Robert Mochrie, Murray Silverstone, William Kupper, Mr. Skouras, Mr. Fitzgerald, Charles Reagan and Tom Connors.

ADMISSION PRICE TREND UP LOCALLY AND SLOWLY

Higher Costs and Inflation Fear Spark Increases in Cautious Climb

by WILLIAM G. FORMBY

Nudged by mounting costs of operation and by concern over inflation, admission prices trend upward. The rate of climb, however, is uneven, revealed in scattered local situations rather than in any defined over-all movement.

So say independent and affiliated circuit operators and exhibitor association leaders in the field. Executives of the nationwide circuits with headquarters in New York give similar testimony. The trend is a nickel here and a nickel there—wherever local developments indicate and as the traffic will bear it.

Some Circuit Executives Oppose Increases

The rise continues in the face of opposition from some circuit chieftains and from many theatre organization officials. The resistance is two-fold. Many exhibitors are awaiting installation of new equipment before attempting increases. Others argue that low prices and extended engagements in the first runs keep their ceilings down. Still others are awaiting solidification of the shifting pattern of worker migration and an indication of what might finally become America's normal production gait.

Premiums are being considered in some areas in lieu of price increases as the supply of these giveaways begins to become more abundant. The premium manufacturers, to convene May 23 in Chicago, are getting ready to display their new wares, and dealers are out seeking contracts again.

Over the country, the picture unfolds as follows:

ROBERT H. POOLE

Conditions in the Los Angeles area indicate the possible necessity of lowering prices rather than raising them, according to Robert H. Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners.

"Investigation shows no trend to higher admissions in this territory," says Mr. Poole. "Long first runs and moveovers are absorbing the majority of the patronage cream in the metropolitan areas, resulting in greatly decreased grosses to the subsequent runs." He added that if the policy continued it might be necessary for the subsequents to consider a reduction.

JOHN J. FRIEDL

There has been considerable talk about the prospects for increases in the middle northwest. "We have no present plans for raising admission prices," said John J. Friedl, president of the Minnesota Amusement Company, Minneapolis. "However, indications point to a rise in the inflation threat. If that comes about, increases may be necessary."

BENJAMIN BERGER

The reason for the static quality of the price structure in that area is ascribed to Mr. Friedl's operation by Benjamin Berger, president of North Central Allied, Minneapolis. He charges that there is no rise "mainly due to Minnesota Amusement Company's insistence upon keeping present first-run evening prices at 60 cents for adults and 12 cents for children, including tax."

Mr. Berger said that he, personally, was opposed to increases "because the public will stay away from 'B' pictures and seek to attend choice pictures only, which are usually sold at prohibitive percentage terms to the independent exhibitors." He observed that this decreased the net income to the independents.

G. RALPH BRANTON

A strong plea for retention of low prices was voiced slightly to the South by G. Ralph Branton, general manager of Tri-States Theatres Des Moines.

"Admission prices in my opinion must be based on the individual town or situation and no general rule for increased or lowered prices can ever apply," Mr. Branton said. "I further believe that too high an admission price removes the motion picture theatre from the category to which it belongs. Mass entertainment at the lowest possible admission price is the world's most needed entertainment and relaxation."

Mr. Branton concluded with an admonition. "I sincerely hope this industry never forgets its obligation to the great masses of people, but continues at all times to appeal not only in admission price but in entertainment values to the great bulk of family people who need us most," he said.

TOM EDWARD

Still further south, Tom Edward, Eldon, Mo., president of the Kansas-Missouri Theatres Association, said there had been "some admission raises" and that exhibitors were discussing it a lot. "Some are waiting for remodeling and new equipment before making the change," he reported. "This is a low-priced territory, and we expect many to increase prices along with the trend in that direction by business generally."

FRED WEHRENBERG

There must be an increase in the St. Louis area "to meet rising costs," according to Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois. "First run prices are too low here, especially bargain matinees," he said. "The trend is definitely toward higher figures."

Slight increases in individual situations, with no over-all pattern emerging yet, is the story in the Oklahoma area. The Griffith Amusement Company there has raised prices slightly at some houses, but apparently has no general plan. In Oklahoma City, Warners has increased prices 10 cents at the Criterion and Liberty, and five cents at the neighborhood Ritz Tower and Victoria.

MORRIS LOEWENSTEIN

"Business is leveling off at the smaller houses, with definite declines noted," reported Morris Loewenstein, president of the Motion Picture Theatre Owners of Oklahoma, and secretary of the Motion Picture Theatre Owners of America. "The burden of film rentals remains unchanged despite this specific condition and the general trend," he added. "It seems indicated that adjustments may be necessary for independents to exist in the face of high taxes and rising operating costs."

Affiliated circuit subsequents raised prices five cents recently in Cleveland. The downtown first runs held to their top scale, but eliminated the minimum 45-cent rate. Six independent neighborhood houses last week increased prices by five cents. They were the Shore, which went from 40 to 45 cents, and the Commodore, Plaza, Euclid, Windameer and Shaw Hayden, from 35 to 40 cents.

In Texas, the trend appears to be toward higher prices. The key city first runs recently advanced five cents, and small and medium towns were talking about it.

H. A. COLE

Commenting on the trend, H. A. Cole, president of the Allied Theatre Owners of Texas, and a member of the executive committee of Allied States Association of Motion Picture Exhibitors, said in Dallas he was opposed to it. "I figure there is no real necessity economically," Mr. Cole said, "and that the action is merely taking advantage of a temporary economic boom."

NAT M. WILLIAMS

In the southeast, Nat M. Williams, Thomasville, Ga., president of the Southeastern Theatre Owners Association, said he knew of no plans for increases. "As long as the business volume maintains its present rate, I doubt if there will be any general raise," he predicted.

BEN L. STROZIER

A similar report came from Ben L. Strozier, Rock Hill, S. C., president of the Theatre Owners of North and South Carolina.

THEATRES KEEP FINGERS ON SWITCHES IN COAL CRISIS

FACING the threat of the rail strike impending at midweek, the National Film Carriers Association stood ready with plans for extended use of plane and motor truck transport all across the country. The Association gave attention to the problem at its annual meeting at the Hotel Astor in New York Monday and Tuesday.

The nation's theatres burned a cautious wattage this week as they turned from a crisis to meet an emergency.

Restrictions imposed by states and municipalities in the coal strike were eased under a 12-day reprieve granted by John L. Lewis and his United Mine Workers. Officials held the lid gingerly, however, prepared to slam it down on signal from the reconversion front.

Dead ahead, and coming up fast, was the threat of a nationwide railroad strike. The coal for vanishing industrial and utility stockpiles, dug under terms of truce, appeared at midweek destined to remain at the mines. Cities alerted health departments and police, and dug in for a siege. The Brotherhood of Railroad Trainmen was scheduled to strike Saturday.

Rescind Dimout Rules In Illinois Area

In Illinois, where many theatres closed under orders limiting operation, the Public Service Commission rescinded dimout regulations. Theatres, however, voluntarily kept marquees dark and reduced other lighting.

A rationing order limiting Indiana theatres to weekend operation in part of the state was cancelled. Maryland delayed compulsory brownout regulations.

Brownout orders continued in several cities, and officials in others urged voluntary compliance with earlier requests.

From Washington came word Monday that the return of the miners would not immediately relieve the shortage of power even if there was no further work stoppage. It was reported most areas would continue to feel the effects of fuel scarcity, some of them for as long as 30 days.

Permit Virginia Theatres To Reopen on "Trial Basis"

District of Columbia officials and authorities in Virginia relaxed. The theatres in Virginia reopened Tuesday on a trial basis, and a plan for the darkening of theatres in the District was dropped.

Most of the Chicago theatres were operating on oil-burning Diesel generators Monday, much of the equipment brought in from other towns by truck. An order was issued last Thursday night by the Illinois Public Service Commission permitting amusement places to apply for authority to operate 24 hours per week.

Exhibitors there generally applied for permits in the downtown houses from 6 P. M. to 11 P. M. Fridays, 2 P. M. to midnight Saturdays, and 2 to 11 P. M. Sundays.

In St. Louis, 110 theatres participated in a voluntary dimout at the request of city officials. The power company was authorized to ration its electricity when fuel fell below a 30-day supply. There was no indication last Friday that any of the houses would have to close.

Film exchanges in St. Louis, however, reported that theatres had closed in some parts of the southern Illinois district. Fred H. Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, asked members to dim lights as far as health and safety requirements would permit.

Harry Perlewitz, president of the ITO of Wisconsin and Upper Michigan, and William V. Geehan, assistant to Harold J. Fitzgerald of Fox-Wisconsin Theatres, said plans were in readiness to return to wartime conservation routine.

Reports came from Atlanta and other Southern cities that textile mills would close unless the situation improved immediately; that darkened theatres would follow. It was a race between the furnaces and the coal trains from the reopened mines.

In the Tennessee Valley area and along the northern Pacific Coast no closings were reported. Abundant water power and good supplies of fuel oil were available.

The Virginia State Corporation Commission denied a petition last Friday by the Motion Picture Theatre Owners of Virginia for modification of its closing order. William F. Crockett, MPTO president, reported that a hearing was granted last Thursday.

"At this hearing," Mr. Crockett said, "it was clearly demonstrated, by the use of actual records of attendance and power consumption, that if one 40-watt bulb were turned out for any person attending theatres there would be a substantial saving of power." He said that more than 40 watts were actually turned off for each person.

William H. Chestnut, secretary of labor and industry for Pennsylvania, ruled that some 70,000 miners who refused to return to work would be eligible for unemployment compensation benefits beginning May 20.

ATA Services Are Offered for Government Message in Crisis

The theatres represented by the American Theatres Association were offered this week as a conduit to pipe the messages of Government to the people in the coal strike crisis.

"Please be assured that the thousands of theatres comprising the American Theatres Association stand ready to use their facilities in any way you deem helpful in imparting information or guidance to the public in the present crisis," S. H. Fabian, ATA president, telegraphed President Truman.

"Theatre operators everywhere are placing themselves at the service of local authorities to aid in alleviating present conditions," Mr. Fabian declared. "With our eagerness to help goes our fervent hope for your success in bringing about a solution of this grave problem involving such hardships to America and its institutions."

Repeating the offer to John D. Small, Civilian Production Administrator, Mr. Fabian urged a viewpoint that would take the theatres out of the "first category of non-essential business." He recorded the following observations on the status of the theatre in time of crisis:

"1. We feel that the theatre in addition to being a place of diversion and amusement is an important public information medium in which public emergencies can be explained, and public cooperation engendered by intelligent use of the theatre screens.

"2. We feel that the theatres by diverting persons from enforced idleness have a definite bearing on public morale and in alleviation of police problems during a crisis.

"3. We feel that the curtailment of theatre operation in some circumstances effects a saving of resources that is apparent rather than real. In the present exigency, for example, wherein the conservation of electric power is imperative, it can be shown we think that the per capita use of electricity in the home exceeds by far for a like period the per attendant consumption in theatres."

Mr. Fabian indicated the desire of ATA leaders to confer with Mr. Small at a later date and concluded with the assertion that theatre operation "involves some public service attributes of which the owners are proud and wish to use to the utmost." He expressed the hope that "the theatre has won through these attributes a status other than a completely non-essential classification."

H-H-H-H

....that GOLDWYN gift

for big show

Splendor...







Lush, eye-filling

SAMUEL GOLDWYN

presents

DANNY KAYE

The Kid from Brooklyn

IN TECHNICOLOR

VIRGINIA MAYO · VERA-ELLEN · THE GOLDWYN GIRLS

WALTER ABEL · EVE ARDEN · STEVE COCHRAN
FAY BAINTER · LIONEL STANDER

RKO RADIO PICTURES

Directed by NORMAN Z. McLEOD

Adapted by DON HARTMAN and MELVILLE SHAVELSON · From a Screenplay by GROVER JONES, FRANK BUTLER and RICHARD CONNELL
Based on a Play by LYNN ROOT and HARRY CLORK







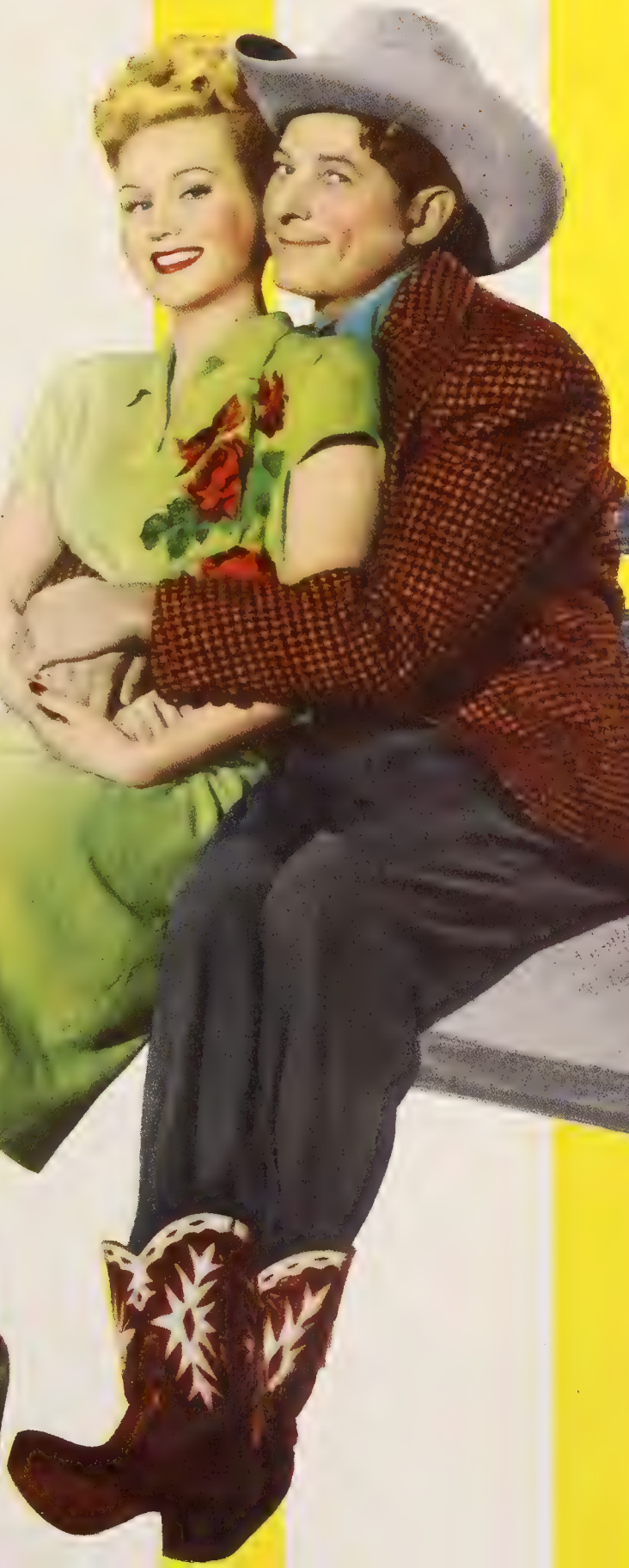
splendor spangled with the gayest of laughter, songs, romance!

Gorgeous with bewitching beauties.... Alive with the spirit of fun and dancing and dazzling delight.... and Danny Kaye more lovable than ever as the bewildered milkman who fumbles his way to fame and fortune!









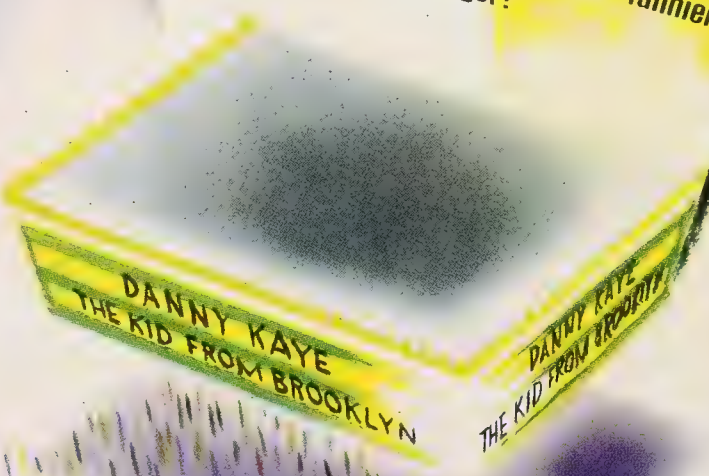
Now playing to the biggest crowds that ever jammed Broadway's famous

ASTOR THEATER

WALTER WINCHELL says:
"Danny Kaye is at his funniest in 'The Kid From Brooklyn.'"

JIMMIE FIDLER says:
"For a fun festival, take the family to see 'The Kid From Brooklyn.'"

LOUELLA O. PARSONS says:
"I never in my life enjoyed a picture more . . . How much funnier can a picture get?"





RKO RADIO PICTURES

TRADE SHOWINGS

of

BRANCH	PLACE OF SHOWING	DAY & DATE	TIME
ALBANY	Delaware Theatre 290 Delaware Avenue	Mon. 5/27	2:00 P.M.
ATLANTA	Rhodes Theatre 62 S. Rhodes Center	Mon. 5/27	11:00 A.M.
BOSTON	Uptown Theatre 239 Huntington Ave.	Mon. 5/27	10:30 A.M.
BUFFALO	Shea's Niagara Theatre 426 Niagara Street	Mon. 5/27	3:00 P.M.
CHARLOTTE	Plaza Theatre 1610 Central Ave.	Mon. 5/27	10:30 A.M.
CHICAGO	Esquire Theatre 58 East Oak St.	Mon. 5/27	10:45 A.M.
CINCINNATI	Esquire Theatre 320 Ludlow Ave.	Mon. 5/27	2:00 P.M.
CLEVELAND	Shaker Theatre Lee & Kinsman Roads	Mon. 5/27	2:00 P.M.
DALLAS	Melrose Theatre 3419 Oak Lawn Avenue	Mon. 5/27	2:00 P.M.
DENVER	Esquire Theatre 6th and Downing St.	Mon. 5/27	2:00 P.M.
DES MOINES	Uptown Theatre 4115 University Ave.	Mon. 5/27	2:00 P.M.
DETROIT	Varsity Theatre 17121 Livernois St.	Mon. 5/27	2:30 P.M.
INDIANAPOLIS	Cinema Theatre 213 E. 16th Street	Mon. 5/27	1:30 P.M.
KANSAS CITY	Kimo Theatre 3319 Main Street	Mon. 5/27	2:30 P.M.
LOS ANGELES	Ambassador Hotel Theatre Ambassador Hotel	Mon. 5/27	2:30 P.M.
MEMPHIS	Ritz Theatre 1705 Poplar Ave.	Mon. 5/27	2:30 P.M.
MILWAUKEE	Varsity Theatre 1326 W. Wisconsin Ave.	Mon. 5/27	2:00 P.M.
MINNEAPOLIS	Granada Theatre 3022 Hennepin Ave.	Mon. 5/27	2:30 P.M.
NEW HAVEN	Whitney Theatre 1220 Whitney Ave.	Mon. 5/27	10:45 A.M.
NEW ORLEANS	Circle Theatre N. Galvez and St. Bernard Ave.	Mon. 5/27	11:00 A.M.
OKLAHOMA CITY	Uptown Theatre 1212 North Hudson Street	Mon. 5/27	11:00 A.M.
OMAHA	Dundee Theatre 50th and Dodge St.	Mon. 5/27	2:00 P.M.
PHILADELPHIA	Uptown Theatre Broad and Susquehanna Ave.	Mon. 5/27	11:00 A.M.
PITTSBURGH	Fox Projection Rm. 1715 Blvd. of Allies	Mon. 5/27	2:00 P.M.
PORTLAND	21st Ave. Theatre 616 N.W. 21st Ave.	Mon. 5/27	2:30 P.M.
ST. LOUIS	West End Theatre Euclid and Delmar	Wed. 6/5	1:00 P.M.
SALT LAKE CITY	Studio Theatre 161 South Main St.	Mon. 5/27	9:30 A.M.
SAN FRANCISCO	Tivoli Theatre 70 Eddy Street	Mon. 5/27	1:30 P.M.
SEATTLE	Varsity Theatre 4349 University Way	Mon. 5/27	2:30 P.M.
SIOUX FALLS	Hollywood Theatre 212 No. Phillips Avenue	Mon. 5/27	10:00 A.M.
WASHINGTON	Fox Projection Room 932 New Jersey Ave.	Mon. 5/27	2:30 P.M.

FILMS ASK "UN" FOR PLACE BESIDE PRESS AND RADIO

Johnston Letter Stresses Film Power to Inform as Most Potent Instrument

The motion picture industry this week made an urgent application to the United Nations for attention and consideration equal to that given the press and radio.

Through Eric A. Johnston, president of the Motion Picture Association, and Edward L. Roddan, Mr. Johnston's Washington assistant, the industry appealed to the UN's Commission on Human Rights of the Economic and Social Council for recognition from world governments that motion pictures are as effective a media for the transmission of ideas and information as are the other two great media of communication.

Industry Anxious for Voice in Conference

In a letter to Mrs. Franklin D. Roosevelt, chairman of the Commission, Mr. Johnston said the industry was anxious to participate in the proposed international conference to discuss the best means of promoting the free flow of ideas and information throughout the world.

"The motion picture," wrote Mr. Johnston, "no longer is looked upon solely as a device for mass entertainment. Its power to inform, to instruct and to teach is just now being realized. . . . It is now universally agreed that the motion picture is one of the most potent instruments ever devised for the dissemination of ideas, information and mutual understanding between peoples."

The State Department has recognized this, Mr. Johnston pointed out in his letter.

"We have been informally advised," he told Mrs. Roosevelt, "that our State Department is in accord with the principle that motion pictures should be included in any conference which touches upon the freedom of expression."

Following up Mr. Johnston's statements and ideas, Mr. Roddan appeared Monday before a meeting of the Commission at UN's headquarters in the Bronx, N. Y.

A decade from now, he told the Commission's members, the motion picture's importance in the dissemination of news and information will be increased one hundredfold.

Sees Films on Eve of Era of Expansion

"The motion picture, as an instrument for the promotion of knowledge and understanding among peoples, stands on the threshold of a tremendous era of expansion," he said.

The industry, he admitted, "is in no sense a substitute for press and radio. Rather, it is the instrument which must be employed for providing a background of understanding and tolerance for the interpretation of current events."

The three sources of communication then, he indicated, the press, the radio and the motion picture, should work together to avoid "every censorship over the thinking of man" and should be considered on an equal basis when methods are considered for advancing the cause of free speech in all forms.

The MPA, he concluded, "endorses, wholeheartedly, the proposal for the appointment of a subcommission to consider freedom of expression and information within the framework of the principles we have suggested."

The text of Mr. Johnston's letter to Mrs. Roosevelt follows:

"We understand that proposals for an International Conference to discuss the best means of promoting the free flow of ideas and information throughout the world has been referred for consideration to the Commission on Human Rights.

"In the event such a conference is called, the motion picture industry, with which I am as-

United Nations Will Back 16mm Program as World Peace Tool

The United Nations see non-theatrical films as one of the most important media of information and education in the furtherance of world peace, Benjamin A. Cohen, assistant secretary general in charge of public information of the United Nations, told delegates at the opening session of the three-day Allied Non-Theatrical Film Association convention last Thursday at the Hotel New Yorker in New York.

Citing the advance of 16mm film during the war, Mr. Cohen said the United Nations' information bureau would cooperate with ANFA in developing a worldwide 16mm market. In this market, he said, people who have not enjoyed contact with the world through newspapers and radio will be informed of international affairs and educated in the ways of the world through mobile 16mm units.

Members Vote Support to Film for Food Drive

Chester A. Lindstrom of the U. S. Department of Agriculture called for, and was voted, full support by ANFA members in cooperating in the distribution of three 16mm films the Government has acquired in its drive to aid the world's starving millions.

Mr. Lindstrom said the three films are "Freedom and Famine," produced by RKO Pathe, depicting a French family and its struggle for food; "Suffer Little Children," made by the Canadian Film Board and showing some of the 60,000,000 sick and starving youngsters of Europe's war-torn cities; and a film which was produced for the Victory Loan Drive.

Delegates also voted to continue efforts to merge ANFA and the National Association of Visual Education Dealers. An approved plan calls for two officers from each organization jointly to select a committee which would attend the NAVED convention scheduled for Chicago in August, when it is hoped to effect the merger.

The convention also discussed the problems of equipment manufacturing and distribution, projection services and 16mm film production. Local licensing and censorship also were given considerable attention.

Concerning the production and future of the 16mm film, Emerson Yorke, head of the Emerson Yorke Studios in New York, presented the views of various leaders in the entertainment field.

Sees Films Playing Vital Role in Television

"Film will play a vital part in television," Paul B. Mowrey, of the American Broadcasting company, said in his message to Mr. Yorke, "particularly as long as there is no network television comparable to network radio. It will play an important role in the coverage of on-the-spot news and special events, where it will be impossible due to time and circumstances to pick up this event with live television cameras." He also cited the part films will play in educational services for television affiliates.

Through Mr. Yorke, Courtney Anderson, of the Screen Writers Guild, said the commercial film field is breaking out with a rash of new producing companies, and many of these will fail because they are undercapitalized, and do not have the necessary background to meet the standards of 16mm film production.

At the convention some 50 manufacturers were represented in the exhibition foyer, where the latest in equipment and services was demonstrated.

sociated, desires to participate as one of the three prime media of communication.

"You may be interested to know that we have been informally advised that our State Department is in accord with the principle that motion pictures should be included in any conference which touches upon the freedom of expression.

"As a result of experience gained in the recent World War, it is now universally agreed that the motion picture is one of the most potent instruments ever devised for the dissemination of ideas, information and mutual understanding between peoples. The motion picture no longer is looked upon solely as a device for mass entertainment. Its power to inform, to instruct and to teach is just now being realized.

Expansion National Policy for Many

"In the next decade, the use of the motion picture for teaching purposes, and for unfolding the current and background aspects of news events, will advance enormously. This fact is recognized by other governments as well as our own. In many countries, the development of an expanded motion picture industry is being made a matter of national policy.

"Anticipating this growth, we believe these principles should be considered as a framework for the development of United Nations policy:

"1. The right to know is a basic human right and, therefore, governments should accord equal access to sources of information.

"2. The right to disseminate information is a basic human right and, therefore, governments should see that communications facilities are equally accessible to all; and

"3. Discrimination against instruments of information violate basic human rights and, therefore, governments should impose no barriers, economic or otherwise, to impede exchange of information by word and image throughout the world.

"We appreciate that the foregoing statement of principles expresses the ideal. But we believe that the goal of man's ambition, lasting peace, will not be achieved on a firm foundation until these principles, guaranteeing freedom of expression, are universally adopted.

Urges More Consideration For Status of Films

"We believe the motion picture can play an outstanding role in advancing the cause of human brotherhood and enduring peace. In this spirit, we request, respectfully, that the unique role of the motion picture in promoting world understanding shall be considered by the Commission on Human Rights on the same status as the press and radio."

The Commission on Human Rights will report to the UN's Economic and Social Council later this month concerning the proposed international conference.

National Film Carriers Reelect All Officers

At a two-day convention, Monday and Tuesday, at the Hotel Astor in New York, all officers of National Film Carriers, Inc., were re-elected to serve another year. They are James P. Clark, president and treasurer; Thomas W. Gilboy, vice-president, and Clint Weyer, secretary. At the convention it was also announced that the availability of new equipment was making it possible for the carriers to restore service to pre-war levels, and that routes cancelled during the war were being restored. Considerable attention was devoted to the extension of facilities in the event of a nationwide railroad strike.

To Enforce Code Rigidly; Breen To Visit Rank, Says Johnston

Washington Bureau

The motion picture Production Code is an adequate code and will be rigidly enforced in such a manner that local censor bottlenecks will be eliminated, Eric A. Johnston, president of the Motion Picture Association, told a press conference Monday in his Washington headquarters.

At the same time, Mr. Johnston announced that Joseph I. Breen, in charge of the Production Code Administration, will go to England this summer to confer on picture problems at the invitation of J. Arthur Rank.

In a cable to Mr. Rank, Mr. Johnston said:

"We are confident that Mr. Breen's visit will serve further to strengthen the cooperation and friendly relations between the British and American motion picture industries."

No definite date has been set for the Breen visit.

Mr. Johnston commented on these several subjects during the press conference:

THE HUGHES CONTROVERSY: He believes the New York District Court will give a quick ruling on the injunction brought against the MPAA by Howard Hughes, producer of "The Outlaw."

ALL-INDUSTRY ASSOCIATION: The MPAA will make the first move toward such an association and will not wait for the independents to come in. The labor situation and the problem of the foreign situation, both of which are improving, have held up word on such an association.

FOREIGN FRONT: The most pressing problems are in France, Italy, Spain, Denmark and Russia. "The MPAA believes barriers should be eliminated and a free system of competition be established."

EXPORT ASSOCIATION: The MPA is dealing with the foreign markets on a "monopoly basis, just as they are attempting to deal with us."

MPAA BUILDING: Construction of a new MPAA building on the 24,000-square-feet plot at MPA's new Washington location is still "two or three years away."

WILL HAYS: Mr. Hays "is in retirement, but will be called on if needed."

Universal Sales Meeting June 24

Universal will hold its first post-war national sales convention for four days beginning June 24 at the Waldorf-Astoria Hotel in New York, according to William A. Scully, vice-president and general sales manager.

Sales executives, district and branch managers, salesmen and head bookers from the company's 31 exchanges in the United States and Canada will attend. In addition, production and studio executives will be present.

The convention will mark the 10th anniversary of the present management. One of the sessions will be devoted to an outline of the progress made by the company in that decade.

YMCA Motion Picture Bureau Becomes Association Films

The YMCA Motion Picture Bureau has adopted the new name of Association Films, according to an announcement last Wednesday in New York by J. R. Bingham, director. The bureau serves schools, churches, clubs, and industrial, civic and community organizations with more than 1,300 film titles, comprising educational, vocational, documentary and entertainment subjects. About 100 of these films are sponsored by industrial organizations.

Veterans Continue Study In Fall River Theatre

William S. Canning, who has charge of the G. I. Managerial School being conducted in Fall River, Mass., by Nathan Yamins, announced this week that considerable progress was being made by the students and the past two weeks had been spent in learning to detect screening errors. The current lectures are on the physical upkeep of theatres, to be followed by a course on the installation and function of the cooling system, Mr. Canning said.

Williams Cites Screen Role in Education

"Motion pictures have already made a vital worldwide contribution in education and film will continue to play a tremendous role in this field," Phil A. Williams, advertising director for March of Time, said recently at the Parent-Education Conference in Atlantic City. His talk emphasized that "modern film methods make subjects much clearer—they can inform while entertaining, thus holding general audience interest and insuring maximum retention."

Provides Free Shows

J. H. May, Wilmer, Texas, has announced that Wilmer business men are underwriting a series of free motion picture shows to be given Monday nights in an open air theatre in the business district.

ON THE MARCH

by RED KANN

THE critic on *Time* magazine, striving hard to maintain his average level of low level cracks, now erupts with:

" *'The Blue Dahlia . . . and 'Her Kind of Man' . . . are welcome throwbacks to a better, rougher day in movies. Before Hollywood had adjusted to talk without forgetting all the vivid lessons of silence, when none of the men in power had heard too much about literature, or movies as a white-collar art, and the sinister forces of Decency were still relatively quiescent, many vigorous, perceptive and entertaining movies were turned out. The best dealt with violence and skill—usually criminal—in big cities. Good examples: 'Public Enemy', 'Little Caesar', 'The Crowd Roars'.*"

So it's a "better" days when it's "rougher," is it? And it's sadder because the Hollywood powerful have heard "too much about literature."

Pictures have trouble being "vigorous, perceptive and entertaining" nowadays under "the sinister forces of Decency," do they? Like, for instance: "A Bell for Adano," "Pride of the Marines," "They Were Expendable,' "A Walk in the Sun," "The House on 92nd Street," "Spellbound," "The Lost Weeknd,' "The Spiral Staircase," "From This Day Forward," "The Green Years," "The Searching Wind"?

By current plan, final scenes in "Cloak and Dagger," first from United States Prod. [Milton Sperling and Joe Bernhard] will name Argentina and Spain as Fascist nations and show German scientists working there on the atom bomb. Sperling, consequently, anticipates he won't be getting distribution in those countries.

Sounds like pretty good anticipating.

FILL-IT-IN-YOURSELF DEPARTMENT: Joseph Schildkraut plays the heavy in "Monsieur Beaucaire." He's the Spanish general who seeks to overthrow the throne and assume control by the dictator route. They call him "General Francisco."

Twentieth-Fox may remake "Under Two Flags" as a musical with Betty Grable playing "Cigarette."

LSMFT! LSMFT!

Bob Goldstein, returnee from Hollywood, is authority for this:

Dramatic construction often calls for casting an actor in a role and in circumstances deliberately calculated to draw a desired reaction from the pivotal player in a pivotal situation. A producer, well known, was faced with this. Back and forth went the palaver about the best performer for the part. The producer solved it:

"I know just the man to bring out that reaction. This fellow is the best reactionary actor in Hollywood."

DELIRIOUS CRITIC: "Henry V" . . . is a cinematic work of art in the same sense that Homer's 'Odyssey,' Michelangelo's 'Last Judgment,' Beethoven's Ninth Symphony and Tolstoi's 'War and Peace' are works of art in their respective poetical, representational, musical and novelistic mediums. Each of these masterpieces stands supreme because it contains a universe in itself."—CHARLES FABER in *The Hollywood Review.*

Ed Zorn, operating the two first runs at Pontaic City, Ill., has no interest in concessions—popcorn, candy, et al.

"You're unique," observed John Balaban, when he learned of it.

"He's not unique," retored Bob Selig. "He's simply all alone."

"Coke" Miller, in New York and bursting with news about the new enterprise, says Enterprise is now a major studio. Says he can prove it, too. "The back lot has asked for permission to organize a baseball team. Just like Metro, 20th-Fox and the rest."

On the marquee of the Carmel Theatre, Carmel, Calif.:

"THE BANDIT OF SHERWOOD FOREST"
WITH
CORNEL WILDE—A
LOU SE

The electrical system did Anita Louise's name dirt. Reported by Dorothy Manners.

Robert Young plays Alex Hazen, male lead, in "The Searching Wind." He's not related to another Hazen [Joe], partner to Hal Wallis who produced. No one did any editing, moreover, despite wiseacres who think they may know to the contrary. "Alex Hazen" was in the stage play.

There's also a butler named Sears in the film. He hasn't much to do, 'tho.

Producer, philosophically surveying the Hollywood scene:

"I am back trying to avoid making pictures. As you know from experience, as long as you don't have anything on the screen, you're a great guy. But as soon as they get wise to you, you're licked."

MPA Plans Full Foreign Census

The seven member companies of the Motion Picture Association will survey all aspects of the international film situation, it was announced this week. Four non-member companies, United Artists, PRC, Monogram and Republic have been invited to participate.

This was decided upon last Friday at a meeting at MPAA's New York head-quarters of representatives of both member and non-member companies. Eric A. Johnston, MPAA president, presided.

Present plans call for gathering information on how many theatres abroad are in operation, seating capacities, admission charges, operating policies, advertising expenditures and other information relating to exhibition.

Once the theatre census is under way, the survey will include production and distribution matters, it was decided. Then the MPAA will attempt to determine the number of foreign studios in operation and their facilities, types of film production, what legislation is in existence harmful to the industry and what problems of censorship must be considered.

An appropriation has been made for the survey, but the amount has not yet been announced.

The seven member companies have agreed to the census and United Artists and Monogram have so far indicated they will support the program.

Cancer Drive Returns Show Good Results

Although all reports are not yet compiled on the American Cancer Society's recent drive for funds, Charles M. Reagan and Leon Bamberger, national distribution chairmen, announce that through the efforts of more than 14,000 theatres, collections averaged 42 per cent more than the 1946 Red Cross campaign. "This remarkable achievement," said Mr. Reagan and Mr. Bamberger, "is a concrete reflection of the splendid efforts of everyone who contributed to this result."

Percentage Suits Filed In Chicago Court

Eight separate suits based on percentage returns were filed in the Chicago Federal Court Wednesday by Columbia, Universal, RKO, Loew's, 20th Century-Fox, Paramount, United Artists and Warners against Fred W. Anderson, circuit operator, according to an announcement in New York. The theatres concerned, all in Illinois, are the Barge in Seneca; Rialto in Coal City, Morris, Times and State in Morris; State in Sandwich; Fargo and Egyptian in DeKalb; Esquire in Plainfield; Miller in Woodstock; Darb in Manteno; Wilton in Wilmington; Arcada in St. Charles, and the Naper in Naperville.


Heartbeat

ROBERT & RAYMOND HAKIM

present

GINGER ROGERS

in SAM WOOD'S

Heartbeat

JEAN PIERRE AUMONT

ADOLPHE MENJOU

Melville Cooper • Mikhail Rasumny

Mona Maris • Eduardo Ciannelli

Henry Stephenson

and

BASIL RATHBONE





Produced by Robert & Raymond Hakim · Directed by Sam Wood ·

So Neat! So Sweet! —So-o-o Indiscreet!



Ginger in Paris... running away from her past... stumbles *smack* into her future... a tall, dark and handsome future!



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Adaptation by Morrie Ryskind • Director of Photography, Joseph Valentine, A. S. C.



The Nation's Millions

WILL BE ATTRACTED TO

Heartbeat

through a national magazine advertising campaign of four-color, full page ads in

LIFE · McCALL'S · LOOK
LIBERTY · TIME · TRUE
STORY · FAN LIST and
CANADIAN MAGAZINES

—Comprehensive coverage bringing one of the brightest and most striking show messages in years to a total of

22,976,270

CIRCULATION

Released by
RKO RADIO PICTURES

VARIETY CLUB BARKERS PITCH THEIR TENT IN TIMES SQUARE

First National Meeting Since 1941; Award to Evangeline Booth

In national conclave for the first time in five years, the barkers of the Variety Clubs of America from tents over the country were to reach the high point and the finale of their three-day convention Saturday at the Astor Hotel in New York. That evening the clubs were to present the Humanitarian Award to General Evangeline Corry Booth, former international leader of the Salvation Army. The award is given annually to recognize individual contributions to the cause of humanity.

At midweek more than 300 had registered at convention headquarters. Among the national officers attending were John H. Harris, big boss; Robert J. O'Donnell, chief barker; Carter Barron, first assistant chief barker; Earle Sweigert, second assistant chief barker; William K. Jenkins, property master; Marc Wolf, dough guy; Charles E. Lewis, publicity director, and James G. Balmer, ceremonial officer. S. H. Fabian and Mr. O'Donnell head the Humanitarian Award dinner committee.

McCraw Named Coordinator Of Tent Activity

At a meeting of the canvasmen Tuesday William McCraw was named coordinator of activities of the Variety Clubs. This is the first time in the history of the organization that such position has been created. Mr. McCraw will serve on a paid, full-time basis. He will establish headquarters in Dallas, Tex. He was attorney general for Texas in 1932 and only recently retired from the Army with the rank of colonel. The convention is expected to approve his appointment automatically.

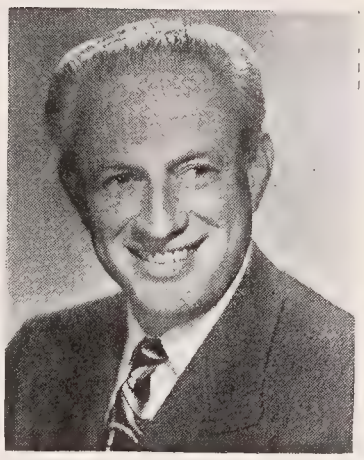
During the war years small national meetings were held in Chicago in 1943, and in Washington, D. C., in 1944 and 1945.

On Wednesday, registration continued throughout the day, with a meeting of national officers and canvasmen starting at 10 A.M. continuing in the afternoon and concluding with a dinner at the "21" Club in the evening.

First Business Session Begun on Thursday

The first official business session started at 10 o'clock Thursday morning in the North Ballroom of the Astor and was to continue through Friday afternoon when the election of new national officers and canvasmen was scheduled.

The newly elected officers were to meet at 11 o'clock Saturday morning with the evening devoted to the humanitarian Award dinner.



R. J. O'Donnell



Evangeline Booth



John H. Harris

In receiving the award Saturday night, General Booth will also receive a honorarium of $1,000. The award winner was selected by a committee consisting of 70 newspaper and magazine editors and publishers, radio commentators and others informed on world affairs, none of whom is a member of the Variety Clubs.

Now 80 years of age, General Booth "outvoted everybody in the final balloting," according to Albert Kennedy Rowswell, chairman of the national Humanitarian Award committee. Past recipients of the Awards were Father Edward J. Flanagan, Martha Berry, Dr. George Washington Carver, Sister Elizabeth M. Kenny, Cordell Hull and Dr. Alexander Fleming.

Meanwhile, convention officials have announced that Saturday night's banquet will be attended by executives of the motion picture industry, commerce, clergy and the city, state and Federal governments.

Many Industry Leaders To Attend Dinner

On the dais Saturday night will be: Joseph R. Vogel and Charles C. Moskowitz, Loew's, Inc.; Ned Depinet, Robert Mochrie and Malcolm Kingsberg, RKO; Barney Balaban, Claude Lee, Charles Reagan and Leonard H. Goldenson, Paramount; Harry Kalmine, Warner Brothers; Spyros P. Skouras, W. J. Kupper, Thomas J. Connors and Dan Michalove, 20th Century-Fox; Jack Cohn and Abe Montague, Columbia; William Scully, Universal; George Dembow, National Screen Service, and William White of Skouras Theatres.

Also on the dais will be: Robert W. Coyne, Ted R. Gamble, S. H. Fabian, Samuel Rosen, David Weinstock, Harry Brandt, Max A. Cohen, Fred Schwartz, Arthur Mayer, Jay Emanuel, Abel Green, Ben Shlyen, Martin Quigley, Jack Alicoate, J. J. Fitzgibbons, Francis S. Harmon, G. S. Eyssell and Irving Lesser.

In citing her for the award, the committee pointed out that Evangeline Booth, throughout her entire life "has given unselfishly of her love and service toward the betterment of humanity and has brightened the pathways of countless men and women by her devotion to a righteous cause, without thought to race, color or creed."

The first Variety Club was founded on Thanksgiving Day, 1928, by John H. Harris and 11 associates in Pittsburgh, Pa. The new organization was called the Variety Club because of the various phases of the amusement industry in which the members were engaged. Officers were called "barkers" after the carnival expression, and their club rooms were designated as "tents."

The motivating influence of each club is its charitable activities in behalf of underprivileged boys and girls of the nation. Today there are "tents" in 25 American cities with a membership totalling more than 3,000.

The following is a listing of delegates who registered at convention headquarters through Tuesday.

TENT NO. 1 (Pittsburgh)

R. Clifton Daniel, W. J. O'Brien, M. J. Gallagher, Harry Feinstein, M. A. Silver, Dr. Albert I. Wise, Albert E. Florig, J. J. Vaughn, Jr., Francis Trainor, Bernard Lauth, Sam Speranza, Peter Dana, Michael N. Shapiro, Joe Hiler, I. Elmer Ecker, Artemis Leslie, Andrew Battiston, Harry G. Feldman, Mort S. England, Arthur F. Morrone, Lou Goldberg, Roy M. Hawley, J. C. Ackerman, Sam Reichblum, Leon Reichblum, Jerry Castelli, Ike Sweeney, Sol Goldberg, Victor A. Rigaumont, Samuel Chertoff, Bennett Amdur, Bert Stearn, Dave Miller, David Lawrence, Judge Blair Gunther, F. D. Moore, Jo Shapiro, George Rung, Harry Hendell, Chas. Burstein, I. Saltz, Harold Cohen, Kasper Monahan, Joe Misrach, Dominic Navarro.

TENT NO. 2 (Columbus)

George Anagnost, J. F. Luft, Leo Yassenoff, Leo Haenlein.

TENT NO. 3 (Cincinnati)

Ralph Kinsler, Wiliam Onie, Allan Moritz, L. J. Bugie, Noah Schechter, Albert A. Aaron, J. G. Howe.

TENT NO. 4 (St. Louis)

E. L. Murphy, Harry Crawford, Sam Levin, Tom Canavan, Jas. Arthur, Sam Schucart, Jos.

(Continued on next page)

VARIETY CLUBS

(Continued from preceding page)

Ansell, Louis K. Ansell, Joe Goldstein, Fred Joseph, Lester Grand, Henry Reigel.

TENT NO. 5 (Detroit)

Alex Schreiber, Carl Buermele, Moe Dudelson, Jas, Sharkey, Thos. H. Ealand, Robt. Fisher, Saul Korman, Barney Kilbride, Arthur Robinson, Dr. J. J. Katzman, Cem Merritt, Jack Zide, Frank Wetsman, Arvid Kantor, Mac Krim, Lew Wisper, Sam Barrett, Chas. Homer, Adolph Goldberg.

TENT NO. 6 (Cleveland)

M. S. Fine, Nat Wolf, M. A. Mooney, Nat Lefkowich, Henry Greenberger, Abe Kramer, Wm. Kunzmann, M. B. Horwitz.

TENT NO. 7 (Buffalo)

C. J. Basil, R. T. Murphy, Elmer Lux, Dewey Michaels, Andrew Gibson, Geo. MacKenna, Marvin Jacobs, Lou Appleby, Irving Fried, Murray Whiteman, Peter Grafiades, Max Orlin, Lou Leiser, Sam Grossman, Robert Boasberg, Stanley Kozanowski, Basil J. Basil, V. Spencer Basil, Albert Becker, Harry Berkson, Menno Dykstra, Myron Gross, Jack Goldstein, Sam Goldberg, Al Bondy, Abe Kessler, Ruth Rappaport, Miss J. Siegel, Mrs. Sara Weil, Abe Granitstein, Sidney Kulick, E. K. O'Shea.

TENT NO. 9 (Albany)

Herman Ripps, Chas. Smakwitz, C. J. Latta, Neil Helman, Harry Lamont, Leonard Semon, Eugene Lowe, Henry Seiden, Eugene Teper, Jerry Atkin.

TENT NO. 10 (Indianapolis)

Mannie Marcus, Carl Niesse, Sam Switow, Sam Weinberg, Fred Sorrels, Oscar Kuschner.

TENT NO. 11 (Washington, D. C.)

W. Vincent Dougherty, Nathan Golden, J. E. Fontaine, A. E. Lichtman, Oscar F. Neu, Fred Kogod, Sam Wheeler, Louis Bernheimer, Frank Storty, Alvin Newmyer, Robert Mittman, Leonard Gordon, Max Rosenberg, Dr. Sylvan Danzansky, David Legum, Ned Bord, Herbert Sauber, John R. Wood, Jr., Irvin Shapiro, David Pelfreyman, Martin Hughes, Frank Stover, Robert O. Philipson.

TENT NO. 12 (Minneapolis)

Wm. Elson, John Branton, William Volk.

TENT NO. 13 (Philadelphia)

Jack Beresin, Al. J. Davis, Michael Felt, Jack Greenberg, Earle Sweigert, Edgar Moss, Ben Amsterdam, P. D. Reis, Ben Fertel, Elmer Wilschke, George Beattie.

TENT NO. 15 (Des Moines)

A. H. Blank, Ralph Branton, Myron Blank.

TENT NO. 16 (Omaha)

Sam Epstein, M. G. Rogers, E. I. Rubin, Walter Green.

TENT NO. 17 (Dallas)

William O'Donnell, R. I. Payne, C. C. Ezell, J. O. Cherry, Ted de Boer, Julius Schepps, Harold Schwarz, Jo Jack, Edw. Kuehn, Phil Longdon, Julius Gordon, B. H. Bickers, Duke Clerke, Dick Owen, Glen McClain, J. G. Long, V. E. Shugrue, Ray Beall.

TENT NO. 18 (Dayton)

Roy Wells, Alex Gondos, Paul Banker, Father Mike Hinssen, Fred Krim, H. W. Yendes, Jack Thompson, Harry Condron, John Samu, Al Shoup, (Mrs. Roy Wells & Sister), Fred Sylvan, Jos. Candrea, Richard Althopf.

TENT NO. 19 (Baltimore)

Harry Welch, Maurice Hendricks, Joseph Poltilove, William Myers, Wm. K. Saxton, Rodney Collier, Frank Durkee, Lauritz Garman, Bernard Seaman, Al Shuger, Benjamin Beck, Michael Offit, Chancey Wolf, Aaron Coplin, Joseph Welderman, Fred Sandy, H. Paul Rome, Miss Alice Gorman, Barry Waldman, Morris Oletsky.

TENT NO. 20 (Memphis)

Hergert Kohn, T. W. Young.

TENT NO. 21 (Atlanta)

O. C. Lam, C. D. Durmeyer, Carl Floyd, L. A. Stein, Lionel Keene, L. D. V. Benton, W. K. Jenkins, John Cunningham, J. P. Dumestre, Jr., Paul Wilson, Willis Davis, Louis Rosenbaum, Mack Jackson, Paul King.

TENT NO. 22 (Oklahoma City)

Ralph Talbot, Horace Falls, M. W. Osborne.

TENT NO. 23 (Boston)

M. M. Wolf, John Dervil, Don Alexander, Jr., Wm. Mancuso, Chas, Israelson, Leonard Richter, Jas. Marshall, Philip Bloomberg, Leonard Goldberg, Theodore Rosenblatt, Samuel Richmond.

TENT NO. 24 (Charlotte)

F. H. Beddingfield, H. H. Everett, H. F. Kincey, John Vickers, Worth Steward, Jay Schrader.

TENT NO. 25 (Los Angeles)

W. H. Lollier, Al Galston, E. L. Giroux.

TENT NO. 26 (Chicago)

Jack Kirsch, Jack Rose, Ed. Brunell, Irving Mack, Sam Levinsohn, Henri Elman, David Dewey, Clyde Elliott.

TENT NO. 27 (Grand Rapids)

Clive Waxman, Jack Stewart, George Sampson.

From the Toronto tent came Oscar Hanson, Ben O'Kun, Sydney Samson, and John Fitzgibbon. From the Mexico tent came Luis Montes.

Scophony, Ltd., Asks Trust Suit Dismissal

W. G. Elcock, director and financial controller of Scophony, Ltd., of Great Britain, last Friday served notice on the Department of Justice in New York that the British corporation intends to move for severance from the anti-trust suit brought by the Justice Department on the ground that it does not conduct its activities in this country. A motion to this effect had been made, and a hearing was scheduled to be held in U. S. District Court in New York Friday. Mr. Elcock, in an affidavit attached to his notice, indicated that his purposes in coming to the U. S. were to attempt to effect a settlement of the action with other defendants, among them Paramount and General Precision Equipment, and also to attempt to sell Scophony, Ltd.'s interest in Scophony Corporation of America, also a defendant. Paramount and General Precision won a delay to June 4 to answer the cross-complaint brought by Arthur Seney and Scophony.

Reagan and Connors Testify As Goldman Hearings End

Testimony in the hearings on the William Goldman suit against Warner Brothers and the major distributors to assess damages was concluded last Thursday in the U. S. district Court, Philadelphia. Concluding testimony was given by William F. Rodgers, Loew's; Robert Mochrie, sales manager for RKO; Charles M. Reagan, Paramount; Tom Connors, Twentieth Century-Fox; William A. Scully, Universal; Abe Montague, Columbia, and Paul Lazarus, United Artists.

Delaware Clergy Urge Control as "Outlaw" Sequel

In the wake of the withdrawal of Howard Hughes' "The Outlaw," at Loew's theatre, Wilmington, Governor Walter W. Bacon of Delaware was urged by three city clergymen to name a committee to study the "current functioning of control over the exhibition of motion pictures" in the state.

Meanwhile in New York Monday the Motion Picture Association served affidavits on counsel for Mr. Hughes on the latter's motion filed in the U. S. District Court in New York, for an injunction to restrain the MPA from taking any action against the film, pending the outcome of the suit brought by Mr. Hughes against the MPA. Hearing on the motion for the injunction was scheduled for Friday. At the same time the MPA was granted a 10-day extension, to May 23, to file answers to Mr. Hughes' suit.

Governor Bacon was urged to recommend to the next session of the legislature "such action as it may consider necessary and possible" on the showing of certain pictures. These requests were made in letters signed by the Very Reverend Francis Tucker, representing the Legion of Decency of the Catholic Diocese; Bishop Arthur R. McKinstry of the Episcopal diocese of Delaware, and Rabbi Henry Tavel, representing Jewish congregations.

The letter said in part that at a meeting regarding the showing of "The Outlaw," it was unanimously decided to write the Governor requesting he appoint a committee "to study the adequacy of current functioning of control over exhibition of pictures and to recommend to the next session of the legislature such action it may consider necessary and possible for placing limitations on the showing of pictures which exalt crime or criminals or present flagrant and generally decided indecencies."

U. S. Appeals Court Hears Arthur Anti-Trust Suit

The U. S. Circuit Court of Appeals in St. Paul took under advisement May 9 the appeal of Harry Arthur's St. Louis Amusement Company against dismissal of its $285,000 anti-trust suit against Paramount, Warners, RKO, Twentieth Century-Fox, the American Arbitration Association and the Apollo and Princess theatres of St. Louis. The plaintiff sued for an injunction and treble damages, charging restraint of trade on the ground that the defendants refused to furnish films except under conditions laid down by an unauthorized agency.

Grierson Forms New Unit

John Grierson, former commissioner of the National Film Board of Canada, has formed World Today, Inc., to produce short subjects in London, New York and Canada.

Lehman Urges Wide Showing of Relief Subject

Herbert H. Lehman, former director of the United Nations Rehabilitation Relief Administration, speaking in conjunction with the screening of a two-reel documentary film, "The Pale Horseman," at the Plaza theatre, New York, last Friday, urged that the film, which highlights UNNRA's efforts to curb famine, "be shown as widely as possible." The screening, held under the sponsorship of the film division of the Independent Citizens Committee of the Arts, Sciences and Professions, Inc., was attended by press and invited guests.

Besides Mr. Lehman, who drew a picture of immediate and long-range needs of rehabilitation, others speakers included Bosley Crowther, film critic of the New York *Times* and chairman of the film division of the committee, and Willard Van Dyke, chairman of the documentary and education film sub-committee.

The film, a 16mm documentary running 19 minutes, constitutes an exciting record of the health problems that follow in the wake of war and the efforts of UNRRA and the Allied armies to curb famine and pestilence, the pale horsemen that are stalking Europe and Asia. Brandon Films, Inc., is releasing the subject through a national network of film service points.

Written and produced by Irving Jacoby, it contains some unusual photographic scenes of the old world in ruins and gets over the vital message that only by continued international cooperation can the threat of epidemic be overcome and millions be rescued from starvation.—M. H.

Paramount Continues Short Subject Sales Meetings

Oscar A. Morgan held his fifth and sixth short subjects regional sales meetings at Atlanta May 10 and at Memphis May 13. John Kirby, district manager; Grover C. Parsons, branch manager, and Gordon Bradley, sales manager, Atlanta; Harry H. Haas, branch manager of Charlotte, and Clyde Goodson, New Orleans branch manager, attended the Atlanta meeting. Mr. Morgan was to be in St. Louis May 15.

Memphis Restricts Film

The Board of Censors at Memphis has placed its approval on Warner's "Her Kind of Man" "for downtown theatres only," Lloyd T. Binford, chairman, announced last week. The film will not be permitted at suburban theatres unless other members of the board pass it, he said.

Soria to Mexico

Gabriel Soria, president of Producciones Hermanos Soria, left New York last week for a month's visit to Mexico.

Balaban and Paramount

By RED KANN

PARAMOUNT'S statement of estimated earnings for the initial quarter of 1946 holds the key. It reads:

"The board of directors today [May 9] authorized the prepayment on June 15, 1946, of $2,500,000 of the company's notes due 1949-1951. This final payment will complete a ten-year program of debt retirement and, after making this payment, neither this company nor any of its world-wide consolidated subsidiaries, theatre and otherwise, will have outstanding any mortgage or funded debt of any kind other than $2,000,000 parent company notes due 1951 which are convertible into common stock."

Because financial statements pursue a tradition of conservatism, no mention was made of the obvious conclusion: That, less the $2,000,000 in parent company notes due five years hence, Paramount had cleared itself of debt in half the time set aside when the program was first inaugurated.

This accomplishment in the corporate management of one of the industry's stalwarts carries a dual significance. It is a manifestation of long-range thinking, representative of the widely accepted theory a business fortifies itself best when it plows back profits into operations and employs substantial portions of its net to clear away debt encumbrance.

In the case of Paramount, as in the instance of others where similar practice is indicated, such policy provides added assurance for the future if and when less fortunate times arrive.

Planned by Barney Balaban and Stanton Griffis, this is the policy which has held forth at Paramount and faithfully performed by its presidential incumbent.

From '36 to '46

THE other significance which attaches to the company's enviable financial position today rests in the pleasant recording of the fact that fulfilment of the long-range plan in half the allotted time coincides almost to the month with the completion of Balaban's first decade as its chief executive.

He assumed office in July, 1936. This writer recollects it well. Much has happened since the word was flashed to him on the wind-swept forward deck of the outbound *Normandie*. Paramount has passed through its long day in the receivership courts. It has fought the good fight all the way back to a front-line position in the competitive ranks. It has succeeded in remaining there.

Any large-scale enterprise requires competent staff and properly integrated teamwork, of course.

But the contribution of Barney Balaban to his company in the last decade is one that imparts its own impact. It is on the record, and the record stands.

Young Scotches PRC Reports

Denying reports current last week that PRC Pictures was going out of business to be replaced by Pathe-Eagle Lion, Kenneth M. Young, president of Pathe Industries, said in New York last Thursday that PRC and Pathe-Eagle Lion each would produce and distribute motion pictures under separate programs. Each company will have its own sales organization but will have joint physical distribution through the Pathe PRC exchanges, Mr. Young said.

At the same time Harry Thomas, president of PRC, confirmed Mr. Young's statement from Hollywood. He said he was in Hollywood for the purpose of lining up the 1946-47 PRC program.

Last week in Hollywood it was reported that Pathe-Eagle Lion would absorb PRC as of June 15. These reports were attributed to Sam Israel, 20th Century-Fox publicist, who will join Pathe-Eagle Lion as director of advertising and publicity Monday, May 20. Bryan Foy has been engaged as executive producer for the company and will take over his new duties soon.

Walter Vincent Reelected President of Actors' Fund

Walter Vincent was reelected president of the Actors Fund of America at the theatrical charity organization's 64th annual meeting held last Friday at the Fulton theatre in New York. Other officers elected were Harry G. Sommers, first vice-president; Katharine Cornell, second vice-president; Vinton Freedley, treasurer, and Robert Campbell, secretary. In a report on the financial condition of the organization, Mr. Freedley announced that the fund had begun its financial year with a surplus of $73,740.09.

Baulch Crescent Head

R. E. Baulch, son-in-law of the late Tony Sudekum, and former secretary-treasurer of Crescent Amusement Company, has been elected president of Crescent, which owns and controls more than 100 theatres in Tennessee and Kentucky.

Popkin Acquires Theatre

Harry M. Popkin has acquired the Burbank theatre in downtown Los Angeles from the H. M. L. H. Company, which received the Lincoln theatre, a neighborhood house, as down payment.

PARAMOUNT HAS 11 MILLION PROFIT

Quarter Estimate Compares to $4,007,000 in 1945; to Split Common Stock

Paramount Pictures, Inc., estimates its earnings for the first quarter of 1946, ended March 30, at $11,587,000 after all charges including estimated provision for taxes on income, Barney Balaban, president, announced last Thursday in New York, following a meeting of the board of directors.

The board also announced that the stockholders of the company would receive one additional share of common stock for each share held, subject to the approval of stockholders, increasing the authorized amount of common stock.

Report Year Profit

Also last week the company reported its earnings for the year ended December 29, 1945, at $15,425,432 after all charges including all Federal, normal and excess profits taxes. Earnings for the year ended December 30, 1944, were $14,743,106.

The first quarter earnings for 1946 include $3,086,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries. Earnings for the quarter ended March 31, 1945, were $4,007,000 including $839,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

The $11,587,000 was equal to $3.09 per share on the 3,752,136 shares of common stock outstanding March 30, 1946, which compares with $1.07 per share for the 1945 period.

The quarterly dividend of 50 cents per share was declared on the capital stock of Paramount Pictures, Inc., payable June 28, 1946, to stockholders of record June 7.

Complete Debt Retirement

The board of directors also authorized the prepayment on June 15, 1946, of $2,500,000 of the company's notes due 1949-51. This final payment will complete a 10-year program of debt retirement and after making this payment neither the company nor any of its worldwide consolidated subsidiaries, theatre and otherwise, will have outstanding any mortgage or funded debt of any kind other than $2,000,000 parent company notes due 1951 which are convertible into common stock.

The board also approved for submission to the stockholders at their annual meeting June 18, 1946, the elimination of all authorized but unissued first and second preferred stock and the elimination of 1,349 shares of common stock held in the treasury, and further approved submission to the stockholders of a proposed amendment to the certificate of incorporation increasing the authorized common stock from 4,455,800 shares remaining after the elimination of the treasury stock, to 9,000,000 shares of common stock of $1 par value.

Following is the consolidated profit and loss account for the fiscal year ended December 29, 1945, and for the corresponding period ended December 30, 1944:

	Fiscal year ended December 29, 1945	December 30, 1944
Income:		
Theatre receipts, film rentals, sales of film accessories and rentals (after elimination of intercompany film rentals)..	$158,234,706	$153,244,035
Dividends from affiliated companies	2,916,490	3,193,822
Other income	1,209,668	1,249,249
	$162,360,864	$157,687,106
Expenses:		
Theatre operating and general expenses, including rentals, film rentals, real estate and other taxes	$65,503,476	$60,647,737
Film distribution, including cost of film accessories and producers' and others' share of film rentals	20,575,951	15,737,258
Amortization of film (negatives and prints) and other film costs	31,938,464	30,912,626
	$118,017,891	$107,297,621
Operating profit before interest, depreciation, income taxes and other items below.....	$44,342,973	$50,389,485
Deduct:		
Interest expense	$718,094	$727,584
Depreciation of buildings, equipment and leaseholds (excluding studio and laboratory depreciation of approximately $514,000 in 1945 and $563,000 in 1944 charged to cost of films)	3,431,284	3,700,763
Profits applicable to minority holders of stocks of subsidiary companies	284,530	194,159
Capital losses (net).....	357,870	704,735
Foreign exchange conversion adjustments (net)	20,383	60,879
United States and foreign income and excess profits taxes (including $13,670,400 United States excess profits tax in 1945 and $20,355,360 in 1944)..	24,145,146	28,879,817
Reserved for contingencies.....		1,500,000
	$28,917,541	$35,646,379
Profit for the year.....	$15,425,432	$14,743,106

Note: Share of undistributed earnings of non-consolidated controlled subsidiary companies was approximately $241,000 for 1945 and $134,000 for 1944.

The board further announced that if the proposal to increase the stock is approved, it is the intention of the board to establish in the third quarter of this year a regular quarterly dividend rate of 40 cents per share on the doubled number of shares then outstanding.

Paramount Executives at Tri-States Convention

Three Paramount executives, Curtis Mitchell, director of advertising and publicity; Leonard Goldenson, vice-president in charge of theatre operations, and George A. Smith, western division sales manager, attended the annual convention of managers of Tri-States Theatres in Des Moines last week where Mr. Mitchell addressed the managers on Paramount's product plans.

Paramount Seeks British Studios

Paramount is negotiating for and will continue to negotiate for the acquisition of studio space for the purpose of starting early production of pictures in England, Barney Balaban, president, announced Tuesday in New York.

Mr. Balaban's announcement followed conferences with George Weltner, Hal Wallis, Joseph Hazen and Y. Frank Freeman, all of whom recently returned from a four-week trip to London where they made a survey of Paramount's production possibilities in England.

However, Mr. Balaban said, as a long range program the company is proceeding to acquire approximately 100 acres of land there and will have plans ready for the erection of a modern studio at the earliest moment building conditions permit.

While in London, Mr. Wallis and Mr. Hazen acquired the motion picture rights to the novel, "For Her to See," by Joseph Sperling. It is expected that production of this picture will begin in the Spring of 1947 in "space to be rented in an established British studio." Mr. Wallis also plans to produce "Whenever I Remember," a romantic drama based on a play by Edward Leland and Oscar Millard.

30 Executives to Attend MGM Chicago Meeting

Fourteen additional home office executives of MGM and Loew's will attend the company's four-day meeting at the Stevens Hotel, Chicago, starting May 24.

The new list brings the total to 30. Among the latest group are Arthur M. Loew, president of Loew's International; Joseph R. Vogel, vice-president in charge of Loew theatre operations; Charles K. Stern, assistant treasurer for Loew's; Max Wolff, head of purchasing for Loew's and MGM; William G. Brenner, in charge of MGM's checking division; William Gleicher, head of theatre auditing for MGM; Harold Postman, assistant to Alan F. Cummings, in charge of branch operations; Arthur Lacks, newsreel sales.

Jay Gove, head of the sales department; Walter Brooks, assistant to H. M. Richey, in charge of exhibitor relations and sales promotion; M. L. Simons, editor of *The Distributor,* company sales publication; Ben Melniker and Herbert Nusbaum, of the legal department, and Bill Ornstein, trade press publicist.

British Lion Increases Capital with New Stock

British Lion has announced an increase in capital from £750,000 to £850,000 by creation and issue of £100,500 ordinary stock. This is understood as the first step in a wide-scale capital reconstruction. Existing ordinary shilling shares have risen 6 pence to 15 shillings 3 pence.

Paramount

Has 64 Answers

To The $64 Question—

"What Shorts Shall I Buy For 1946-47?"

Paramount's 64 Shorts



6
MUSICAL PARADE FEATURETTES
In Technicolor

• • •

Admittedly the finest shorts on the market today — made that way by *feature* names, *feature* production, *feature* stories, *feature* music and glorious Technicolor!

Into each go the production skill and resources that have made Paramount the industry's top musical makers. Casts include real star names of feature calibre to *sell* on your front.

Produced by LOU HARRIS

NEW!

6
PARAMOUNT PACEMAKERS

• • •

Something new has been added to Paramount's great lineup. An outstanding new series that will add prestige and variety to any program. Each subject will be different — each hand-picked to meet high standards of entertainment and quality.



or 1946-'47 *WILL ANSWER EVERY*

REQUIREMENT OF SMART PROGRAMMING WITH

11 FAMOUS SERIES THAT EMBRACE ALL THE MOST

POPULAR TYPES OF SHORT SUBJECT ENTERTAINMENT

30 COMEDIES



6 LITTLE LULU CARTOONS*

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"Always IN and out of trouble, but mostly always IN"

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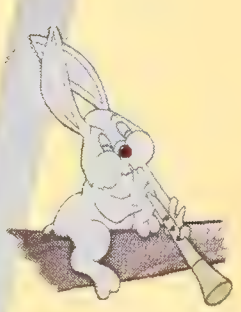
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For 15 years the 'Strong Man' of the business . . .
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The Eyes and Ears of the World



IF IT'S A

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IT'S THE BEST SHOW-BUILDER IN TOWN!

Sees MPTO As Covering Field Sought by ATA

An indirect, but hearty, critique was aimed Tuesday at the American Theatres Association by Ed L. Kuykendall, president of the Motion Picture Theatre Owners of America.

"A movement early last year to continue the New York War Activities Committee indefinitely in some form or another was generally opposed by MPTOA organizations and exhibitors," Mr. Kuykendall wrote in a bulletin to his members. He pointed out that the various wartime activities had been discontinued.

"As an agency to represent the theatres or the industry before Congress or the Government agencies, the WAC had repeatedly proved to be entirely ineffective and without any important influence," he said. "Permanent exhibitor organizations with long experience in these matters were much more effective in every way."

Terms Drives Local Affairs

With the end of the war, charity drives again became local affairs run by the Community Chests, "and are no longer on any national basis," Mr. Kuykendall observed. He said the Community Chests "are strongly opposed to theatre collections," and that MPTOA organizations consequently refused to support WAC continuance.

"Nevertheless," Mr. Kuykendall writes, "some of the circuit executives prominently identified with the theatre division have taken the initiative to convert that part of the WAC into . . . American Theatres Association, with the ostensible purpose of representing all theatres on drives, on legislation and on taxation." He said the "long-established state and exhibitor associations" had protected their members in these matters. In addition, he claimed they had "tried long and hard to prevent injustices and remove abuses in our commercial practices and to establish standards of fair competition in our own business."

Pointing out that association activities had been frozen during the war, Mr. Kuykendall predicted that MPTOA would experience "a great revival of interest in both state and national activity." He said that MPTOA looked to a renewal of its program . . . "to a determined effort to solve the important problems and abuses faced by exhibitors."

Minimizes Trust Case

Little hope of any "important" help in the decision in the New York Consent Decree case was held out by the MPTOA head. "The main reliance," he said, "is placed on 'theatre divorcement,' which most exhibitors believe will solve none of our problems, especially for small theatres not even in competition with any affiliated circuit." He urged strong exhibitor organization attention to trade problems as a requisite to practical solution.

A call for a switch by the industry to non-inflammable film was repeated by Mr. Kuykendall. He said it would save the exhibitors "many millions of dollars in theatre construction by eliminating fire hazards, fireproof booths, etc.; by improving the design of theatres, and by eliminating the extra projectionist required for inflammable film in many cities."

MPTOA SETS PLANS FOR BID TO FIELD

Development of a program designed to enlist the full support of present units and to interest other regional associations not now identified with it is being completed by the Motion Picture Theatre Owners of America for consideration at its board meeting, June 10-11, in Columbus, Miss.

"True autonomy, a principle so vital to area and state units, has always been fostered by MPTOA, and the association offers everything necessary to the protective planning of the theatre interests," according to Morris Loewenstein, Oklahoma City, national secretary.

"The Columbus meeting will be inspired by new effort to afford exhibitor interests an outlet for consideration of their vital industry problems, such as trade practices, adverse legislation, censorship and taxation," Mr. Loewenstein said. He added that he expected "quite a few new affiliations" to result from "the streamlined plan to be evolved".

U. S. Not to Agree To Schine Plan

Washington Bureau

The proposed, but tentative, plan for the reorganization of the Schine circuit, informally submitted by Schine counsel to Federal Judge John Knight in Buffalo May 7, cannot be acceptable to the Government, it was indicated here last week.

Although the final plan for "self-reorganization" will not be divulged until it is formally submitted to Judge Knight May 28, when the hearings are resumed, it is known that the Schine interests wish to break up their five-state circuit into three corporations.

One corporation would operate all Schine-owned theatres in New York, located chiefly in smaller towns and cities; another would operate all in Ohio, while the third would operate all the circuit's houses in Maryland, Kentucky and Delaware.

Willard S. McKay, Schine counsel, has indicated that Schine is going ahead with its appeal to the U. S. Supreme Court.

ATA in Bid to Government As Theatre Voice

Concurrently with its campaign to enlist field support as the voice of exhibition, the American Theatres Association is making its bid to Government for recognition as that voice.

S. H. Fabian, president, has written some 50 department heads, bureau chiefs and other Federal agency executives of his hopes that ATA "will be the answer to the nation's request that motion picture theatre men continue to give the same unselfish and effective aid during reconstruction and peace times as they gave during the war."

Keynote Speech Cited

Attached to the letter was an extract from the Congressional Record, which contained Mr. Fabian's keynote address at the St. Louis convention of ATA. The speech was inserted in the *Record* by Sen. Alben S. Barkley, majority leader.

"This letter will inform you that recently there was established the American Theatres Association, an organization of motion picture theatre owners who desire to serve cooperatively in peace, their communities, their country and themselves, as they did during the war," Mr. Fabian wrote. "We can be and intend to be as helpful in restoring our country to the ways of peace as we tried to be in conditioning it for the ways of war. We are at your service."

Telegrams were sent to President Truman and to John D. Small, Civilian Production Administrator, offering the facilities of the theatres in the coal strike.

Members of ATA "stand ready to use their facilities in any way you deem helpful in imparting information or guidance to the public in the present crisis," Mr. Fabian telegraphed the President. His telegram to Mr. Small raised the point that attendance at the theatres actually conserved electric power and that it had a morale value in diverting people from enforced idleness.

$65,000 New York Budget

The ATA budget for the New York unit is expected to be between $65,000 and $70,000 annually; with the national budget about $200,000, of which the New York levy will be about 15 per cent.

The organization program proceeded in the field. Mr. Fabian, Ted R. Gamble, chairman, and Robert Coyne, executive director, made plans to attend the annual convention of the Independent Theatre Owners of Arkansas, to be held May 26-27 in Little Rock. They will outline the objectives and the progress of ATA.

Other speakers announced for the Little Rock meeting include Claude F. Lee, Leon Bamberger and Walter Brooks, all of New York; B. F. Busby, Little Rock, and Sam Kirby, Arkansas exhibitor.

CANADA'S TICKET CASH STAYS HOME

Fitzgibbons Says but 20% of Gross as Film Rent Leaves the Dominion

by W. M. GLADISH
in Toronto

J. J. Fitzgibbons, president, lifted the veil on the position and operational progress of Famous Players Canadian Corporation when, with a party of head office executives from Toronto, he attended a dinner in his honor at the Hotel Genosha, Oshawa, Ont., last week, which was attended by many outstanding citizens.

Mr. Fitzgibbons said that the Canadian circuit grossed $36,000,000 in 1945, with about $12,000,000 reverting to the government in taxes, the amount paid to the Federal Government alone being $7,500,000. Theatre operation costs totaled $9,000,000, and there was an expenditure of $1,500,000 for advertising, two-thirds of which amount being paid to daily and weekly newspapers as the most effective medium.

Films Cost 36% of Gross

The cost of films accounted for about 36 per cent of the gross he said, but only 20 cents on each dollar went out of the Dominion to pay for films. Attendance at Famous Players theatres averaged 2,000,000 persons weekly, and the company was aware of its responsibility in the care of many women and children but, thanks to precautions and safety equipment, there had never been a serious accident, he said.

With respect to the Oshawa scene, the executive pointed out that over a period of five years, 16 per cent of receipts at the Regent theatre, after deduction for taxes, was left in the municipality, while 17 per cent of revenue at the Marks theatre remained in the city. Attendance at the Regent had averaged 9,100 persons weekly in 1945, while weekly patronage at the Marks averaged 6,000.

The speaker dwelt at some length on an outline of patriotic and community activities on the part of the company and its theatre employees and then spoke about the place of motion pictures in everyday life, saying that "next to religion, the motion pictures come nearest to being a cross section" of humanity.

A Job to Do for Public

"So we have a job to do besides making a living for ourselves and our shareholders. Men, women and children, seeking escape from the everyday round of life, come to our theatres. While we do not make pictures, we hope they are the best for the community. I believe the industry has gone far in trying to discharge that trust, although I am not trying to defend the fly-by-night fellow."

Mr. Fitzgibbons expressed the view that "Mrs. Miniver" had accomplished more to arouse Canadians to the fact that the people of Britain were really suffering than any other factor.

With regard to cooperative effort, he said: "The people in our industry do want to pull their fair share of the load required for the common good of the community as a whole. I hope it will never be said that I am a windbag or do not live up to promises. All we ask is for a fair chance to live as your neighbors. As fellow businessmen we want to be decent. We want our families to be respected."

Mr. Fitzgibbons was introduced by G. D. Conant of Oshawa, former Premier of Ontario and for some years the Attorney-General of the Province. Thanks were expressed by A. Gordon Davis, representing the City of Oshawa. Among the distinguished guests were county and civic officials, presidents of service clubs, representatives of the Board of Education, Oshawa Chamber of Commerce, the judiciary and the press. The function was organized by J. I. Foy, manager of the Oshawa Regent, and visitors included Mel Jolley of the Marks theatre and Leon Osier of the Biltmore theatre, the latter an independent house.

Famous Players head office officials in attendance were R. W. Bolstad, vice-president; James R. Nairn, director of advertising and publicity, and Jack Arthur, district manager.

Morgenthau Speaker for United Jewish Appeal

Henry Morgenthau, Jr., former Secretary of the Treasury, was guest speaker at a luncheon of radio and stage artists Tuesday at the Park Central Hotel, New York, in support of the $35,000,000 city-wide campaign to rescue destitute Jews in Europe.

Sponsored by the radio and stage artists division of the United Jewish Appeal of Greater New York, the luncheon also served as a testimonial to three men for their "contributions to the progress of the profession" and their philanthropic enterprise, according to Harry Ackerman, of Young & Rubicam, who is co-chairman of the division.

These men are Reuben Guskin, president of the Hebrew Actors Union; George Heller, secretary of the American Federation of Radio Artists, chairman of the division; and Bert Lytell, co-chairman of the division and president of Actors' Equity. Other leaders in the division's drive include three co-chairmen, Carter Blake of Twentieth Century-Fox; Walter Craig of Benton & Bowles, and Alan Reed.

Jones Reelected As President of Screen Guild

John J. Jones was reelected president of Screen Guild Productions when stockholders met last week in their first annual meeting preceding the sales convention of the distributing company at the Blackstone Hotel, Chicago.

Other officers reelected were Robert L. Lippert, vice-president and general manager in charge of distribution, and John L. Franconi, secretary. New officers named included Arthur Lockwood, vice-president; S. K. Decker, treasurer; M. S. Schulter, assistant treasurer, and I. H. Prinzmetal, assistant secretary.

The new board of directors includes Mr. Jones, Mr. Lippert, Mr. Decker, Mr. Franconi, Albert Dezel, Jack Engel, Arthur H. Lockwood, Bert M. Stearn and J. Francis White, Jr.

The company plans 28 features for release in the 1946-47 season, including five in Cinecolor and 17 Hopalong Cassidy reissues. Headquarters for the company are being opened in Hollywood.

The company has outlets in the following cities: Atlanta, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Des Moines, Omaha, Detroit, Indianapolis, Kansas City, Los Angeles, Milwaukee, Minneapolis, New Orleans, Memphis, New York, Oklahoma City, Philadelphia, Pittsburgh, Salt Lake City, Seattle, Portland, San Francisco, St. Louis and Washington, and Calgary, Montreal, St. John, Toronto, Vancouver, and Winnipeg, Canada.

Schenck Elected President Of Los Angeles Fund

Joseph M. Schenck, Twentieth Century-Fox executive, has been elected president of the Los Angeles Jewish Welfare Fund. In his initial statement Mr. Schenck said: "The Welfare Fund has set its sights at raising $5,000,000 as this city's share in the national campaign to rescue 1,500,000 survivors of Hitler's terror."

Rule Daylight Saving Illegal in Kentucky

The Kentucky Attorney General has ruled that all municipalities which adopted Daylight Saving Time are violating a state law passed several years ago and never repealed. Coincident with this announcement, Governor Simeon D. Willis announced that all state offices would operate on Standard Time.

Cowan Joins UA Publicity

Philip Cowan has joined United Artists' advertising and publicity department to work on special sales promotion, it was announced Monday by Paul N. Lazarus, Jr., advertising and publicity director.

RKO Signs First Labor Pact with Manager Union

RKO Theatres, Inc., and the Motion Picture Theatre Operating Managers and Assistant Managers Guild, Inc., signed a two-year contract Monday in New York, culminating two years of negotiations.

The contract provides for a 50-hour work week, with time and one-half for overtime over 50 hours; wage ranges of $85 to $140 per week for managers, and $40 to $75 a week for assistant managers; severance pay up to 12 weeks, and a formalized grievance procedure. Company policy governs in respect to sick leave and vacations with pay. Retroactive payments will be made in recognition of the fact that during the period of negotiations increases which normally would have been made were delayed.

In signing the contract, Malcolm Kingsberg, president of RKO Theatres, said that he looked upon the managers as an integral part of the monagement of the company and that the company was entering into this contract in order to remove any friction which might disturb the loyalty and good relations existing between the company and its management.

United Artists To Release Five During July and August

United Artists will release five pictures during July and August. The pictures will be released in the following order: Arnold Pressburger's "A Scandal in Paris," starring George Sanders, Signe Hasso and Carole Landis; Andrew Stone's "The Bachelor's Daughters," starring Gail Russell, Claire Trevor and Ann Dvorak; Benedict Bogeaus' "Mr. Ace," starring George Raft and Sylvia Sidney; Gabriel Pascal's "Caesar and Cleopatra," starring Vivien Leigh and Claude Rains, and Hunt Stromberg's "The Strange Woman," starring Hedy Lamarr, George Sanders and Louis Hayward.

Cahill Director of RCA Units

John T. Cahill has been elected a director of RCA Communications, Inc., and of the National Broadcasting Company—units of Radio Corporation of America. Mr. Cahill, who was elected a director of RCA at the annual meeting of stockholders May 7, will fill the vacancy caused by the recent death of DeWitt Millhauser. Sidney Sparks has been elected vice-president and traffic manager of RCA Communications, Inc.

CBS Votes Dividend

The Columbia Broadcasting System board of directors May 8 declared a cash dividend of 40 cents per share on present Class A and Class B stock of $2.50 par value. The dividend is payable June 7 to stockholders of record May 24.

Sees British Swing as Away from U. S. Films

English audiences which, before the war, enjoyed American pictures more than English product now have reversed their preferences because Hollywood product mirrors a luxurious America which cannot be accepted as real by an England which has suffered so much by way of damage and privation because of the war. This is the belief of Harry Kosiner, Edward Small's representative, recently returned to Hollywood from England, where he made Technicolor location tests for "Lorna Doone." Because of this feeling and because of the strong recovery of the British industry, it will be only a matter of time before many American films never see an English opening, Mr. Kosiner told press representatives in Hollywood this week.

Prefect Plans Appeal on Trust Suit Decision

Willard S. McKay, counsel for Prefect Theatre Company, announced this week he would appeal to the U. S. Circuit Court from a decision of Judge Carroll C. Hincks in U. S. District Court, New Haven, in April, 1944, in dismissing Prefect's $5,452,575 antitrust suit against the distributors and other defendants. According to Mr. McKay, the Pickwick theatre in Greenwich, Conn., the house upon which the suit is based, still has difficulty in obtaining product from distributors. Judge Hincks in New Haven in April, 1944, directed the jury to return a verdict in favor of the defendants, holding that there were defects in the case as presented by Prefect.

Michigan Unit Maps Program

The Michigan Independent Exhibitors Association officially opened its campaign to enlist the support of state theatre owners in its meeting Wednesday at the Detroiter Hotel in Detroit.

Sam Carver, provisional chairman, presided at the convention called to draft campaign plans and to complete permanent organization details.

The principal speaker was Harry Brandt, president of the Independent Theatre Owners of New York, a director of the American Theatres Association.

Invitations to the meeting were sent to all independent exhibitors, according to Mr. Carver. He said that since the initial meeting two weeks earlier more than 30 applications had been received.

Commenting on the organization of the group, Mr. Carver said a new association was needed "which would be active and ready at all times to fight the battle for the little exhibitors. Allied, for example, only meets once or twice a year, and is concerned with national policies. Our new organization plans to meet often, and consider problems as they arise."

Reports Belgium Gross 25% Over Pre-War Figure

Joe van Cottom, editor of *Cine Revue,* largest fan magazine in Belgium, currently in this country at the behest of his Government and some newspapers to conduct a survey of the motion picture industry, reported that paid theatre admissions in his country were at the rate of $50,000,000 annually, or about 20 to 25 per cent greater than before the war. Mr. Cottom, who is also secretary of the Belgium Film Press Assement, his magazine sociation, an organization of journalists and critics, received the trade press in an interview last Thursday at the offices of the Motion Picture Association of America in New York.



Joe van Cottom

Mr. Cottom left for Hollywood last weekend where, in order to get a general picture of the film scene, he will interview stars, directors, producers, and other personalities. While there he also will present the awards to the winners of *Cine Revue's* International Challenge competition. Winners of the gold medal awards are Veronica Lake and Thomas Mitchell, the favorites of a poll of newspaper critics, and Clark Gable and Greer Garson, who came out in front in a popularity poll conducted among the readers of *Cine Revue.*

Mr. Cottom said that Belgium, with its 1,200 theatres, was a barometr "to test the reaction of American films in Europe." He said that 60 to 70 per cent of the films shown in that country were from America, with importation from all countries, including France, England, Sweden and Russia, amounting to about 300 films a year. He said there was no limit to film imports, but that the eight major distributors here have set up a voluntary maximum of 25 films per company in order to keep from flooding the market. Belgium, at present, he said, has a backlog of 500 imported films.

Earl Massey of Paramount's international department, although having no connection with Mr. Cottom's visit here, was the interpreter during the interview.

"Brooklyn" Tradeshow Set

RKO Radio Pictures will hold trade showings of Samuel Goldwyn's "The Kid from Brooklyn," starring Danny Kaye, May 27 in all exchange centers except New York and Salt Lake City. Screening in the latter city will be held Wednesday, June 5. The picture is in its fourth week at the Astor in New York.

Exhibitors Elect In Puerto Rico

by REUBEN D. SANCHEZ
in San Juan

The Union of Motion Picture Exhibitors of Puerto Rico has elected the following members to its board of directors: Rafael Rivera, president; Rafael Cobian, vice-president; Aristides Santoni, vice-president; Benigno Navas, treasurer; Jose G. Salgado, secretary; Rafael Gonzales, assistant secretary; Maria Sanchez, executive secretary. Members of the board also include: Dr. Rafael Zamora, Aguadilla; Carlos Molinary, Fajardo; Luis Ortiz, Guayama; Enrique Delgado, Mayaguez, and Ferdinand Oller, San Juan.

▽

American pictures hold the lead in the best motion picture houses. However, good Mexican and Argentine pictures draw great audiences due to the fact that Spanish is the language of the country.

The island's picture industry, the only entertainment business that could be called big business, grosses nearly $2,000,000 a year at the box office.

▽

Of a total of 146 theatres operating in the island, 26 are in San Juan, Santurce and Rio Piedras—the socalled metropolitan area of Puerto Rico. Ten are in Ponce, the second largest city, and the remaining 100 theatres are scattered through the island. Puerto Rico has 77 municipalities, including the islands of Vieques and Culebra.

Theatres in San Juan exhibit three shows daily on week days and four on Saturdays and Sundays.

Goldberg and Sack Plan Seven Negro Features

Production and distribution of seven all-Negro cast motion pictures for the 1946-47 season has been announced by Bert Goldberg, producer of Negro pictures, of New York, and Alfred N. Sack of Dallas, head of the Sack Amusement Enterprises, distributors of Negro films. Actual production will be concentrated at the various independent studios in Hollywood and New York, but location and process shots will be made wherever necessary. The main work on this phase, together with cutting and editing, will be done in Mr. Sack's new Harlemwood Studios in Dallas.

Mitchell Resigns Post with Academy After 14 Years

Gordon S. Mitchell this week announced his resignation as manager of the Research Council of the Academy of Motion Picture Arts and Sciences, concluding 14 years of service with the Academy, the last 12 as Research Council manager. Mr. Mitchell returned some months ago after three years in the Army. After a short vacation, he will announce a new affiliation.

Appeals Board Modifies Two Awards in Arbitration

Modification of the award to the Carlton theatre, an Associated Playhouses unit, against the Savoy, owned by Coy Operating Company, both in Jamaica, N. Y., has been ordered by the Arbitration Appeals Board in New York on application of the Savoy to reopen the case. The maximum clearance that MGM, Paramount and Warner can grant to the Savoy over the Carlton was reduced to five days.

In another decision on appeal from the Boston tribunal, the Board eliminated clearance of the Strand theatre in Rockland, Mass., over the Cameo in South Weymouth for pictures on which the Weymouth, at Weymouth, enjoys clearance over the Cameo. A maximum of seven days was granted the Strand over the Cameo on other product. Maximum clearance of the Weymouth over the Cameo was set at seven days.

In a complaint filed in the New York tribunal, Rapf and Ruden asked in behalf of the Center theatre at Bloomfield, N. J., an increase in protection over the Savoy in that city from seven to 14 days. The lower figure was granted in an earlier decision when the Center was known as the Broadmoor.

The complaint of J. W. Bird in behalf of the Playhouse theatre in Manchester, Vt., against Loew's was dismissed by the Boston tribunal. Frank M. Deane was intervenor in behalf of the Modern and Colonial theatres in Manchester Depot.

Detroit Pact Opens Branches

Back rooms of Detroit's exchanges opened last Friday following the signing of a new contract between distributor representatives and IATSE Local B-25. The exchanges had been shut down for three weeks because of labor difficulties. The Detroit exchange workers were the last in the country to agree on new contract terms. They will receive a 10 per cent retroactive wage increase from Demember 1, 1943, to December 1, 1945, and a 15 per cent raise from December 1, 1945, to December 1, 1947.

Sorrell, 7 Others Fined $50 in Burbank Court

Conference of Studio Unions president Herbert K. Sorrell and seven co-defendants recently convicted in Burbank Municipal Court on charge of "failure to disperse" during last year's studio strike Tuesday were sentenced to pay $50 fine or serve five days in jain.

Griffith to Build Two

L. C. Griffith, president of the Griffith Amusement Company, has announced that he will build two more new theatres in Borger, Texas, one of which will seat 1,250. The announcement was made at the formal opening of the circuit's new Rex theatre in Borger last week.

Name Kennebeck UA India Head

Frank V. Kennebeck, long associated with Paramount, has been appointed general manager in India for United Artists, it was announced this week by Walter Gould, the company's foreign manager.



E. V. Kennebeck

Mr. Kennebeck, who succeeds J. J. Lawlor, resigned, has been in the industry since 1926, when he operated two theatres in Omaha. He joined Paramount in 1928 and was with that company for 17 years, serving in several domestic exchanges, in the Paramount-Publix Theatre enterprises and in the foreign field.

He was special representative in Australasia, general manager in India, and managing director in the Caribbean territory while with Paramount.

New Producing Unit to Make English and Spanish Films

Armando, Mexican artist and advertising art director, has announced the formation of a producing company to make films in Spanish and English in Mexico, starring Latin American and Hollywood personalities. In planning the organization he has extended an invitation to Mrs. N. Peter Rathvon, wife of the president of RKO Radio, to serve in an unofficial and unpaid advisory capacity, based on her familiarity with Mexico. The production organization now is in the formative stage, with capital said to be forthcoming from Boston investors. The announcement emphasizes that RKO has no financial interest in the project.

Buy Sixth Avenue House

The operators of the 55th Street Playhouse in New York announced last week the acquisition of the Miami theatre, Sixth Avenue and 46th Street, New York. It will be remodeled, renamed the Studio and will be used for first run on foreign product. The house is expected to open in the autumn.

Sullivan to Argentina

Murry Silverstone, president of Twentieth Century-Fox International, has appointed William W. Sullivan as managing director of the company's branch in Argentina. Former manager of Mexico, he succeeds Sidney Horen, resigned.

Altec Opens Office

Altec Service Corporation has opened a new territory in West Virginia with headquarters in Huntington, which will be serviced by L. E. Grewell.

Meet that GUILD gal–

(She rhymes with wild)



.....She gives as good as she gets

"SOMEWHERE IN THE NIGHT"

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with **LLOYD NOLAN · RICHARD CONTE**

and JOSEPHINE HUTCHINSON · FRITZ KORTNER
MARGO WOODE · SHELDON LEONARD · LOU NOVA

Directed by
JOSEPH L. MANKIEWICZ

Produced by
ANDERSON LAWLER

Screen Play by Howard Dimsdale and Joseph L. Mankiewicz • Adapted by Lee Strasberg • From a Story by Marvin Borowsky

Foresee 50% Rise For Monogram From Overseas

Monogram's foreign business is growing "by leaps and bounds." At a "conservative estimate," Monogram's income from foreign sources for 1946 will be about 50 per cent above 1945, and for 1947, 100 per cent above 1946.

This according to report this week from Samuel Broidy, vice-president and general sales manager, and Norton Ritchey, vice-president in charge of foreign distribution, who returned to New York last Friday from a three-week tour of England, France, Belgium and Holland.

Because of this percentage of increase it is problematical whether Monogram will join the Motion Picture Export Association, as it has been invited to do.

May Join MPEA

"If MPEA can point out the benefits to Monogram, then we're interested," said Mr. Broidy. He said his company had made a thorough survey of foreign markets and knew what it could do on its own. The company will now discuss what it can do within the framework of the MPEA before making a decision.

Monogram will not open exchanges in Europe; instead will operate through franchises. Deals closed and announced are now in work in Italy, Spain, Portugal, Belgium, Holland, Denmark, Czechoslovakia, Norway and Sweden. Other European deals are in the formative stages, the executives indicated.

A sales office has been opened in London, operated by Clifford Dickinson, United Kingdom representative, who is liaison between Monogram and Pathe, with which company Monogram recently signed a new contract.

Deals in Cuba, Colombia

In the Western Hemisphere, Monogram has recently closed a deal in Cuba and Colombia. In Cuba Monogram will organize a new company. In Colombia the company will operate with a franchise. The company also has franchises in Argentina, Brazil and Mexico.

In the east the company is closing a franchise deal in India and has sold 20 pictures in China.

In view of their survey Mr. Broidy and Mr. Richey indicated they would recommend a more rapid expansion policy toward large-scale production in order to capitalize on the current European situation.

Braatelien to Produce

Thomas Braatelien has resigned as director of publicity for Planet Pictures and will form his own producing company, it was announced Monday in Hollywood.

Canada Building Libraries Of Educational Films

Canadian provinces have begun to build central educational film libraries and five of the provinces, Nova Scotia, New Brunswick, Prince Edward Island, Quebec and Ontario, have appointed provincial directors of audio-visual aids.

This was reported last week by Charles R. Crakes, educational consultant for the DeVry Corporation, who has recently returned to his Chicago office from a series of Canadian conferences.

He reported an intense interest in Canada in the need for providing audio-visual tools of learning for the rural areas. "Cooperative film libraries," he said, "seem to be an immediate need in Canada. We in the U. S. must give every possible assistance to our neighbors in the north in their efforts to further the audio-visual movement."

Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new productions this week, approving all but two. In Class A-I, unobjectionable for general patronage, were "Rainbow Over Texas," "Under Arizona Skies" and "Sun Valley Cyclone." In Class A-II, unobjectionable for adults, were "Little Mr. Jim" and "Somewhere in the Night." In Class B, objectionable in part, were "Adventure in Blackmail," because of "light treatment of marriage and suggestive sequences," and "Her Kind of Man," because of "lustful kissing, suggestive dialogue and costumes."

Associates Plan New Relief Fund

A new industry welfare fund for the needy is taking form in New York, proposed by the Motion Picture Associates. Details were disclosed last week by the organization's president, Fred Schwartz, vice-president of the Century Circuit.

At an executive committee luncheon, Mr. Schwartz disclosed the fund would be raised in conjunction with the 27th annual dinner-dance June 4 at the Waldorf-Astoria Hotel. The fund, he said, should be at least $102,000 annually, 50 per cent of which should come from the five major distributing companies. It will maintain current MPA welfare activities, build a $20,000 home by 1951 for industry unfortunates, provide $30,000 annually for partial support of the Will Rogers Memorial Hospital at Saranac, N. Y., maintain hospital beds in New York, send underprivileged children of industry workers to summer camps, and operate a $5,000 annual charity administration.

Twentieth Century-Fox, Mr. Schwartz noted, already had donated $10,000 to the fund; and several circuits have pledged smaller amounts. Other speakers at last week's luncheon were Harold Rodner, executive, and Dr. George E. Wilson of the Will Rogers Memorial Hospital.

Italy Calls Back All Profits Made Under Fascists

by ARGEO SANTUCCI
in Rome

The motion picture industry may be affected by a recently published Government bill calling for the return to the state of all profits made under the Fascist regime. This means profits made since January 3, 1925.

Those to come under the law would include people who received large financial contributions from the Fascist Government to develop and conduct Fascist propaganda through every medium (including motion pictures, newsreels, etc), or who, contacting Fascist authorities, obtained favors for themselves or their companies in the way of supplies, contracts or grants.

If this bill should be strictly observed, it is believed many people still working in the industry in Italy would be affected.

▽

The English Embassy in Rome has reported that Gabriel Pascal will arrive in Italy to begin work on two Technicolor pictures. The first will be "Lysistrata," an adaptation of the Greek comedy by Aristophanes. The other will be George Bernard Shaw's "Androcles and the Lion."

▽

The film stock situation has improved somewhat since 2,200,000 yards of positive stock has been obtained from Belgium and 600,000 yards from France. The Ferrania company, an Italian manufacturing concern, has announced that it can produce 2,000,000 meters of film stock every month if the supply of raw material is available.

▽

The motion picture financing section of the Banca Nazionale del Lavoro, Turin, has lost $25,800 in financing the Viralba production company which produced features starring Miria di San Servolo, sister of a former mistress of Mussolini.

▽

Bing Crosby's "The Road to Morocco" grossed $4,600 in the first day of its run in Milan. This confirms the fact that Crosby is Italy's favorite American actor.

▽

A new motion picture organization, Cine-Club, has been organized in Rome, which considers pictures as an art form rather than from a business standpoint. Cine-Club plans to exhibit worth-while revivals of all nations.

▽

The United States International Information Service has announced the arrival in Rome of 21 American educational short subjects dealing with medical matters.

The English Embassy has established a film section.

▽

Italo Gemini has been appointed president of the Rome Exhibitors Association. Bruno Pazzi is vice-president.

THE HOLLYWOOD SCENE

Production Up Sharply With 54 Shooting as Stromberg Starts Film

Hollywood Bureau

After declining for two successive weeks, productions took a sudden upturn as nine new films went before the cameras, and work was finished on five. At the weekend, the shooting index had reached 54, a considerable rise over the previous week's mark of 49.

Hunt Stromberg launched "Dishonored Lady," which he will release through United Artists. Based on the stage play by Edward Sheldon and Margareta Ayer Barnes, and adapted to the screen by Ben Hecht, it's the story of a woman who doesn't known her own mind when it comes to men. Hedy Lamarr will play the role created by Katharine Cornell in the Broadway version, and John Loder, Miss Lamarr's husband, will have the leading male role opposite her. Others in the cast include Dennis O'Keefe, Bill Lundigan, Natalie Schaefer, and Morris Carnovsky. Jack Chertok is producing; Robert Stevenson is directing.

RKO Starts Production on "Deadlier Than the Male"

Shooting on "Deadlier Than the Male" got under way at RKO Radio, with Claire Trevor, Lawrence Tierney and Walter Slezak in stellar roles. Herman Schlom is producing under the executive supervision of Sid Rogell, and Robert Wise is directing. The supporting cast includes Audrey Long, Phillip Terry, Esther Howard, Isabel Jewell, Tony Barrett, Elisha Cook, Jr., and Jason Robards.

Sol Wurtzel started "Flight to Paradise," which he is producing for 20th Century-Fox release. James Tinling is directing, with Paul Kelly, Osa Massen and Hillary Brooke in leading roles.

Columbia trained cameras on two: "Singing on the Trail," and "The Crime Doctor's Honor." The former is the last of the studio's deluxe action musicals for this season. In the cast are Ken Curtis, Jeff Donnell, the Hoosier Hotshots, Guy Kibbee, Big Boy Williams and Dusty Anderson. Colbert Clark produces; Ray Nazarro directs.

Warner Baxter, Ellen Drew and William Frawley have top parts in the latest of the studio's "Crime Doctor" series of melodramas. Rudolph Flothow is producing, with William Castle directing.

RECORD OF SERVICE

Harold J. McCord, film editor-in-chief at Warner Brothers' studio, received a new contract last week that will extend his length of service with the company to 32 years, believed to be an industry record for consecutive service with a single company. Mr. McCord received his new seven-year contract as he observed his twenty-fifth anniversary with Warners. He has been in the industry for 36 years, starting as a film assembler with the old Kalem Company in New York.

There were two news films at Republic, also. "Vigilantes of Boomtown," one of the "Red Ryder" series, has Allan Lane, Bobby Blake, Marcia Wentworth and Peggy Stewart heading the cast. Sidney Picker produces; R. G. Springsteen directs.

Walter Colmes is producing "Snow Cinderella" for Republic release, and Henri Sokal is associated with him in the new venture. Bernard Vorhaus is the director, and the cast includes Lynne Roberts, Charles Drake, Eric Blore and Renee Godfrey.

At Monogram, work began on the fourth in the studio's "Bowery Boys" series, starring Leo Gorcey with Huntz Hall, Bobby Jordan, Gabriel Dell and Billy Benedict. Titled "Ghost Busters," the film is being produced by Jan Grippo and directed by William Beaudine.

PRC put "Melody Roundup," sixth of the studio's Cinecolor action pictures starring Eddie Dean, before the cameras. Robert Tansey is the producer-director.

20th-Fox Buys Original For Markey Production

Twentieth Century-Fox has purchased "No Wedding Ring" an original by Gene Markey, which he will produce as his first assignment since his discharge from the navy. Betty Grable is to be starred in the film. . . . J. L. Kaufman, director of publicity at Republic, has resigned to take over the post of national director of advertising and publicity for International Pictures. He replaces the late John Leroy Johnston. Columbia has engaged Orson Welles to direct and star in a picture as yet untitled. . . . Leonard Goldstein will function as executive producer on International's version of the Betty MacDonald best seller, "The Egg and I." . . . William B. David has bought "Swindler's Harvest," an original by George Sayre dealing with the fleecing of servicemen and the efforts of the F.B.I. to stamp out the rackets. David will produce the picture for Golden Gate, and it will be released through Screen Guild Productions.

Danny Kaye Honored for Benefit Performances

In recognition of his humanitarian services, including his visits to the Pacific war theatre, and his many appearances at benefits throughout the country, Danny Kaye has been awarded the General Rose Memorial Medal by the State of Colorado. . . . "Impact," an original story by Jay Bratler, has been purchased by Harry Popkin to serve as the basis of the second Cardinal Pictures production.

Louis Hayward will be starred in "The Return of Monte Cristo," which Edward Small will produce and Max Nosseck direct for Columbia. . . . John Lund has had his Paramount contract renewed. . . . Henry Blanke will produce "Man Without Friends" for Warners. . . . Elaine Riley, a former Powers model, will be Bill Boyd's leading lady in "The Devil's Playground," first of the new "Hopalong Cassidy" series.

"Big Haircut" Bought As Vehicle for Ladd

Paramount has purchased "The Big Haircut," an original by Houston Branch, as a starring vehicle for Alan Ladd. . . . Don Cash, former consultant on plastic surgery to the Secretary of War, has been engaged by Comet Productions to head the company's makeup department. . . . Jan Savitt and his orchestra have been signed to appear in Monogram's next 'Teen-Agers" musical.

Jack Votion, European prproduction head of RKO, will produce Frank Gruber's detective mystery, "The Dime Novel," in association with Pathe at the Joinville studios in France, filming it in both French and English versions. . . . Maurice M. Cohen, president of the Hollywood Palladium, is working on plans for the production of "Hollywood Palladium," a Technicolor musical to be produced by the independent company recently formed by Mr. Cohen and Joseph McDonough, former head of production at RKO Radio. Mr. Cohen has offered a lead role to Henri Generaux, Parisian night club entertainer. . . . Ginger Rogers has signed a long term agreement with Enterprise Productions and will star in "Maggi July," to go into production in November, and "Wild Calendar," from the Libbie Block novel.

COMPLETED

MONOGRAM
Roaring Range

PARAMOUNT
Perils of Pauline

REPUBLIC
G. I. War Brides
Out California Way

UNIVERSAL
Oh Say Can You Sing

STARTED

COLUMBIA
Singing on the Trail
Crime Doctor's Honor

MONOGRAM
Ghost Busters

PRC
Melody Roundup

RKO RADIO
Deadlier than the Male

REPUBLIC
Snow Cinderella (Walter Colmes)
Vigilantes of Boomtown

20TH CENTURY-FOX
Flight to Paradise (Sol Wurtzel)

UNITED ARTISTS
Dishonored Lady (Hunt Stromberg)

SHOOTING

COLUMBIA
Rendezvous in Rio
His Face Was Their Fortune
Down to Earth
Gallant Journey

INDEPENDENT
Curley (Hal Roach)

INTERNATIONAL
Bella Donna

MGM
Beginning or the End
Uncle Andy Hardy
Mighty McGurk
Woman of My Own
Tenth Avenue Angel
My Brother Who Talked to Horses

MONOGRAM
Decoy (B&B Productions)

PARAMOUNT
Welcome Stranger
Where There's Life

PRC
Blondes on the Loose

RKO RADIO
Nocturne
Best Years of Our Lives (Goldwyn)
Secret Life of Walter Mitty (Goldwyn)
It's a Wonderful Life (Liberty)
Honeymoon
Sinbad the Sailor
What Nancy Wanted

REPUBLIC
That Brennan Girl
Shine on, Texas Moon
The Angel and the Outlaw
Plainsman and the Lady

SCREEN GUILD
Flight to Nowhere (Golden Gate)

20TH CENTURY-FOX
Carnival in Costa Rica
My Darling Clementine
Razor's Edge

UNITED ARTISTS
Bel Ami (Loew-Lewin)

No Trespassing (Lesser) (formerly "The Red House")
Abie's Irish Rose (Crosby)
Short Happy Life of Francis Macomber (Bogeaus-Robinson)

UNIVERSAL
The Killers (Hellinger)
Pirates of Monterey
Michigan Kid
Black Angel
Ghost Steps Out

WARNERS
Deception
Life with Father
Stallion Road
Cloak and Dagger
Cheyenne

ANONYMOUS BUT IMPORTANT

This has been one of those weeks, which come along now and then, when the news of importance is off the record, mostly for the reason that the persons making it, for all their manifest earnestness, cannot identify themselves with it. Uppermost in many minds at the moment are such widely unrelated matters as suggestive pictures, actor approval of scripts, and the movement on the part of writers to retain final rights to their stories. To take them in that order:

Said the head of a major company last week, privately, "We must put a stop to the production of suggestive pictures, or they will put a stop to us. We are sending our pictures back now into areas abroad where they have not been seen during the war years. The attitude of the people in those countries toward America and Americans has undergone changes which, I believe, few people here realize. When the aggressors were closing in on those countries, their people looked to America for help and anxiously awaited its coming. When it came, they rejoiced and were grateful. They regard us highly, admire our way of life, want to pattern after it.

Should Not Be Made

"We cannot send them pictures which show us as sordid people, intent upon low objectives and willing to go to any lengths of violence to achieve them. Suggestive pictures (he named three) do this. They do not represent America and the American way of life accurately. They are not fair to us, nor to the people abroad who see them.

"No major studio should make this kind of pictures, and no independent producer should make them either. The fact that one or two such pictures make a lot of money is no argument in their defense. They estrange the family audience, which has always been the backbone of this business, and they have the effect of influencing the newspaper advertising of other, decent pictures which have to compete with them. Some of the examples of this influence already have attracted unfavorable attention.

The gentleman uttering these comments cannot be quoted by name. It is his view that expressions of broad policy should be made by officially appointed spokesmen of the industry, rather than by individuals on behalf of their own concerns. Urging did not move him from that opinion.

The Biggest Mistake

In another setting, said another major executive, "The granting of the right of script approval to actors is the biggest mistake the studios have made in history, in point of quality of product. They were forced to do it, during war time, on account of the scarcity of talent, and now they can't withdraw from their commitments. It is one of those things that is nobody's fault, unless you want to blame it on Hitler, but it's developed to such lengths that nobody can make a picture the way he knows it ought to be made.

"Once upon a time, each studio had one or two top stars it humored in the matter of scripts, but after they were appeased the producer could go ahead and cast his picture the way he wanted to. Now it's got to a point where nearly every star, all the best character actors, and even some of the bit players, have the right of demanding revision of the script or walking away from the role. What happens, finally, is that the producer, against his will, fills up his cast with players he knows to be wrong for their roles but whom he can get to play them.

No Criticism of Actors

"This is no criticism of actors. It is simply a statement of a condition. Some actors have a keen story sense, although the record shows that most of them who have gone into production on their own did not have. And certainly they have a right to protect their careers by whatever means is available to them. But, as matters work out, it's generally their agent who says yes or no to a script, for his own business reasons, and this reduces the whole matter of casting a picture to the status of a double compromise.

"It's this state of affairs that brings about suspensions, of which there have been so many more in the last year or two that they aren't news any longer. Suspensions do nobody any good. Neither do bad castings, to be sure, but no producer ever made a bad casting on purpose, and if he isn't qualified to make good ones he's a producer to get away from entirely, not just quarrel with."

The gentleman uttering these observations cannot be quoted by name, either, on account of the fact that he's making a picture at the moment with a star he can't antagonize until the film's in the can.

No Objection to Leasing

In still another setting, still another executive, taking the affirmative in the matter of the Screen Writers Guild's endeavor to install a system of leasing story properties for seven-year periods instead of selling them outright, said, "There ought to be no objection to the leasing system, on anybody's part. If a studio can't get its maximum out of a story in seven years, it's a bad story and becomes no problem. And if a studio wants to make it again after that long, or some other studio wants to, why shouldn't the writer get a new piece of money for having written it? The system is fair to everybody, and think what a break it is for the guy—and there are lots of him—who's got only one story in him, and having written it, starves to death the rest of his life while trying to write another. Is is wrong to deprive him of a new command of his self respect every seven years?"

The executive uttering these observations is a personality of stature, but didn't care to risk being classified as a one-story man.

Apart from the rise in the production level, noted in the normal way, the foregoing seem to just about cover the Hollywood week.

PROCLAMATION

ISSUED BY THE MAYOR

•

NEW SACRAMENTO HAILS

IN OLD SACRAMENTO

IN SMASH TRI-THEATRE WORLD PREMIERE!

George L. Klumpp

GEORGE L. KLUMPP – MAYOR

CAPITOL • HIPPODROME • ALHAMBRA



FLASH "Sacramento" at Gotham, New York, Tops "Dakota" in Great First Week

Coverage!

NBC and Mutual coast-to-coast with Erskine Johnson as M. C.!

Civic Celebration!

"IN OLD SACRAMENTO" DAY climaxed by giant Chamber of Commerce dinner!

Stars!

William Elliott and Constance Moore receive Keys to the City in monster welcome!

Parade!

Whole town goes '49 in huge "Old Timers" parade as thousands participate and cheer!

Newspapers!

Dozens of local breaks . . . wire stories, too!



S.R.O. Business!

CLASS OF SERVICE
This is a full-rate Telegram or Cable-gram unless its de-ferred character is in-dicated by a suitable symbol above or pre-ceding the address.

WESTERN UNION

A. N. WILLIAMS PRESIDENT

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The filing time shown as the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

REPUBLIC SHOULD BE PROUD. AUDIENCE REACTION WAS FINE.

BOB McNEIL, Vice Pres.
Golden States Corp.

PREMIERE GRAND SUCCESS. MEMORABLE EVENT. PUBLIC RESPONSE GRATIFYING.

DICK SPIER, General Manager
Fox West Coast Theatres
Northern Calif.

REPUBLIC CONGRATULATED ON FINE PRODUCTION. PUBLIC UNANIMOUS IN PRAISE.

FRED GLASS, City Manager
Fox West Coast Theatres
Sacramento, Calif.

A REPUBLIC PICTURE

Republic to List 1946-47 Product At Sales Meeting

Announcement of Republic's 1946-47 program will highlight the opening session of a three-day sales conference to be held Monday through Wednesday at the company's North Hollywood studios. Herbert J. Yates, president, and James R. Grainger, executive vice-president and general sales manager, will outline the program.

Discussion also will center on such forthcoming productions as "Rendezvous With Annie," romantic comedy starring Eddie Albert and Faye Marlowe; "Earl Carroll Sketchbook," musical produced by Robert North with Constance Moore and William Marshall; "The Plainsman and the Lady," an outdoor film produced and directed by Joseph Kane, starring William Elliott and Vera Hruba Ralston; and "That Brennan Girl," with Mona Freeman and James Dunn.

Edward L. Walton, vice-president and assistant general manager, and Walter L. Titus, Jr., vice-president in charge of branch operations, will attend from the home office.

Studio executives to be present include: Allen Wilson, vice-president; Robert V. Newman, executive assistant to Mr. Wilson; Hy J. Glick, comptroller; J. E. Baker, studio production manager; Daniel J. Bloomberg, chief engineer and technical manager.

Following the coast meeting, Mr. Yates, Mr. Grainger, Mr. Walton and Mr. Titus will leave for Chicago, where the second sales conference will be held at the Blackstone Hotel, May 24-26.

After the Chicago meeting, the group will go to New York for the third and final meeting at the New York Athletic Club, May 27-29. Sales managers, branch managers and salesmen will attend all three conferences.

Western Classics to Offer 25 Hopalong Cassidys

Western Classics, Inc., and Screen Guild Productions, Inc., have signed a distribution contract whereby Screen Guild will release 35 Hopalong Cassidy features formerly distributed by Paramount Pictures and starring Bill Boyd. Screen Guild, which now has offices in all the principal exchange centers, will release the first Hopalong Cassidy July 1 and one each month thereafter for three years. These films are the only reissues handled by Screen Guild. The remainder of their schedule for 1946-47 is composed of new productions. Screen Guild held its annual convention at the Blackstone Hotel in Chicago May 10-12.

Slater Leaves RKO Post

William Slater, RKO Theatres publicist for the past two and a half years, has announced his resignation as of the end of May.

Saturday Shows to Fight Delinquency

A group of civic leaders and educators in a suburban residential section of Cleveland has formed the Lakewood Better Films for Children Committee to sponsor Saturday morning selected shows for children. Fred Holzworth, manager of the Hilliard Square Theatre, is cooperating with the group which includes Paul Rehmus, superintendent of Lakewood Schools. First sponsored show was held May 4 with a full house. Admission is 25 cents. Similar shows will be given twice a month. A group of PTA members were on hand to supervise the behavior of the children. Others will be named to supervise future shows. An effort will be made to correct the behavior of the children and to teach them respect for property as well as to entertain them. Mr. Holzworth reports that the large juvenile morning matinee had little effect on his regular Saturday matinee attendance. The program consisted of cartoons and selected shorts.

Vanguard Names Howard, Erbb

The appointment of John T. Howard as western division manager, and William Erbb as British Empire manager of Vanguard Films, Inc., producers of Selznick International Pictures, was announced Monday by Neil Agnew, vice-president and general sales manager.

Mr. Erbb, formerly Paramount eastern division sales manager, will sail shortly for England, where he will establish headquarters for Vanguard in London.

Mr. Howard, formerly with Paramount as branch sales manager in Detroit, will have his headquarters in Los Angeles and supervise the San Francisco, Los Angeles, Portland, Seattle, Denver and Salt Lake City territories, the latter two districts being additions to the western division.

Goodman Joins Republic

Mort Goodman, with Warner Theatres for 16 years, and for the past nine years publicity director and advertising manager for Warner Pacific Coast Theatres, has been appointed director of publicity for Republic Studios, it was announced in Hollywood Monday.

Hoffman Back at Paramount

Milton Hoffman, recently discharged from the army, has returned to the Paramount pressbook department, Curtis Mitchell, national director of advertising and publicity, has announced.

RKO Outing May 20-21

RKO will hold its eleventh annual outing Monday and Tuesday, May 20-21. All employees of RKO Theatres, RKO Radio and RKO Pathe will be guests of the company for trips on the Hudson River.

76 Mexico City Houses Grossed High $12,317,000

by LUIS BECERRA CELIS
in Mexico City

Mexico City's 76 theatres grossed the best business in their history last year—$12,317,000, five times that grossed in 1940, according to the preliminary report of the civic Treasury Department. The report noted the gross was outstanding because although many people are making money in Mexico, the rank and file are not doing well financially, what with relatively low earnings, high cost of living and inflation. It is the rank and file that support the cinemas, exhibitors report.

The cinemas' box office last year again demonstrated that pictures are the favorite public diversion of the 2,000,000 local residents although exhibitors are commanding the highest admission prices they have ever charged, 85 cents being the average for the first-run houses.

The way business is going this year exhibitors expect that 1946 will exceed 1945.

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"Cantinflas," Mexico's Charlie Chaplin, will resume film work late this month in the studios recently completed at Tepeyac, a local suburb.

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Mrs. Margarita Richardy Avila Camacho, widow of the brother of the President and reputed to be one of Mexico's multi-millionaires, is organizing a production company here that is soon to start work with a capital of $800,000.

▽

Producers of pictures exhibited in the United States expect their productions to do 30 per cent more business this year than in 1945.

Warner Circuit Collected $506,303 for Dimes Fund

Total collections in Warner Brothers theatres during the last March of Dimes campaign amounted to $506,303, according to a tabulation just completed by the circuit. Philadelphia led the zone list with a collection of $156,799. Results in other zones were: Albany, $18,420; Chicago, $15,371; Cleveland, $24,466; Memphis, $3,458; New York Metropolitan, $15,192; Milwaukee, $13,499; Newark, $57,922; New Haven, $35,454; Oklahoma, $7,460; Springfield, $3,974; Pittsburgh, $72,502; Washington, $53,224; West Coast, $28,556.

MGM Sets French Film

MGM's next foreign film to be released here will be the French production, "Stormy Waters," starring Jean Gabin and Michele Morgan. Joseph Lucachevitch, producer of the film, arrived in New York from Paris Monday.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Astor

PARDON MY PUPS: Shirley Temple—Got a good clear print on this reissue of Shirley Temple. It was made when she was a child. Plenty of comedy and my patrons were glad to see what she used to look like, once again. Played with "The Terror of Tiny Town" to good advantage, but it would make a good filler any time.—O. K. Leonard, Bayard Theatre, Bayard, N. M.

TERROR OF TINY TOWN, THE: Billy Curtis—A fine picture for the kids and the adults will enjoy it also. It is a Western with an entire cast of midgets. If you want something different, get this and push the midget angle. Above average for a midweek picture. Played Thursday, Friday, May 2, 3—O. K. Leonard, Bayard Theatre, Bayard, N. M.

Columbia

CRIME DOCTOR'S WARNING: Warner Baxter, Dusty Anderson—First of the series that I have played. Running time is O.K. for a double bill. Played Saturday, April 6.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

HIT THE HAY: Judy Canova, Ross Hunter—Drew a good crowd the first night as Judy has a following, but the second night was a flop. The studio should be ashamed to release this picture as it will kill the Judy Canova fans. Played Tuesday, Wednesday, April 23, 24.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

I LOVE A BANDLEADER: Phil Harris, Leslie Brooks—Doubled with "Thanks a Million," UA streamliner series of a few years back to the best midweek business since I started operating the theatre. Played Wednesday, March 27.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

KISS AND TELL: Shirley Temple, Jerome Courtland—Swell picture that added up to three nice nights here. You can't go wrong on this one unless you are situated in an extremely religious community that might object to the theme of the picture. Played Tuesday-Thursday, March 26-28.—Stanley Leay, Stanley Theatre, Galena, Ill.

KISS AND TELL: Shirley Temple, Jerome Courtland—A light, airy picture. Plenty of laughs. Swell at the box office. Shirley proves she can still pack them in. Played Sunday, Monday, March 31, April 1.—Hal Burrignt, Orleans Theatre, Orleans, Neb. Small town patronage.

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—Doubled this with "Song of the Prairie." Don't often play a double feature Sunday, but I slip one in once in a while. This one really brought them in, in spite of rain and a dance. Played Sunday, Monday, April 7, 8.—Stanley Leay, Stanley Theatre, Galena, Ill.

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—Did outstanding business. People seem to like them because they are a complete escape from all their troubles and mine, too. Played Tuesday, Wednesday, April 2, 3.—Hal Burrignt, Orleans Theatre, Orleans, Neb. Small town patronage.

MEET ME ON BROADWAY: Marjorie Reynolds, Fred Brady—This picture did not do so well here. It is advertised too much and does not live up to expectations. Business not so hot. Played Sunday-Tuesday, April 21-23.—G. R. Crocker, Royal Theatre, Burden, Kan.

MEET ME ON BROADWAY: Marjorie Reynolds, Fred Brady—Better than most of its kind. It should please any audience. Satisfactory box office. Played Tuesday, April 2.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

OUT OF THE DEPTHS: Jim Bannon, Ross Hunter—Not much to it but it semed to satisfy and did all right. Played Tuesday, April 9.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

PERILOUS HOLIDAY: Pat O'Brien, Ruth Warrick—Well made melodrama with plenty of comedy relief. Good program picture. It concerns a counterfeiting ring in Mexico City. Business only fair. Played Sunday, April 28.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

POWER OF THE WHISTLER: Richard Dix, Janis Carter—Richard Dix is not much of a draw here in these days. Played Sunday midnight to mediocre business. Played Sunday midnight, April 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—A good sophisticated comedy which doesn't appeal to small town patronage. However, it is a good comedy. Played Wednesday, Thursday, May 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THOUSAND AND ONE NIGHTS: Cornel Wilde Evelyn Keyes—Beautiful color and excellent acting, but anything leaning towards fantasy is poison here. It was about 25 per cent below our average Sunday take. Played Sunday, April 7.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

Film Classics

COWBOY AND THE LADY: Gary Cooper, Merle Oberon—As good a show as ever. However, it didn't hold up to our usual average gross for the weekend. Played Friday, Saturday, April 12, 13.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

HURRICANE: Dorothy Lamour, Jon Hall—Packed them in again on this reissue for one night. Had so many kicks on "Confidential Agent" I pulled it out and put this in and it did big business. These reissues are better than the new pictures, outside of a few top allocation or percentage pictures, and will do more business. Played Thursday, April 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HURRICANE: Dorothy Lamour, Jon Hall—A very good action picture and although it is old, my customers liked it very much. If you can get this, play it. It is just what the people ordered. Business good, but maybe that was because the miners are on strike and there is nothing to do to pass the time away. Played Tuesday, Wednesday, April 2, 3.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Monogram

ALLOTMENT WIVES: Kay Francis, Paul Kelly—Fairly good show that did good business on a single bill for the middle of the week. It may be the title that did it. Played Tuesday, Wednesday, April 16, 17.—Terry Axley, New Theatre, England, Ark.

BLACK MARKET BABIES: Ralph Morgan, Jayne Hazard—We fell down with this. First run, no doubt, killed it, as of course, it isn't anything out of the ordinary unless the sensationalism of the title gets them in. When it has shown nearby, the picture cannot stand on that asset. Played Wednesday, Thursday, April 3, 4.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

FEAR: Warren William, Peter Cookson—Not so hot. Played Thursday-Saturday, April 18-20.—Terry Axley, New Theatre, England, Ark.

FRONTIER FEUD: Johnny Mack Brown, Raymond Hatton—Regular run-of-the-mill Western that pleased Saturday business. Played Thursday-Saturday, April 18-20.—Terry Axley, New Theatre, England, Ark.

MUGGS RIDES AGAIN: Leo Gorcey, Huntz Hall—O.K. for weekend. Lots of action. They liked it and it did nice business. Played Friday, Saturday, May 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SUNBONNET SUE: Gale Storm, Phil Regan—Had more favorable comments from our patrons on this picture than we have had on any picture that we played in several months. This picture wasn't produced by one of the so-called majors and it probably wasn't the most costly picture ever produced. The picture was sold to us on a live, and let live basis and the results at the box office were very satisfactory. The picture has a very catchy title and has a very capable cast. This proves that it doesn't have to be a million dollar production to get results at the box office if a little showmanship is used at the time the picture goes into production. If this company continues to use Gale Storm in good pictures, this little girl could be one of the ten best stars of the year. She is very young and attractive and has lots of personality and in addition to all this she has proved herself a very capable actress. Monogram is to be congratulated for giving us such an excellent picture that is deserving of a Sunday playing time in anyone's theatre. Played Sunday, Monday, April 14, 15.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill.

Metro-Goldwyn-Mayer

ADVENTURE: Clark Gable, Greer Garson—Business on this one was not up to expectations. Definitely not up to Clark Gable's standard. Played Sunday, Monday, April 28, 29.—Arthur Reitano, Hudson Theatre, Cold Spring, N. Y.

BAD BASCOMB: Wallace Beery, Margaret O'Brien—Outdoor action in the usual Beery pattern, complete with a full-fledged Indian fight. Margaret O'Brien is at her best. Should have done twice the business it did, but several thunderstorms both nights made business only fair. Played Monday, Tuesday, April 29, 30.—W. F. Shelton, Louisburg Theatres, Louisburg, N. C.

DANGEROUS PARTNERS: James Craig, Signe Hasso—This was a peculiar picture that was just a little too far-fetched to really click. Played Friday, Saturday, April 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HARVEY GIRLS, THE: Judy Garland, John Hodiak—Excellent melodrama with music. Played Sunday, Monday, March 31, April 1.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

HIDDEN EYE, THE: Edward Arnold, Frances Rofferty—A good picture of its type and satisfied those who want this kind of entertainment. Played Thursday, Friday, April 25, 26.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

NATIONAL VELVET: Mickey Rooney, Jackie Jenkins—This picture was well liked by all. Picture was good, weather was good and the patrons were well satisfied. Box office did good average business. Played Friday, Saturday, March 22, 23.—G. R. Crocker, Royal Theatre, Burden, Kan.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—Just the type of down-to-earth entertainment the people are crying for and get so little. Played Sunday, Monday, April 21, 22.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

VACATION FROM MARRIAGE: Robert Donat, Deborah Kerr—Can't see how showing these English films contributes a thing to international relations. American people don't like the talk or the acting in these English-made pictures. At least 25 per cent of the audience walked out. Played Thursday, Friday, April 18, 19.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—Good but less so than its predecessor. Played Sunday, Monday, April 21, 22.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—Too bad! This is full of expense and talent and yet the net sum of it all is disappointing. Many of your patrons will not like it; others may call it wonderful. It is that sort of a hodge-podge. Played Sunday, Monday, April 14, 15.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—No good. Had several walkouts at each performance. Technicolor is beautiful but the customers want something besides color to entertain them. Played Tuesday, Wednesday, April 23, 24.—Stanley Leay, Stanley Theatre, Galena, Ill.

ZIEGFELD FOLLIES: MGM Contract Players—
(Continued on page 50)

according to...

Esquire
THE MAGAZINE FOR MEN

40 million readers follow the adventures of "JOE PALOOKA" every day in the nation's press...MORE than any other comic strip published, topping its nearest rival by FIVE MILLION!

according to...

TIME
THE WEEKLY NEWSMAGAZINE

"JOE PALOOKA, CHAMP is a highly intelligent animation of Ham Fisher's comic strip...in really brilliant style... hilarious. It's a must for kids and good for grown-ups, too."

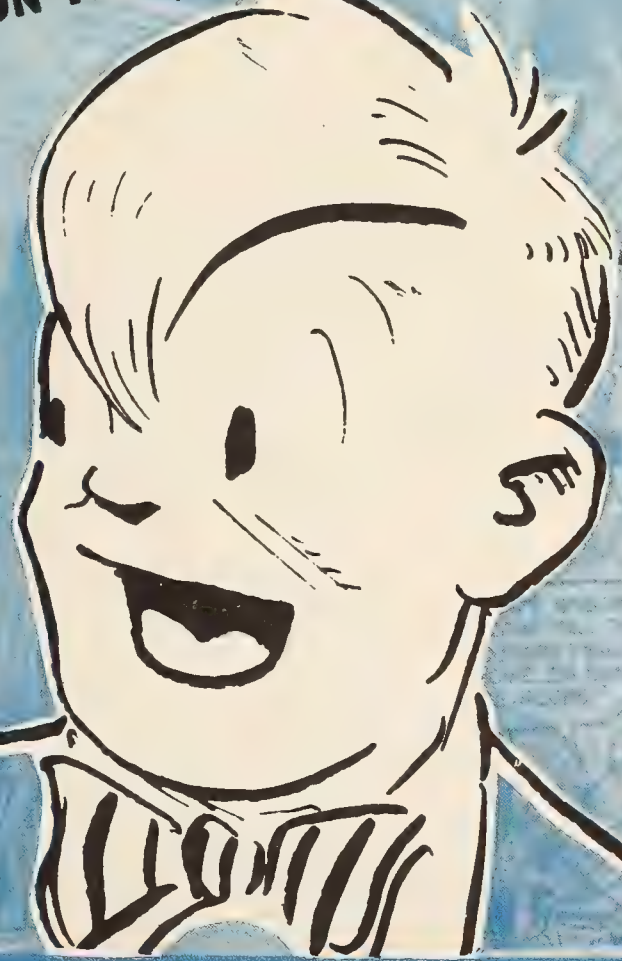
MONOGRAM PICTURES

MONOGRAM'S

JOE PALOOKA CHAMP

BASED ON THE COMIC STRIP BY HAM FISHER







STARRING

LEON ERROL • JOE KIRKWOOD

as KNOBBY WALSH as JOE PALOOKA

AND INTRODUCING

LYSE KNOX EDUARDO CIANELLI JOE SAWYER ELISHA COOK, Jr.

Produced by HAL E. CHESTER Directed by Reginald Le Borg Associate Producer George Moskov

Play by Cyril Endfield and Albert de Pina Original Story by Hal E. Chester A MONOGRAM PICTURE

Plus these all-time KINGS OF THE RING

JOE LOUIS

HENRY ARMSTRONG

JIMMY McLARNIN

MANUEL ORTIZ

(*Continued from page 47*)

Beautiful color and some swell comedy, but the dancing numbers were a little too arty for my patrons. Several walkouts. Business average. Played Friday, Saturday, May 3, 4.—Arthur Reitano, Hudson Theatre, Cold Spring, N. Y.

Paramount

DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—Heard lots of pros and cons from those who saw it first run. Did about average for midweek so I guess it was all right, even if I don't like that type of show. Played Tuesday, Wednesday, April 30, May 1.—O. K. Leonard, Bayard Theatre, Bayard, N. M.

HOLD THAT BLONDE: Eddie Bracken, Veronica Lake—Disappointing. It was more two-reel comedy material than feature material. Played Wednesday, Thursday, April 10, 11.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—Played to above average attendance. Was a good picture and the acting was very good. Well liked by all. Play it. Played Friday, Saturday, March 1, 2.—G. R. Crocker, Royal Theatre, Burden, Kan.

LOST WEEKEND THE: Ray Milland, Jane Wyman—Business was good on this Academy Award winner but it is not a small town show. Patrons said it wasn't what they expected and some did not care for it at all. Played Wednesday, Thursday, May 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NORTHWEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll—The best reissue we have played. We had surprising results, even in Holy Week. Play it to help balance some of the new season's releases that are flopping frequently. Gary Cooper is at his very best in this. Played Wednesday, Thursday, April 17, 18.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

YOU CAME ALONG: Robert Cummings, Lizabeth Scott—Fine feature. The audience didn't mind the war angle. Better than average attendance.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

PRC

BORDER BADMEN: Buster Crabbe, Al St. John—A fair Western. The only thing that keeps these Westerns alive is "Fuzzy" St. John. Business fair. Played Friday, Saturday, April 5, 6.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

FOG ISLAND: Lionel Atwill, George Zucco—A very good mystery. PRC is sure coming up fast in these murder-mystery pictures. Business good. Played Friday, Saturday, March 29, 30.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

GREAT MIKE, THE: Robert Henry, Stuart Erwin—Nice feature for small towns. Pleased everyone, young and old.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

PRAIRIE RUSTLERS: Buster Crabbe—Plenty of rough, tough action for the Saturday fans who came expecting gunplay and they weren't disappointed. "Fuzzy" is a whole show by himself. His bicycle act had the house in stitches. Doubled this with "Crime Doctor's Waring," which made an A-1 bill. Played Saturday, April 6.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

SHADOW OF TERROR: Dick Fraser, Cy Kendall—Another good picture from PRC, but this is more a Western than anything else. It was full of suspense and action. Business good. Played Friday, Saturday, April 12, 13.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

RKO Radio

BACK TO BATAAN: John Wayne, Philip Ahn—Expected to do business with this one but certainly got fooled. Not a bad picture but war pictures just don't seem to pull them in here. Played Thursday-Saturday, March 21-23.—Stanley Leay, Stanley Theatre, Galena, Ill.

BELLE OF THE YUKON: Randolph Scott, Gypsy Rose Lee—Very pleasantly surprised with this picture. Didn't expect to do much with it but it could have stood another day. The picture itself is nothing to brag about. There is no continuity, but it appealed to the customers, which is what counts. Played Friday, Saturday, March 29, 30.—Stanley Leay, Stanley Theatre, Galena, Ill.

BODY SNATCHER, THE: Boris Karloff, Bela Lugosi—Man, what this picture did for me! I stood in the lobby all evening and watched the patrons walking past the theatre. Doubled with "Pan Americana," and thought I had a real program. Could have done worse if I played "Pan Americana" single on Sunday. No more horror pictures for me. Enough is enough. Played Saturday, April 27.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

FALCON IN SAN FRANCISCO: Tom Conway, Rita Corday—A very good Falcon series. Lots of mystery and action. Play this. Business fair. Played Friday, Saturday, April 5, 6.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

FIRST YANK INTO TOKYO: Tom Neal, Barbara Hale—A very good dramatic picture. I thought it would be good, but it wasn't. Business average. Played Sunday, Monday, April 7, 8.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

ISLE OF THE DEAD: Boris Karloff, Ellen Drew—If we ever starved, it was on this which we played one night, Sunday midnight. It played to the lowest business of any Sunday midnight show. Horror pictures are no good for us. Played Sunday midnight, May 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MAMA LOVES PAPA: Leon Errol, Elizabeth Risdon—A very good comedy. Errol was silly but that is what my patrons like. Business below average. Played Tuesday, Wednesday, March 26, 27.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SING YOUR WAY HOME: Jack Haley, Anne Jeffreys—Good little musical show which pleased average business. Played Tuesday, April 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPANISH MAIN, THE: Paul Henried, Maureen O'Hara—Good show and beautiful color, but the picture didn't do the business that I anticipated. Just one of those things, I guess. Played Sunday, Monday, April 14, 15.—Terry Axley, New Theatre, England, Ark.

WONDER MAN: Danny Kaye, Virginia Mayo—A very poor house found very little wonderful about Mr. Kaye and we scarcely took in enough the second night to pay for the lights. Played Sunday, Monday, April 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Republic

CAPTAIN TUGBOAT ANNIE: Jane Darwell, Edgar Kennedy—A far cry from the original Marie Dressler-Wallace Beery "Tugboat Annie." This gets by, but little more than that. Played Friday, Saturday, April 19, 20.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DAKOTA: John Wayne, Vera Hruba Ralston—Good action picture with bits of corn. They all seemed to turn out to see it. Played Monday, Tuesday, April 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GANGS OF THE WATERFRONT: Robert Armstrong, Stephanie Bachelor—Good action picture which pleased all who came Friday and Saturday. Played May 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GUNS AND GUITARS: Gene Autry—Gene Autry never disappoints me. This is old but it has the usual Autry draw. You can't go wrong when you play Autry. Business good. Played Friday, Saturday, March 29, 30.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

JEALOUSY: John Loder, Jane Randolph—Good melodrama. It was nice to see Karen Morley again. The casting officers are missing a neat bet when they pass her by. Kay Johnson has been missed, too. She is not in this picture but somehow comes to our mind at this moment. Played Tuesday, April 16.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOVE, HONOR AND GOODBYE: Virginia Bruce, Victor McLaglen—Not even co-featuring this picture with a Roy Rogers could carry this feature to a successful engagement. There is no entertainment and our folks must have known it. Those who came were either restless or walkouts. Played Friday, Saturday, April 5, 6.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

MEXICANA: Constance Moore, Tito Guizar—Not as good as "Brazil." In fact it is not much good, but to forget. We had walkouts. Played Friday, Saturday, April 19, 20.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SONG OF MEXICO: Adele Mara, Edgar Barrier—This may be good in Mexico but not here. The songs were great, but no one in the theatre understood them. The singer has a good voice. Business average. Played Friday, Saturday, March 22, 23.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

STEPPIN' IN SOCIETY: Edward Everett Horton, Gladys George—One of the 50/50 pictures. Not good. Not bad.—L. G. Tewksbury, Opera House, Stonington, Me.

SUNSET IN EL DORADO: Roy Rogers, Dale Evans—A top-notch Rogers. Too bad we hadn't a better feature to accompany it. "Love, Honor and Goodbye" was on the bill. Played Friday, Saturday, April 5, 6.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

SWINGIN' ON A RAINBOW: Brad Taylor, Jane Frazee—Very nice entertainment that should please anywhere. Played Tuesday, April 23.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

UTAH: Roy Rogers, Dale Evans—Still selling tickets after 10 o'clock, and in Rankin that is something. Standing room only from six on and many had to leave because it was getting too late. It was our first Rogers picture but certainly not the last. Played Saturday, April 20.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

Twentieth Century-Fox

FALLEN ANGEL: Alice Faye, Dana Andrews—Had them guessing right to the end. Business slightly above average. Played Sunday, Monday, May 5, 6.—Arthur Reitano, Hudson Theatre, Cold Spring, N. Y.

JESSE JAMES: Tyrone Power, Nancy Kelly—Packed them in again on this reissue although I had played it before. These old pictures are better than the new ones and will do more business, if you can get a good print. Played Friday, Saturday, April 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—A very good drama in Technicolor. Business was above average. I call this one of the best pictures of the year. Played Sunday, Monday, April 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SENTIMENTAL JOURNEY: John Payne, Maureen O'Hara—Tear-jerker but if tear-jerkers do business like this, let us have more. The child star, Connie Marshall, is good. Even the checker shed tears. Played Thursday, Friday, May 2, 3.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

WAY AHEAD, THE: David Niven, Stanley Holloway—Another English picture. Walkouts by the dozen. Enough said. Played Saturday, April 27.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

WILSON: Alexander Knox, Charles Coburn—Wonderful production. Played this late to below average business. No fault of the picture, but many of my regular patrons had seen it elsewhere. Played Sunday, Monday, April 28, 29.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

United Artists

DUDES ARE PRETTY PEOPLE: Marjorie Woodworth, Jimmy Rogers—I picked up practically the entire Hal Roach streamliner series although they are old. This is a short Western with plenty of laughs. My folks go for 'em. Played Wednesday, April 24.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

GUEST WIFE: Claudette Colbert, Don Ameche—A swell comedy. Good acting by all. The picture was well liked by all. Played to average attendance. Played Sunday-Tuesday, April 28-30.—G. R. Crocker, Royal Theatre, Burden, Kan.

SPELLBOUND: Ingrid Bergman, Gregory Peck—One of the few grossing melodramas we have ever played. This is great entertainment for any place. It is perfection in every department. Played Sunday, Monday, April 7, 8.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

STORY OF G. I. JOE: Burgess Meredith, Robert Mitchum—Played to an appreciative audience. Ernie Pyle was well characterized. Good average business on this picture. Played Sunday-Tuesday, April 7-9.—G. R. Crocker, Royal Theatre, Burden, Kans.

STORY OF G. I. JOE: Burgess Meredith, Robert Mitchum—We enjoyed nice business with this picture, although the war stories have spent themselves. This had quite an appeal. It should do well in the States. Played Wednesday, Thursday, April 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—A fair picture but a poor drawing card at the box office. Miss Durbin does an excellent job of singing. Think the picture would have been a much better drawing card if they had used a younger male star for the lead. Charles Laughton is a very capable actor but he appears to be too old to be playing opposite Deanna Durbin. Our patrons don't go for him at all. Personally I think Miss Durbin is deserving of a much better picture. Played Sunday, Monday, April 21, 22.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill.

BEYOND THE PECOS: Rod Cameron, Eddie Dew—A fair Western. Played Saturday, April 20.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

GIRL ON THE SPOT: Lois Collier, Jess Barker—A poor picture. Had some walkouts. If you can cut out two choruses by the singing cops it will improve it. Played Tuesday, April 23.—E.M. Freiburger, Paramount Theatre, Dewey, Okla.

GUN TOWN: Kirby Grant, Fuzzy Knight—Boy, oh boy, Indians, villains, heros and what have you.

(*Continued on page 52*)

the one to watch!

She's right in the swing! And so is IDEAL—the *one to watch* as the fastest-moving women's magazine group in the field! IDEAL's *Movies, Movie Life* and *Movie Stars Parade*—each magazine smartly different from any other—put Hollywood's best foot forward . . . do an important public relations job for the studios. Hollywood executives have welcomed IDEAL's cooperation with the industry, while America's women readers have boosted IDEAL GROUP's circulation to 2,000,000 . . . new thousands every month!

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W. M. COTTON'S

IDEAL

Women's Group

MOVIE LIFE • PERSONAL ROMANCES
MOVIES • MOVIE STARS PARADE

NEW YORK • CHICAGO • HOLLYWOOD

(*Continued from page* 50)

It is strictly juvenile fare. Played Friday, Saturday, April 26, 27.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

OH SUSANNAH: Gene Autry—Good old Gene. He has still a very definite and profitable following. So, Gene, get going with some new product. Played Friday, Saturday, May 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THAT NIGHT WITH YOU: Franchot Tone, Susanna Foster—This drew a very light house the first night and even lighter the second. Very unsatisfactory for midweek. Played Wednesday, Thursday, April 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

APPOINTMENT IN TOKYO: War Documentary—A very good war short which tells about the capture of Tokyo. Play this. Played Tuesday, Wednesday, March 26, 27.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

CHRISTMAS IN CONNECTICUT: Dennis Morgan, Barbara Stanwyck—A very pleasing picture. It satisfied the customers 100 per cent. Played Tuesday, Wednesday, April 16, 17.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Bacall—I am surpised at this one. I thought it would be hugging and kissing, but it had action, which my patrons like to see. Business average. Played Sunday, Monday, March 24, 25.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Becall—Too long and draggy. Boyer is not liked here and I had some complaints and walkouts. I played it one night to poor business and then pulled it and changed to another picture. If you are in a small town skip this one. Played Wednesday, April 24. —E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CONFLICT: Humphrey Bogart, Alexis Smith—Held the attention of the audience from start to finish. Can recommend this one.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

HORN BLOWS AT MIDNIGHT: Jack Benny, Alexis Smith—If your crowd like Jack Benny, this is fine. Being a second run I don't have enough suckers to hold it up to a midweek average. Played Tuesday, Wednesday, April 23, 24.—O. K. Leonard, Bayard Theatre, Bayard, N. M.

IT ALL CAME TRUE: Ann Sheridan, Jeffery Lynn, Humphrey Bogart—This may be a reissue, but you don't see anything like this nowadays. It is very good, but no draw at all. That is what I don't understand. Ann Sheridan was great and beautiful. Played Tuesday, Wednesday, April 10, 11.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart—Reissue. Lots of comments made by patrons. They liked the Gay '90 tunes. Bogart handles his part O.K. as usual. Good box office. Played Tuesday, Wednesday, April 2, 3.—Hal Burrignt, Orleans Theatre, Orleans, Neb. Small town patronage.

MILDRED PIERCE: Joan Crawford, Jack Carson—This picture does the industry credit. It has quality, although it was not a sellout. It was a pleasure to show it. Played Monday, Tuesday, April 22, 23.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SAN ANTONIO: Errol Flynn, Alexis Smith—The best Western we have had here in many a year. W. B. put everything in this and it has the right role for Flynn, but Flynn is good in any kind of action-romantic role. The songs were very good and well played. Miss Smith has a lovely figure and a beautiful voice, but my patrons don't like her very well. The plot came out at the right time, which made the customers happy. Business good. Played Sunday, Monday, March 31, April 1.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

THIS IS THE ARMY: Joan Leslie, George Murphy —Perhaps almost 10 consecutive years of Army service have prejudiced me, but I think this is one of the greatest pictures ever made. They checked us on this and we are glad. They would never have believed business could be so poor as the gross brought in by this. I was supposed to play it three days, but called it quits after the second day. Played Sunday, Monday, April 14, 15.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

THREE STRANGERS: Geraldine Fitzgerald, Sydney Greenstreet—So-so. It is a melodrama that got by O.K. Played Wednesday, May 1.—W. F. Shelton, Louisberg Theatre, Louisburg, N. C.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—An entertaining picture of young married life which pleased average business. Played Sunday, Monday, April 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

VERY THOUGHT OF YOU, THE: Dennis Morgan, Faye Emerison—A show with particular appeal for the feminine customers and they turned out in good numbers. Doubled with "Dudes Are Pretty People," but this Warner picture rates single bill and best playing time. Played Wednesday, April 24.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

Short Product in First Run Houses

NEW YORK—Week of May 13

ASTOR: Pluto's Kid Brother ..... ***RKO***
Feature: The Kid from Brooklyn ..... RKO

CRITERION: Mousie Come Home ..... ***Univ.***
Scientifically Stung ..... ***Univ.***
Feature: Little Giant ..... Univ.

GLOBE: Ten Pin Titans ..... ***RKO***
Feature: Make Mine Music ..... RKO

HOLLYWOOD: With Rod and Gun in Canada ***Vitaphone***
Hollywood Canine Canteen ..... ***Vitaphone***
Feature: A Stolen Life ..... Warner Bros.

PALACE: Report on Japan ..... ***RKO***
In Dutch ..... ***RKO***
Feature: Heartbeat ..... RKO

PARAMOUNT: Riding the Hickory ..... ***Paramount***
Feature: The Blue Dahlia ..... Paramount

RIALTO: Canine Cassinova ..... ***RKO***
Feature: Bedlam ..... RKO

RIVOLI: College Queen ..... ***Paramount***
Feature: Kitty ..... Paramount

ROXY: Talking Magpie ..... ***20th Cent.-Fox***
Along the Rainbow Trail ..... ***20th Cent.-Fox***
Feature: Dark Corner ..... 20th Cent.-Fox

STRAND: Hare Remover ..... ***Vitaphone***
All Aboard ..... ***Vitaphone***
Feature: Her Kind of Man ..... Warner Bros.

WINTER GARDEN: Apple Andy ..... ***Universal***
Feature: So Goes My Love ..... Universal

Short Features

Columbia

POLAR PLAYMATES: Color Rhapsodies — Very good and liked by all. Will re-bill soon.—G. R. Crocker, Royal Theatre, Burden, Kan.

Paramount

AT THE ZOO: Little Lulu—All Lulu shorts are very good and well liked here and this one was above average.—G. R. Crocker, Royal Theatre, Burden, Kan

RKO Radio

AIRLINE TO EVERYWHERE: This Is America—Informative reel about the Army Tranport Command. Very good.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

KNIGHT OF THE DAY: Walt Disney Cartoons—A good Disney cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE BIG BEEF: Edgar Kennedy—Ed's in a jam again and the audience is in stitches. A good reel. —A. J. Sindt, Rankin Theatre, Rankin, Ill.

RUSSIAN DRESSING: Headliner Revivals—A two-reel waste of film.—Terry Axley, New Theatre, England, Ark.

SKI MASTER: Sportscope—Very good.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

Universal

APPLE ANDY: Lantz Color Cartunes—Very good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PASS THE BISCUITS, MIRANDY: Swing Symphonies—Very funny. Nearly had to replace the roof. Well liked by the young and old.—G. R. Crocker, Royal Theatre, Burden, Kan.

SWING SERENADE: Name-Band Musicals—A very good musical. Play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

Warner-Vitaphone

BARBERSHOP BALLADS: Featurettes — A top-notch short filled with all the old favorites. The older folks commented on this.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

CAVALCADE OF ARCHERY: Sports Parade—Howard Hill in a good reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DAFFY DOODLES: Merrie Melodies Cartoons—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HARE REMOVER: Merrie Melodies Cartoons—A Bugs Bunny cartoon which was really good entertainment.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HEADLINE BANDS. Melody Master Bands—Entertaining musical reel with Betty Hutton.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOLLYWOOD CANINE CANTEEN: Merrie Melodies Cartoons—This color cartoon pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LYIN' MOUSE: Blue Ribbon Hit Parade—So-so. Have seen better, but have played worse.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

MUSICAL SHIPMATES: Featurettes — Very good two-reel musical. It is as good as some features.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PEEKS AT HOLLYWOOD: Vitaphone Varieties—Entertaining black and white reel showing the stars at work and at play.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SNOW EAGLES: Sports Parade—Good sport reel in color. — E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SONNY DUNHAM: Melody Master Bands—This is the life of Sonny Dunham, the famous band leader, in 10 minutes of film. This is good.—Nick Raspa, State Theatre, Rivesville, W. Va.

Serial

Columbia

WHO'S GUILTY: 15 Episodes—A good serial with adult appeal as well as appealing to the children. Goes along with a bang. No stalling in the clinches.—L. G. Tewksbury, Opera House, Stonington, Me.

AMPA Approves Committees; Elects Advisory Council

Rutgers Neilson, president of the Associated Motion Picture Advertisers, has appointed the following committees, which have been approved by the AMPA board:

Planning and program, Phil Williams and Dave Bader, co-chairmen; Charles Alicoate, Jerome Pickman, Blanche Livingston, John Gerard; publicity, Harry Blair, chairman; Sid Gross, Lou Barasch, Paula Gould, Phil Laufer; membership, Mel Gold, chairman; Robert S. Ferguson, Herman Schleier; relief, Mr. Alicoate, chairman; Vincent Trotta, Martin Quigley, Jr., Mr. Bader, James Jerauld, Ray Gallagher, Dave O'Malley, Jacques Kopfstein, Tom Kennedy, James Cunningham, Paul Greenhalgh, Herb Golden, Herman Schleier, Jack Harrison, Bruce Gallup, Arnold Stoltz, M. D. Howe.

The advisory council, elected by the board, consists of Howard Dietz, S. Barrett McCormick, Mr. Trotta, Mort Blumenstock, Hal Horne, Gordon White, Leon Bamberger, Ben Serkowitz, Maurice Bergman, Steve Edwards, Paul Lazarus, Jr., Martin Starr, Glen Allvine.

6,786 Religious Films in England In Six Months

London Bureau

Religious films enjoyed unprecedented popularity in Britain last year. In the year ending June, 1946, 6,786 films will have been exhibited. This includes more than 60 subjects.

This total was supplied by J. Arthur Rank, whose preoccupation with the evangelical utilization of the screen first led him into motion picture production.

The many hundreds of churches using the religious films today were first introduced to the advantages of sound film as a medium for religious education by the Religious Film Society, financed by Mr. Rank. The Society started work in 1934 at a time, claims Mr. Rank, when the United States had not developed the field.

The movement is undenominational and although the Free Churches use the films more freely than the Anglican (i.e. the Established Church of England) the latter are now using the medium more and more. Churches are acquiring their own 16mm equipment.

The Religious Film Society has an extensive library of film which is on hire to the churches. It is to use, says Mr. Rank, every phase of modern film technique in the making of its new series of films. Experiments are now being made on puppet films in color.

The production of these films is supervised by an advisory council, including members from all denominations. The president is the Archbishop of Canterbury.

When the council has approved a subject it is passed for production to G. H. W. Productions, Ltd., under the direction of Norman Walker, James B. Sloan and Col. R. J. V. Hake.

A coordinating organization has been formed under the name of The Churches' International Film Commission which will act in an advisory capacity on world religious film production.

The demand for these religious films from all over the world, particularly from the United States, greatly exceeds the present output, according to Mr. Rank.

Report Three Netherlands Producers Will Resume

The Office of International Trade of the Department of Commerce reported this week that three small groups of producers at Haarlem in the Netherlands would resume production in the near future. Two of the companies operated before the war producing documentaries. The third company, a new one, will produce features and shorts. This is the first time that the country ever had a producer of feature pictures, the office reported.

Algrant Comptroller For MGM in Italy

Leon Algrant left New York last weekend for Rome, where he will take over as comptroller of the newly-reorganized MGM organization in Italy. He will work with Armando Massimelli, MGM's territorial manager for Italy. Sailing on the same ship with Mr. Algrant was Maccabi Attas, MGM's representative, who is returning to Cairo to put the company's 16mm program into operation in Egypt and the Middle East. Mr. Algrant was formerly at the home office in charge of preparing superimposed titled versions of MGM films shown abroad.

Competition Now Factor in Lisbon

by JOAO DE MORAES PALMEIRO
in Lisbon

Hollywood product still dominates Lisbon and Oporto first run theatres although distribution conditions are beginning to be a little more difficult for the U. S. due to the constant offers of British, French and Spanish productions as well as the constant production of Portuguese sound pictures.

RKO is currently showing "The Spanish Main" and "Tarzan and the Amazons." Warner Brothers has shown "God Is My Co-Pilot" and "Watch on the Rhine." Paramount is now advertising "Bring on the Girls." Twentieth Century-Fox has a popular program of Westerns running. MGM is presenting "Marriage is a Private Affair."

An increasing dislike of war pictures has arisen out of this season's exploitation. Many distributors still have a great number of pictures dealing with the war to dispose of but prefer to find other types for their first runs.

South Africa to Enforce Censor Rules Strictly

by R. N. BARRETT
in Johannesburg

Film censorship is being more rigidly enforced in South Africa than previously and is being enforced by an old Censorship Act which lists 19 different types of scenes which are forbidden. The majority of these scenes recently have been passed uncensored, but the tightening of the Censorship Act means that these scenes will now be excised.

Insofar as an entire film is concerned, the Board of Censors has the power to reject it unconditionally. The board also has the authority to instruct that a particular film be shown only to a certain type of audience.

Under the Censorship Act, these scenes are prohibited in South Africa: death scenes, scenes purporting to illustrate night life, scenes containing reference to controversial or international politics, scenes showing antagonistic relations between capital and labor, scenes disparaging public characters, relating to the drug habit or other vices, scenes of juvenile crime, fighting, drunkenness and the rough handling or ill-treatment of women and children.

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Cinemas may be one of the first modern amenities to come to Odendaalsrust, the little village in the Orange Free State province were the richest gold strike in the history of South Africa was made in the middle of April. The town clerk is currently inundated with inquiries about sites for all sorts of business, among which cinemas were well in the front.

"The Green Years is a wonderful motion picture."

ED SULLIVAN also says it!

7th RECORD-BREAKING M-G-M WEEK AT RADIO CITY MUSIC HALL

Davis and Somlo Join Two Cities Board

London Bureau

John Davis and Josef Somlo have joined the board of directors of Two Cities Films, London, the latter as assistant managing director of the company, Filippo del Giudice, managing director, has announced. This development tightens J. Arthur Rank's control over Two Cities and follows forthright discussions between Mr. Rank and Mr. Giudice concerning production policy. In a formal statement, Mr. Giudice indicated that he would not have the opportunity of developing important plans which Two Cities has contemplated for some time past and so has appointed Mr. Somlo as assistant to facilitate those plans.



IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 73—Elections in Russia, Switzerland, Franch. . . . Japan celebrates May Day. . . . American wheat for hungry world. . . . Coal mine fire. . . . Policewomen for Tokyo. . . . New propeller for ships. . . . Cat and dog fight.

MOVIETONE NEWS—Vol. 28, No. 74—V-2 racket in army tests. . . . Truman warns on atomic bomb. . . . Tojo and 27 Japs on trial. . . . Raids on Shanghai black market. . . . World's largest dam. . . . Sports: College rowing regatta, Assault wins Preakness.

NEWS OF THE DAY—Vol. 17, No. 271—Elections in France and Russia. . . . Coal strike reaches peak. . . . New ship propeller. . . . Famine relief. . . . U. S. fashions in Rio. . . . Sports: Cue champs in action, motorcycle thrills.

NEWS OF THE DAY—Vol. 17, No. 272—V-2 rocket tests. . . . Tojo and 27 Japs on trial. . . . Truman sees atomic age as era of world peace. . . . Spotlight on John L. Lewis. . . . New president of the Philippines. . . . Assault wins Preakness. . . . Chinese blackmarket raid. . . . Detour over Grand Coulee.

PARAMOUNT NEWS—No. 74—Berlin one year after V-E. . . . Free speech in Japan. . . . First G. I. wives arrive in Europe. . . . Navy tests new propeller. . . . Policewomen in Japan. . . . Packages for hungry Europe. . . . Russia votes.

PARAMOUNT NEWS—No. 75—Assault wins Preakness. . . . Jap war lords on trial. . . . Sheep on Coulee dam. . . . Klu Klux Klan back in south. . . . V-2 rocket tests.

RKO PATHE NEWS—Vol. 17, No. 76—Army wives and children arrive in Berlin. . . . France votes down new constitution. . . . May Day in Tokyo, Prague and Berlin. . . . President Truman aids famine relief. . . . Policemomen are "Tokyo's finest." . . . Operation Musk-ox is completed. . . . Marshal Montgomery home to stay.

RKO PATHE NEWS—Vol. 17, No. 77—President-Elect Roxas meets Truman. . . . Jap war lords on trial. . . . Yanks raid Chinese black market. . . . Army tests V-2. . . . Assault wins Preakness.

UNIVERSAL NEWS—Vol. 19, No. 501—Eggbeater propeller. . . . Operation Musk-ox completed. . . . Japan's new policewomen. . . . Liberation of Italians celebrated. . . . Fabric footwear tested. . . . Women open bowling congress. . . . Hill-climb aces zoom again.

UNIVERSAL NEWS—Vol. 19, No. 502—Truman urges education for future peace. . . . Raid Chinese blackmarket. . . . Army tests Nazi rockets. . . . Tojo goes on trial. . . . Assault wins Preakness.

Belgium May Be Festival Center

by LOUIS QUIEVREUX
in Brussels

Reports are current here that American interests have approached the Belgian film press with the view of choosing Brussels as the seat of an international cinema festival. This festival would be similar to the pre-war Venice Cinema Festival at which the best films of the moment were crowned during lavishly organized galas entirely sponsored by the Mussolini Government.

First costs for the proposed festival are put at 5,000,000 francs, about $30,000. If that sum is granted by the Belgian State to the organizers the film festival might take place in Brussels this year.

Already offers have been made to American companies to stage a world festival in the French Cote d'Azur resort of Cannes, but it is understood that the Americans, while they refuse to participate in the French festival, are favorable to similar galas in Belgium.

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Universal has announced that it will release 25 pictures, including "Scarlet Street," in Belgium for the next season.

Exhibitors in Australia Seek Admission Rise

by CLIFF HOLT
in Sydney

As box office returns depreciate from wartime levels but post-war costs remain as high as ever, exhibitors are pressing for an increase of the admission scale, or alternatively, a heavy cut in entertainment taxation on low-price seats.

In New Zealand a price increase of 25 per cent is favored in some exhibitor quarters. Spokesmen there point out that Dominion prices are the lowest in the English-speaking world. Further, they say, entertainment is being sold at a price that remained unaltered during the war, whereas prices for every other commodity soared—and remained inflated.

In relation to costs, that argument applies also to Australia. An analysis of costs by one circuit shows that the operating charges against a city theatre are now 30 per cent above pre-war levels.

The artificial wartime boom enabled many theatres to carry the load. While the Government so far has been deaf to the industry's case for reduced taxation, insiders believe that there will be some official cooperation on the matter before long.

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There is some press agitation to introduce Sunday showings. The unanimous support of the industry is not wholly behind this, however. Distributors favor the policy, the circuits are divided, the independents lukewarm and the employees are inflexibly and noisily in opposition.

Meanwhile, while the discussion goes on, other amusement interests are actively making Sunday a lucrative show day. Commercial radio stations, concert promoters, repertory theatres and exhibitors of documentary films are reaping a harvest every Sunday.

"Things are easy," they say, "when we don't have to compete with the movies."

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At the Victory Conference of New Zealand Exhibitors' Association there was strong support for a proposal to conduct a prestige campaign for films. Many exhibitors contended it was opportune to enlighten the public on the industry's war job and also to emphasize its important influence on national culture. Funds to conduct a protracted campaign would be subscribed by members of the association. Distributors would also be asked to bear a proportionate share. An unofficial, but reliable, report says that Victoria exhibitor interests would like to see a similar campaign in Australia.

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Throughout the war and for seven months after, film distributors of Australia supplied 30,000 programs free of charge for troop shows, a fact which has been praised by the Army Minister.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

On Schedule

The steady rise in the number of campaigns received in competition for the Quigley Awards and the increasing number of showmen who are participating reflect the growing interest in exploitation to offset the tendency toward a business recession.

There is reason to believe, moreover, that each situation may call for an analysis to determine what may be added to increased promotional activity to answer the exhibitor's needs. Maybe we should also consider whether present policy and price scales are geared to meet local conditions at maximum efficiency in operation.

Principles of operation, such as change days, number of changes per week and program arrangement, should be up for study.

We have observed at least two changes in the trend of trade practices, one of which appears to be of imminent benefit, the other of more doubtful consequence.

For instance, the growing tendency by theatre managers to charge slightly higher admission prices for Children Matinees and the procedure of placing tickets for these performances on sale in advance through schools and women's organizations have obvious benefits. In almost every instance, success has been reported.

On the other hand, we have observed that many theatres have discontinued their Saturday midnight shows.

During the war years, high grosses and the difficulties in getting manpower made these extra performances inadvisable, save for the downtown theatres which reaped big dividends.

In some manufacturing centers where factories were operating on a 24-hour schedule, it was found more expedient and profitable to have "swing-shift" matinees in the early morning hours rather than the midnight performances. The public, in general, was more routined in its habits so that the midnight shows fell into disfavor among subsequent theatre operators in certain sections.

Scores of theatres, right here in New York, which before the war started their last Saturday performance at midnight, are now showing only the main feature after that hour. Many houses discontinued midnight shows altogether. Others offer a late show starting 30 minutes or an hour behind the normal weekday schedule.

It took several years to educate the public to attend midnight shows in this city, and we can recall the large crowds which neighborhood houses used to attract on Saturdays from 9:30 P.M. on.

If, during the war years, the managers started pushing the last show backward, the local patrons might need some re-educating if we go back to a policy of real honest-to-goodness midnight shows again.

It might take a little time to complete the process of re-education, but it does appear that the effort might be worth the consideration.

Many communities are now on Daylight Saving Time, which has never been conducive to the best theatre interests. This might be a good time to look over our schedules and see if we can't manage to get our last shows started later, on Saturdays and right down the line.

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Miami Memo

Harland Rankin, recently returned to his Plaza theatre, Chatham, Ont., after a four-months stay in Miami, writes to pass along a few personal observations about Florida theatres.

In spite of the fact that gray-haired cashiers have less dates than younger ones, Mr. Rankin would prefer young, attractive blondes in his box offices to complement the beautiful theatres in Miami.

He finds the exterior Neon lighting in the Sunshine State effective, but impractical for Canada where extreme weather conditions make installation and upkeep too costly.

Too many theatres, he claims, put too much selling emphasis on the trade name or circuit affiliation and too little emphasis on their attractions.

The worst problem Florida managers have, he states, is the help situation. Labor turnover is extremely high.

He found the popcorn business in Florida a lucrative sideline. Canadian theatregoers have never developed a taste for popcorn with their entertainment.

Mr. Rankin was impressed by the fact that most of the theatremen he encountered during his visit were happy with their jobs. This he attributes to the Florida sunshine.

—CHESTER FRIEDMAN

ACTION AND HORROR FRONTS



ALWAYS SEND your patrons into the theatre smiling, says manager Ed Pyne of the RKO 105th Street theatre, Cleveland. This card in the theatre box office carries out the general idea.



KARLOFF AND CHANEY fans were attracted to this outside display at the Loop theatre, Detroit, which did a forceful selling job for manager Fred Walton. Note the profuse display of stills which Walton uses.



FOR THE OPENING of "Wife of Monte Cristo" at the Ritz, Albany, N. Y., this colorful front attracted extra business for manager Alcide La Flamme.



IN NEW YORK'S TIMES SQUARE, the Rialto theatre is still specializing in these arresting exterior displays. Credit publicist George Hoffman.



Lifesize blowups stretching down the entire length of the elongated lobby at Loew's, Rochester, N. Y., provided manager Les Pollock with an impressive "Gilda" plug.



Fielding O'Kelly, manager of the Rialto, Glens Falls, N. Y., gave added emphasis to his regular theatre front by using rows of stills around the doors.

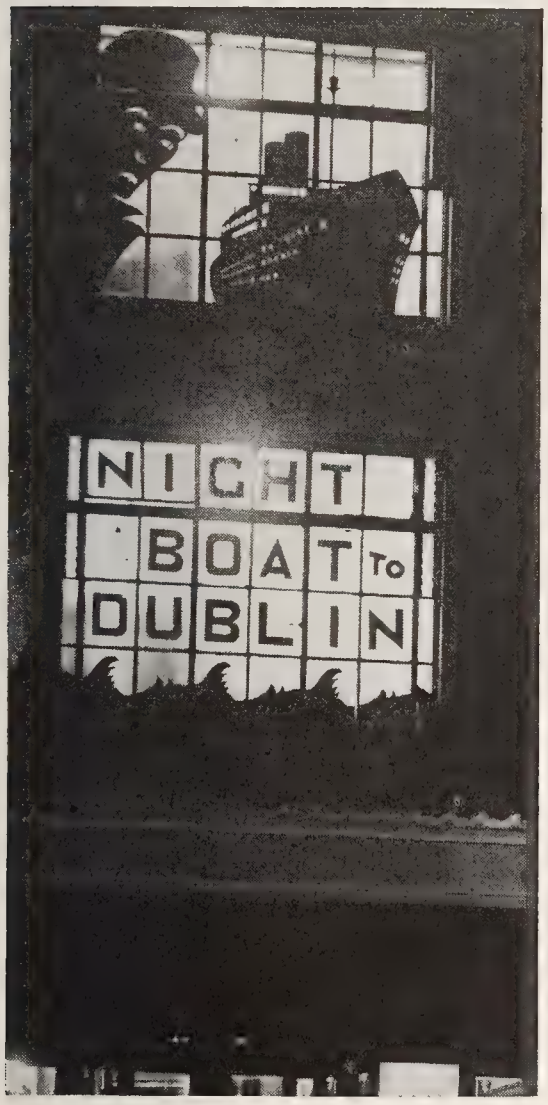


Alice Gorham, publicity director for U. D. T. in Detroit, created this lobby display which conveys the action and romance portrayed in "Blue Dahlia".

DRIFTING

— right back into forceful exploitation, this picture illustrates how C. B. Searl, manager of the Civic theatre, Adelaide, Australia, recently sold "The Man from Morocco". Approximately 80,000 people had a view of this device. Manpower shortage did not discourage Searl. He himself is sitting forward in the boat, beneath the fez and mustache.





SUSSEX, ENGLAND. Left, W. Quantrill, manager of the Granada, Hove, used this striking silhouette on the theatre facade to promote "Night Boat to Dublin".

KARACHI, INDIA. At right is an interesting photo of the Paradise theatre at Queensway. D. P. Butani, publicist, makes use of such material as is available. Six-sheet posters on the marquee and special cutouts helped to publicize "Spanish Main".





MEXICO CITY, MEXICO. This mammoth hand-painted setpiece and floral display helped to exploit the opening of "The Bells of St. Mary's" for manager Tomás Milmo at the Alameda theatre.



SHANGHAI, CHINA. Billboard advertising for the opening of "Dumbo" at the Grand theatre resembles billboard advertising in any other country, except for Chinese transcriptions. Size varies with our own 24-sheets, as can be noted by comparison with sailors at right.

The Selling Approach ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

EASY TO WED (MGM): This picture is a musical romance in Technicolor. Music promotion should be near the top of the list for tieups with music stores, radio programs, local bands and vocalists on the three outstanding numbers, "The Continental Polka", "Come Closer to Me" and "Viva Mexico".

For a previous Van Johnson picture, some showmen used the line, "That Man, VAN, Is Terrific!", on the back of slickers worn by bobby-soxers. Put it on raincoats, street parasols, beach umbrellas, heart-shaped stickers, ushers' sashes, girls' swim suits, on sidewalks by means of a stencil.

Have couples, intending to wed, register at local stores through a tieup with merchants. Then hold a lucky number drawing from the stage, with winners receiving wedding presents. Promote a Newlywed Radio Quiz or run a similar idea in a newspaper contest.

Wedding bell designs will add a romantic touch to the theatre dress. Set up an Advice-to-the-Lovelorn booth in the lobby. Employ a good-looking young man to hand out teaser cards with a line at the bottom reading: "For further details, see . . . ", etc. Have a young man or young woman parade the streets placarded with a heart-shaped message.

The title is a natural for a teaser ad campaign spotted in the amusement pages or the classified section of newspapers.

PERILOUS HOLIDAY (Columbia): The title of this picture suggests an intensive campaign against reckless driving, basing it on the slogan: "See but Don't Take a 'Perilous Holiday!' " Wherever possible, enlist the support of the local AAA, motor vehicle bureau, chamber of commerce, Rotary and Kiwanis clubs, police officials, the mayor, merchants, schools, newspapers and radio stations.

Localed in Mexico the plot concerns the flooding of Europe with United States occupational currency. Play up the current interest in that form of money by exhibiting a collection in the lobby in advance of playdate. Secure the currency from banks or veterans.

For street ballyhoo have a man swathed in bandages from head to toe walk through town with a sign reading: "Look what happened on my 'Perilous Holiday!' But wait until you see what happens to Pat O'Brien and Ruth Warrick in . . . ", etc.

Plug the new ballad, "An Irishman's Idea of Love", sung by Pat O'Brien in the picture. The song is published by the Sun Publishing Co. and recorded by Decca. Stage a "Pat O'Brien Irish Song Night" at your theatre. Have a choir or glee club maestro lead the singing.

Levy Rents Trolley Car to Exploit "Adventure"

A converted trolley car made to carry a 24 sheet on either side was rented by manager Larry R. Levy to exploit "Adventure" at Loew's Colonial theatre, Reading, Pa. The car was well lighted at night and was used for three days in advance on all street car lines of Greater Reading.

Levy promoted a total of six cooperative newspaper display ads: Merritt's Paint Store, Dr. Saul—Optometrist, London Shop, Schlecter Jewelry Co., Croll and Keck and Royal Crown Cola. In addition, Royal Crown distributed 300 special window cards.

"Gable's back and Garson's got him" copy was used on the marquee, in newspaper ads, on street car and teaser cards.

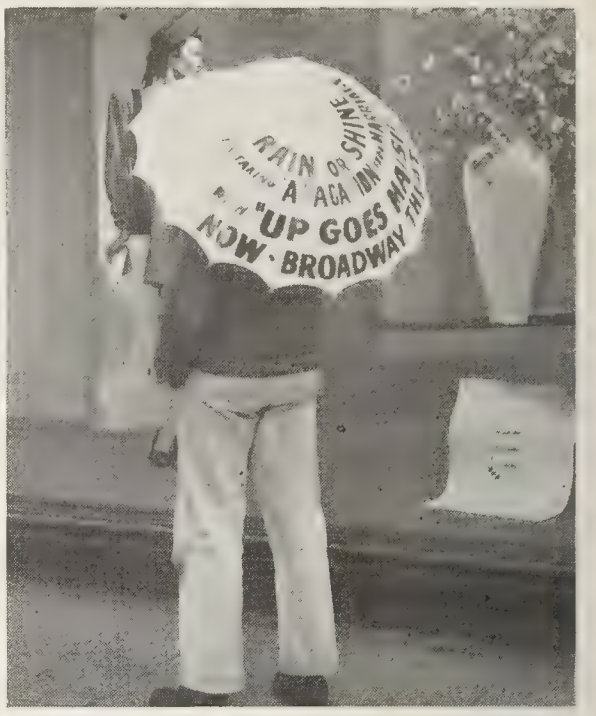
Abundant Publicity Follows Local Newsreel Unveiling

Abundant newspaper and radio publicity in addition to favorable word-of-mouth comment followed the showing of a newsreel locally produced by manager Ben H. Sommers at the Windsor theatre, St. Vital, Manitoba, Canada. Sommers garnered the lead editorial of the St. Vital *Lance* and two feature stories. Claire Wallace, who broadcasts on a trans-Canada network, publicized the local newsreel on her program. The newsreel was plugged in the theatre for two weeks in advance over a mike hookup. Sommers plans to make the newsreel a monthly feature.

Arranges Stage Drawing To Exploit Picture

Through a tieup with a photographer, free wedding pictures were awarded as prizes for a stage drawing manager Bill Morton arranged to exploit "From This Day Forward" at the RKO Albee theatre, Providence, R. I. The photographer ran a cooperative ad in the *Evening Bulletin* and handled the distribution of the drawing slips. A tieup also was made with Stork Service, a diaper laundry, to distribute 1,000 four page heralds with their deliveries. Morton additionally arranged a co-op newspaper ad with Wilson's Chief Market and a window display with the Ace Vacuum Cleaner Co.

Ballyhoo Sells Double Bill in Portland, Ore.



Emphasis was placed on exploitation stunts in the campaign arranged for the playdate of "Up Goes Maisie" and "Vacation from Marriage" at the Broadway theatre, Portland, Ore. The campaign was conducted by Jack Matlack, advertising director for the J. J. Parker Theatres.

For street ballyhoo a young man paraded the downtown area carrying a white umbrella. Copy on the umbrella read: Rain or shine, I'm taking a 'Vacation from Marriage' with 'Up Goes Maisie,' now playing, etc." The stunt was used afternoon and evening for three days.

Five thousand prescription blanks imprinted with playdate copy were distributed with packages through a tieup with the Heathman Hotel Drug Co. The prescription was made out to Mr. and Mrs. Moviegoer, address, Portland, Ore.

A tieup was made with three leading restaurants to use table A cards with the following copy: "After your dinner take 'A Vacation from Marriage' with 'Up Goes Maisie,' etc."

Special attention was devoted to the lobby for the double bill, featured by a large panel of 8x10 stills conspicuously displayed. Matlack arranged an excellent series of tieups in downtown shop windows which featured women's fashions and picture credits.

WHATEVER YOU WANT WHENEVER YOU WANT IT!
SPECIAL TRAILERS
PDQ AND PERFECT, TOO
FILMACK
1325 S. WABASH · CHICAGO 5, ILL.

City-Wide Archery Tournament Exploits "Sherwood Forest"



A city-wide archery tournament sponsored by the Royal Crown Bottling Company with the cooperation of the Augusta Recreation Commission gave impetus to the extensive campaign for "The Bandit of Sherwood Forest" at the Miller theatre, Augusta, Ga. The promotional activities used to exploit the contest were directed by manager P. E. McCoy.

Conducted in seven of the city's playgrounds, the tournament was divided into two groups, junior, 13 years and younger, and senior, 14 through 16 years. It was preceded by several days of advance publicity, aimed at creating word-of-mouth comment.

Mimeographed art announcements, carrying full details of the contest, were distributed in each Recreation Center. 40x60 placards were set-up in each park. The story was told on the weekly playground broadcast over WRDW and AGAC. The two stations carried spot announcements daily urging youngsters to enlist in the tournament.

Royal Crown Cola plugged the event by placing banners carrying details on 20 trucks and on their radio programs over both stations. The company also distributed Cola to all participants during the contest. The picture was plugged daily over a man-on-the-street broadcast, a feature of station WRDW.

Considerable newspaper publicity consisting of stories and cuts also was garnered. Three days in advance of opening the *Chronicle* and *Herald* broke with a three-column art and two-column head story on the picture. Flashy ads were used in newspapers the first two days of the engagement.

An attractive lobby display consisting of prizes that were to be awarded the winners was arranged several days before the tournament. Winners of the contest were presented from the stage of the Miller on opening night. They also appeared on a radio quiz program the following day.

McCoy promoted full archery sets and other merchandise from Augusta merchants for prizes.

Cardboard Figures Used to Exploit "Adventure"

Life-size cardboard figures of Clark Gable and Greer Garson were used on sidewalk curbs by manager Mollie Stickles to exploit her date on "Adventure" at the Palace theatre, Meriden, Conn. A huge placard was posted on a digging machine, used in a construction project, with copy reading: "Packing the same power as this machine are Gable and Garson in 'Adventure', now at Loew's Palace."

Cooperative newspaper ads were arranged with Harry Israel Clothiers, Charm Beauty Salon and Israel's Men's Shop. 1,500 Gable fan photos were given away through a tie-up with Men's and Ladies' Apparel Shoppe. Playdate copy was imprinted on 1,000 candy bags used by five and 10 cent stores.

Giant "welcome home to Gable" postcards were displayed in the lobby three weeks in advance. Patrons were invited to sign the cards. Blowup of excerpts from *Time Magazine* also were used for lobby display.

Press, Merchants Back Contest

Manager Fred Perry garnered abundant newspaper publicity and merchant cooperation for his Cinderella contest, which was used to exploit the date on "Cinderella Jones" at the Liberty, Cumberland, Md.

Nylons Attract Big Patronage For "Babies"

A letter-writing contest with 12 pairs of nylons for prizes attracted considerable attention to the engagement of "Black Market Babies" at the RKO Grand theatre, Columbus, Ohio. The campaign was arranged by manager Larry Caplane and RKO Theatres' publicist Johnny Barcroft.

A banner under the marquee from the box office to the curb reading, "Free nylons —stop at box office," attracted thousands of passers-by. 10,000 cards giving particulars of the contest were passed out to people who stopped to inquire about the nylons. A special recording played over a public address system in front of the theatre also advised people to stop at the box office for information.

Gets Distributor Radio Tieup

The contest was publicized on the regular RKO Radio program, "RKO Matinee," daily from the theatre lobby, starting a week in advance. Two or three letters submitted by participants were read each day over the air.

Ads in all sections of the classified pages of newspapers were used, with copy reading: "Infants for sale—see 'Black Market Babies' at the Grand." 7,000 tabloids were distributed through the Columbus *Citizen* home delivery. Two-column and one-column stories were planted in all newspapers starting 10 days in advance.

Patrons Respond to Appeal For "Weekend" Comments

By appealing to his patrons to be "reviewers" through advance trailers and publicity, manager Tom Anderson aroused considerable interest for a test run of "The Lost Weekend" at the State theatre, Ukiah, Cal. After viewing the picture patrons wrote their comments on blanks supplied by the management, which were then sent to the Paramount studio in Hollywood. Newspapers, heralds, window cards, miniature billboards, radio and a lobby display also were employed to exploit the special playdate of the picture.

Lobby Display Promoted For "Utopia" Date

For his date on "Road to Utopia" at the Centre theatre, Salt Lake City, manager Chet Price promoted a lobby display from Auerbachs' department store at no cost to the theatre. The display consisted of a booth, an attendant and a recording machine for the purpose of playing the music from the picture. Price also tied-in on the national tieup with the Royal Crown Cola company. Their trucks were bannered a week in advance with theatre and playdate copy.

Sets "Breakfast" Millinery Show At Music Halls

A springtime millinery festival was the highlight of publicist Auriel Macfie's campaign for "Breakfast in Hollywood" when the picture played at the Music Hall theatres in Los Angeles recently.

Auriel tied up with the Broadway-Hollywood department store, which arranged a special display of 1,000 Hedda Hopper-Tom Breneman contest hats at the store. The two movie stars made a personal appearance and auctioned off five of the hats to the highest bidders in an audience of 4,000 women who attended.

The store helped promote the film attraction by publicizing the personal appearance of the stars in newspaper ads, publicity stories and on regular radio broadcasts. They devoted five full windows on Hollywood Boulevard to display the "goofy" hats, with full theatre credits.

The Los Angeles *Times* and the Hollywood *Citizen-News* gave the auction a big build-up with photos and stories, making much of the fact that a Mrs. Isabelle Ramey of Iowa bid $1,000 for the first hat put up for auction. All funds collected were turned over to the Braille Institute.

Contests Garner Publicity For "Pardon My Past"

Contests for the most identical, oldest, youngest, prettiest and handsomest twins resulted in considerable newspaper and radio publicity for the engagement of "Pardon My Past" at the Capitol theatre, Miami, Fla. Edward C. May, member of the advertising committee of Wometco Theatres, promoted stories in the *Daily News* and *Herald*. Eve Tellegan on her "Let's See a Movie" program publicized the contests and, in addition, conducted a radio quest for the most unusual letters received from twins. Beecher Frank plugged the twins' competition on five "Night Watchman" programs.

Magician Nets Publicity Break

A chance discovery that a local magician was the inventor of one of the illusions used in the filming of "The Mask of Diijon" resulted in a two-column story in the Springfield *Union* for manager Lew Breyer of the Broadway theatre, Springfield, Mass. Lew gave the story to the news editor who interviewed the magician, with resultant publicity for the picture.

FOREIGN LANGUAGE FILMS
FRENCH, ITALIAN, SPANISH, ETC.

Current Release

Whirlwind of Paris

The First New French Musical Since the War

HOFFBERG PRODUCTIONS, Inc.
620 Ninth Ave., New York 18

MOTHER'S DAY GESTURE BUILDS GOOD WILL

That a Mother's Day gesture can be a terrific good will builder at little cost is demonstrated anew by manager Mollie Stickles of Loew's Poli Palace theatre, Meriden, Conn. On Mother's Day, Mollie was hostess to 18 women from the local Curtis Home for the aged, and, in addition, promoted the following: free transportation from the Welcome Wagon Service, corsages from Mesite's Florists, dinner at the Star restaurant. The women were guests of the theatre at the evening performance. The Meriden *Record* used an advance and follow-up story.

Promotes Full-Page Co-Op Ad

A full page cooperative newspaper display ad highlighted by a photo of Greer Garson and Clark Gable in a scene from "Adventure" was promoted by manager Mort Berman and MGM exploiteer Bill Green for the picture's date at the Orpheum, Springfield, Ill. The ad, which ran in the Illinois *State Journal,* was paid for by 12 merchants.

Lands Co-Op Ad On "Spellbound"

Eleven merchants of La Salle, Ill., paid for a full page cooperative newspaper ad in the *Daily Post-Tribune* to publicize "Spellbound" at the Majestic theatre. Jack Alger, publicity director of Alger Theatres, promoted the ad and also arranged window displays with Brandt's Jewelry Store, Mirror of Fashion and Ford Hopkins Drug Store.

For "Bells of St. Mary's," Jack held a special screening for clergymen and prominent business men of the territory. Programs advertising the next month's attractions were distributed at the screening. A boy carried a sandwich board with playdate copy down Main street for street ballyhoo.

A life-size figure of a horse was cut out of compo board, painted and placed in the center of the lobby to exploit "She Went to the Races." Teaser cards were placed in store windows around town.

Street Stunt Boosts "Waldorf"

A street ballyhoo stunt which had an usher carrying luggage marked with title and playdate attracted attention to manager H. F. Wilson's engagement of "Weekend at the Waldorf" at the Capitol theatre, Chatham, Ont., Canada.

Detroit Advertising Layouts





by ALICE GORHAM, United Detroit Theatres

Co-Op Ads Aid Taylor Campaign On "Adventure"

A highly successful campaign, in which was garnered a total of 4,080 lines of free newspaper space through cooperative display ads, was conducted for "Adventure" at Shea's Great Lakes theatre, Buffalo, N. Y. Charles B. Taylor, director of advertising and publicity for Shea's Theatres, arranged the campaign.

The outstanding co-op was an 1,800 line ad paid for by the Jahraus-Braun department store. Jewelry tieup ads netted another 1,300 lines of free space, a bakery co-op resulted in 480 lines and others included beauty parlor and optician ads.

Taylor planted an additional 255 inches of free publicity in local newspapers. The Polish *Everybody's Daily* devoted an entire page naming "Adventure" the Picture of the Week.

Royal Crown Trucks Bannered

Exploitation was freely employed to promote the picture. Through a tieup with Royal Crown Cola, 25 of their trucks were bannered with playdate copy. 2,000 coasters were distributed in night clubs and restaurants. 1,000 book marks were planted with the Buffalo Public Library and branches.

Through a tieup with Park and Tilford, one of their salesmen was assigned to promote "Adventure" perfume window tieups. The company allocated 500 sample bottles of perfume to be distributed to women patrons opening day. The stunt was publicized on the radio.

Fifty private cars and independent taxicabs carried bumper strips for the entire engagement of the picture. Every beauty shop in town was covered with printed cards on Greer Garson and a permanent wave tieup. A local news distributing agency placed 200 cards on "Read about 'Adventure' in *Look Magazine*." Another news distributing agency bannered 14 trucks with playdate copy.

Sets Florists' Window Tieups

All Buffalo street cars carried dashboard cards. Kresge's cafeteria were persuaded to use 2,000 napkins bearing theatre cut and copy. Every Greyhound bus coming in or going out of Buffalo within a radius of 200 miles carried window streamers: When in Buffalo, see, etc."

Colored enlargements of Greer Garson were planted as center pieces for several attractive displays in downtown florist windows. The Clyde Brion Davis book received special attention at the hands of Buffalo book dealers and newspapers, inasmuch as the author of "Adventure" was a former Buffalo newspaperman.

Buffalo's largest taxi company used cards in special frames on the rear of cabs. Seventeen 24 sheets were posted about town. The Railway Express truck posters were sniped two weeks in advance with theatre playdate and changed to "Now" on opening day and carried throughout the engagement.

Radio played an important part in the campaign with spot announcements on five local stations of the catchline: "Gable's Back and Garson's Got Him."

GOT A FLAT-BED PRESS? HERE'S A SWELL STUNT

Personal knowledge of the mechanics of newspaper reproduction resulted in a most unusual promotion by Kenneth Elmore, manager of the Howard theatre, Monon, Indiana.

Kenneth made a tieup with seventeen merchants in connection with "They Were Expendable" whereby the merchants paid for a full-page newspaper display ad in the *Monon News*.

"Win free tickets to see this picture," read the scare head. Below this, each copy of the newspaper was numbered consecutively and the reader was invited to compare the number of his newspaper with a list of numbers displayed in each of the merchants' windows. If he could find a corresponding number on the list, he was given a free guest ticket to the theatre.

Being able to provide consecutively numbered display advertisements is a feature which is only practical on a flat-bed press.

Newspaper Color Contest Publicizes "Abilene"

A children's coloring contest was promoted by manager J. G. Samartano to publicize "Abilene Town" at the State theatre, Providence, R. I. Guest tickets were awarded for the first 25 colored drawings sent to the contest editor of the *Herald-News*. The colorings were made on a pencilled sketch of a scene from the picture.

For his date on "Adventure," Samartano arranged a cooperative newspaper ad with Whalen's jewelry shop. Window displays were promoted with Woolworth's and Liggett's.

Vallet Concentrates on Building Matinee Trade

Two recent promotions reported by Abe Vallet, manager of the Laurelton theatre, Laurelton, N. Y., have been responsible for increased kiddie attendance at this theatre.

Abe used a Punch and Judy show with a well known magician to complement his Saturday morning show. Talent cost was paid for by a local food market.

The other device Vallet employed effectively was the offer of a free 25c 1946 comic calendar to every child who attended a Saturday matinee performance.

Balducci Obtains Clergy Support For "Weekend"

Assistance from local school principals and clergymen resulted in excellent business on "The Lost Weekend" date at the Rivoli theatre, South Fallsburg, N. Y., for manager A. C. Balducci. He had local ministers promoting the film from their pulpits, urging children and parents to see the film.

Window cards were placed in post offices, hotels and leading stores in all communities for several miles around. A special animated lobby display helped to create advance interest. Teaser ads and large display ads were utilized in the *Sullivan County Evening News*.

Radio announcements over WALL in Middletown centered around the Academy Award theme. Heralds were distributed by airplane over surrounding communities as a special courtesy from a local pilot who is a friend of Balducci's.

Distributes Telegram Dodgers To Promote Reissue Date

In conjunction with the re-release showing of "Strike Me Pink," Norton Shapiro, manager of the Rivoli theatre, Roxbury, Mass., distributed 2,500 special heralds, house to house, by his ushers in uniform.

The heralds were in the form of a special "telegram" from Eddie Cantor, star of the production.

Shapiro also aroused considerable interest in his date on "Tokyo Rose" by pasting a 6-sheet on the lobby floor.

Deitch Promotes Brochure For "House I Live In"

Capitalizing on the fact that "The House I Live In" was given a special Academy Award recently, Bob Deitch, manager of the De Witt theatre, Bayonne, N. J., re-issued the short.

Deitch tied up with a local appliance store, which paid for 5,000 reprints of Frank Sinatra's *Magazine Digest* article, "Let's Not Forget We're All Foreigners." The reprints carried the theatre announcements and an advertisement for the merchant.

He reports that audience reaction to the short was excellent.

Kiddie Matinee Builds Goodwill for Kott

A "Kiddie Club" matinee held every Saturday has resulted in much goodwill publicity for manager Anton Kott of the Fox theatre, La Porte, Ind. Guest tickets and candy are awarded winners of games, contests and drawings conducted from the stage.

For a recent playdate Kott distributed 1,000 numbered cards at schools. Kids whose number corresponded to one of the lucky numbers posted in front of the theatre were admitted free.

Student Contest Ballyhoos "Walk In the Sun"

A book review contest, street ballyhoo and extensive radio promotion were employed to exploit "A Walk in the Sun" at the Poli theatre, Hartford, Conn. The campaign was conducted by manager Lou Cohen and assistant manager Sam Horwitz.

The contest was promoted through local high school authorities. Cash prizes and guest tickets were awarded to students for the best reviews of the book, "A Walk in the Sun." For ballyhoo a boy carried a dummy book cover blowup on main streets and on buses during busy hours.

Gets Radio Coverage

Extensive radio coverage was promoted. Jane Carter, book reviewer for Sage, Allen & Co., devoted most of her 15-minute broadcast to a discussion of the picture and the book. Guest tickets were given to participants in a "Man on the Street" program with plenty of plugs for the picture.

Through a tieup with the Kay Jewelry radio program guest tickets were awarded to participants on the broadcast in exchange for numerous playdate mention. Sixteen spot announcements were used over WTHT.

Advance and current stories and cuts were planted in the *Courant* and *Times*. Displays were used on book counters at Wise, Smith and Co., Sage, Allen and G. Fox. Book store window displays were set with Witkower's and Brown Thompson's. Another window display was arranged with the California Restaurant.

APPLICATION FOR MEMBERSHIP

MANAGERS'
ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

SHOWMEN PERSONALS

In New Posts: Norman Meyers, Adams, Detroit, Mich. Charles Slemmer, Savoy, Philadelphia. Stanley Redmond, Norwalk, Norwalk, Conn. Keith Lysinger, Grand, Ravenna, Nebr. V. R. Bertram, Roxy, Peru, Ind.

Leon Gorman, Empire, Portland, Me. Peter Miller, Daly, Hartford, Conn. Ray Thompson, Ace, Chicago. Vern Everroad, city manager, Publix Great State theatres, Bloomington, Ill. Harold Ward, State and Onslow, Jacksonville, N. C. Richard Zeraf, Empress, Detroit.

W. W. Cunningham, district supervisor, Stewart and Everett circuit, Dunn, N. C. Charles Flohe, relief manager Butterfield circuit, Grand Rapids, Mich. Harvey Traylor, Trail, Colorado Springs, Colo. C. R. Flower, Rustic, Estes Park, Colo.

In Minneapolis, Milton Troehler was transferred from Orpheum to manage the RKO-Pan, while Robert Whelan takes over as Orpheum manager along with his duties as RKO Theatres city manager.

Bill Williams, Triangle, Junior, W. Va. W. B. Kreag, State, Altoona, Pa. Arthur Landsman, Alamo Drive-In, San Antonio, Texas. L. A. Couch, Texas and Azteca theatres, Dallas, Texas. Norman Schwartz, Empire, San Antonio.

Assistant Managers: Robert Sokol, Loew's Harrisburg, Pa. Zeva Yovan, Loew's, Indianapolis. Leroy Nichols, Fox, Sedalia, Mo. Russell Ordway, Allyn; Bill Ricci, Rialto; Bill O'Sullivan, Colonial; all in Hartford, Conn.

Birthday Greetings: Sidney A. Falk, Jack Day, Eddie Williams, Francis Gillon, R. E. Archibald, Nat Holt, Elmer W. Johnson, Ed Siegal, Cary A. Reeves, Meyer Phillips, Jack Goldman, Miguel R. Ortiz, David W. Saifer, Jack Cooper, Gus Nestle, H. E. Rehfield.

H. A. Winkler, Wilbur Peterson, Harold E. Snyder, Sigmund S. Harrison, J. Glenn Caldwell, Jack Clifford, Arthur R. Cooper, Frank P. Bryan, Jr., James L. Brosius, P. Clifford Tolmie, Clayton Peterson, Joseph Lourie, W. M. Troxell.

Albert Spargur, Gus Hoenscheidt, Robert S. Sweeten, J. Frank Gephart, John J. Hamilton, Frank V. Kennebeck, Wally Allen, Lou Mitchell, Arthur Warner, Harry Goldberg, A. Kent Craig, Saul J. Kleinerman.

Book Promotions Help "Rebecca"

A special citation citing "Rebecca" as a distinguished film, awarded by Syracuse University, was the focal point of a strong publicity campaign in behalf of the film's opening at the Strand theatre, Syracuse, N. Y. This promotion broke all the local newspapers with stories and art, and kept the picture well publicized in advance of its showing.

Spencer Steinhurst, manager of the Strand, arranged for displays in local book shops and public libraries. Additional window tieups were set with smoke shops, photographers and bicycle stores. Newspaper co-op ads were promoted from Dey Brothers, featuring illustrations and credits to "Rebecca." Other cooperative ads were set with the Edwards store featuring pipes and personalized stationery.

Window cards were posted at strategic points; 2,000 book-marks were distributed; 2,000 imprinted cocktail napkins were placed in hotels and cocktail bars; and 5,000 special die-cut heralds were distributed by dry-cleaning stores.

Arranges Baby Contest for March of Time Short

A baby contest, with the mayor of the town as head judge and with a diaper service concern footing all the bills, resulted in abundant press publicity for manager Lew Breyer's date on the March of Time short, "Life with Baby," at the Broadway theatre, Springfield, Mass. The New England Sterile Diaper Service ran cooperative newspaper ads, mailed out 1,000 penny post cards imprinted with playdate copy, and gave out the prizes. One of the winning babies was signed as a model by the Conover agency.

Gets Publicity and Sports Coverage on "Gay Blades"

Tony Maselle, assistant to William Brown at the Bijou theatre, New Haven, Conn., landed a three-column art break and story in the local *Journal Courier* which helped to publicize the theatre date on "Gay Blades." Maselle invited the New England Hampton high school hockey championship team as guests of the theatre on opening night. He also arranged for breaks in sport columns.

What Constitutes Audience Appeal?

A SONG? A THRILL?
A PRODUCER'S SKILL?

SURE!

Here Is One That Fits The Bill!



One Of The 3 Sol Lesser Attractions

NOW! AVAILABLE AT YOUR NEAREST EXCHANGE

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

MISS SUSIE SLAGLE'S (Para.)

Final Report:

Total Gross Tabulated	$687,700
Comparative Average Gross	571,500
Over-all Performance	120.3%

ATLANTA—Paramount 108.1%
BALTIMORE—Stanley 117.6%
BOSTON—Fenway 131.5%
(DB) Gay Blades (Rep.)
BOSTON—Paramount 123.9%
(DB) Gay Blades (Rep.)
BUFFALO—Great Lakes 83.0%
(DB) They Made Me a Killer (Para.)
CLEVELAND—Loew's Stillman 107.1%
CLEVELAND—Loew's Ohio, MO 1st week . 96.4%
DENVER—Denham, 1st week 145.6%
DENVER—Denham, 2nd week 135.9%
INDIANAPOLIS—Circle 84.7%
(DB) Gay Blades (Rep.)
KANSAS CITY—Newman 81.0%
LOS ANGELES—Paramount Downtown . . 91.7%
(DB) Follow That Woman (Para.)
LOS ANGELES—Paramount Hollywood . . 83.7%
MILWAUKEE—Palace 101.6%
(DB) Tokyo Rose (Para.)
MINNEAPOLIS—Century 131.1%
MINNEAPOLIS—Lyric, MO 1st week . . . 116.2%
NEW YORK—Paramount, 1st week 136.8%
(SA) Danny Kaye, Bob Chester's Orchestra
NEW YORK—Paramount, 2nd week 142.3%
(SA) Danny Kaye, Bob Chester's Orchestra
NEW YORK—Paramount, 3rd week 140.9%
(SA) Danny Kaye, Bob Chester's Orchestra
OMAHA—Orpheum 68.5%
(DB) Behind Green Lights (20th-Fox)
PITTSBURGH—Penn 71.4%
PITTSBURGH—Ritz, MO 1st week 83.3%
PROVIDENCE—Strand 100.8%
SAN FRANCISCO—Fox 85.7%
(DB) Sunbonnet Sue (Mono.)
SAN FRANCISCO—State, MO 1st week . . . 86.9%
(DB) Sunbonnet Sue (Mono.)
SAN FRANCISCO—State, MO 2nd week . . . 72.4%
(DB) Sunbonnet Sue (Mono.)
SEATTLE—Fifth Avenue 77.4%
(DB) Colonel Effingham's Raid (20th-Fox)
SEATTLE—Blue Mouse, MO 1st week . . . 98.2%
(DB) Colonel Effingham's Raid (20th-Fox)
ST. LOUIS—Missouri 105.2%
(DB) The Woman Who Came Back (Rep.)
TORONTO—Eglinton 189.1%
(DB) Tokyo Rose (Para.)
WASHINGTON—Earle 71.4%

ZIEGFELD FOLLIES OF 1946 (MGM)

Final Report:

Total Gross Tabulated	$1,495,900
Comparative Average Gross	1,225,100
Over-all Performance	122.1%

ATLANTA—Loew's Grand, 1st week . . . 132.0%
ATLANTA—Loew's Grand, 2nd week . . . 94.3%
BALTIMORE—Century, 1st week 156.9%
BALTIMORE—Century, 2nd week 95.9%
BOSTON—Orpheum, 1st week 146.5%
BOSTON—Orpheum, 2nd week 111.2%
BOSTON—State, 1st week 169.1%
BOSTON—State, 2nd week 153.0%
BUFFALO—Great Lakes, 1st week 135.5%
BUFFALO—Great Lakes, 2nd week 90.1%
CHICAGO—United Artists 159.1%
CINCINNATI—RKO Capitol, 1st week . . . 190.9%
CINCINNATI—RKO Capitol, 2nd week . . . 127.2%
CINCINNATI—RKO Capitol, 3rd week . . . 77.2%
CINCINNATI—RKO Capitol, 4th week . . . 63.6%
CLEVELAND—Loew's State, 1st week . . . 153.0%
CLEVELAND—Loew's State, 2nd week . . . 94.3%
INDIANAPOLIS—Loew's, 1st week 125.9%
INDIANAPOLIS—Loew's, 2nd week 70.8%
KANSAS CITY—Midland, 1st week 151.8%
KANSAS CITY—Midland, 2nd week 104.4%
LOS ANGELES—Egyptian, 1st week . . . 165.5%
LOS ANGELES—Egyptian, 2nd week . . . 138.4%
LOS ANGELES—Egyptian, 3rd week . . . 96.6%
LOS ANGELES—Egyptian, 4th week 74.3%
LOS ANGELES—Los Angeles, 1st week . . 167.9%
LOS ANGELES—Los Angeles, 2nd week . . 123.1%
LOS ANGELES—Los Angeles, 3rd week . . 78.3%
LOS ANGELES—Los Angeles, 4th week . . 50.0%
LOS ANGELES—Ritz, 1st week 157.5%
LOS ANGELES—Ritz, 2nd week 141.7%
LOS ANGELES—Ritz, 3rd week 110.2%
LOS ANGELES—Ritz, 4th week 78.7%
MILWAUKEE—Wisconsin, 1st week 96.5%
(DB) Mysterious Intruder (Col.)
MILWAUKEE—Wisconsin, 2nd week 78.3%
(DB) Mysterious Intruder (Col.)
MILWAUKEE—Strand, MO 1st week . . . 111.1%
(DB) Mysterious Intruder (Col.)
MINNEAPOLIS—Radio City 129.2%
NEW YORK—Capitol, 1st week 145.1%
(SA) Xavier Cugat's Orchestra
NEW YORK—Capitol, 2nd week 143.4%
(SA) Xavier Cugat's Orchestra
NEW YORK—Capitol, 3rd week 128.5%
(SA) Xavier Cugat's Orchestra
NEW YORK—Capitol, 4th week 108.2%
(SA) Xavier Cugat's Orchestra
NEW YORK—Capitol, 5th week 106.9%
(SA) Xavier Cugat's Orchestra
NEW YORK—Capitol, 6th week 124.1%
(SA) Xavier Cugat's Orchestra
OMAHA—Paramount 108.0%
OMAHA—Omaha, MO 1st week 89.8%
(DB) Detour (PRC)
PHILADELPHIA—Stanley, 1st week . . . 151.8%
PHILADELPHIA—Stanley, 2nd week . . . 96.8%
PHILADELPHIA—Stanley, 3rd week . . . 80.1%
PROVIDENCE—State, 1st week 150.8%
PROVIDENCE—State, 2nd week 89.3%
SAN FRANCISCO—Fox 139.6%
ST. LOUIS—Loew's State, 1st week 146.4%
ST. LOUIS—Loew's State, 2nd week 111.4%

GILDA (Col.)

First Report:

Total Gross Tabulated	$784,700
Comparative Average Gross	667,700
Over-all Performance	117.5%

BUFFALO—Lafayette, 1st week 142.1%
(DB) Close Call for Boston Blackie (Col.)
BUFFALO—Lafayette, 2nd week 123.9%
(DB) Just Before the Dawn (Col.)
BUFFALO—Lafayette, 3rd week 86.7%
(DB) Out of the Depths (Col.)
CINCINNATI—RKO Albee 136.0%
CINCINNATI—RKO Grand, MO 1st week . . 158.5%
CLEVELAND—RKO Palace 159.0%
DENVER—Denver 105.6%
(DB) Night Editor (Col.)
DENVER—Esquire 71.4%
(DB) Night Editor (Col.)
DENVER—Webber 62.5%
(DB) Night Editor (Col.)
LOS ANGELES—Hillstreet, 1st week 178.0%
LOS ANGELES—Hillstreet, 2nd week 134.7%
LOS ANGELES—Pantages, 1st week 158.7%
LOS ANGELES—Pantages, 2nd week 101.8%
NEW YORK—Music Hall, 1st week 104.0%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 103.2%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 95.5%
(SA) Radio City Music Hall Stage Presentation
PHILADELPHIA—Boyd, 1st week 152.8%
PHILADELPHIA—Boyd, 2nd week 135.3%
PHILADELPHIA—Boyd, 3rd week 119.3%
SAN FRANCISCO—Orpheum, 1st week . . . 187.7%
SAN FRANCISCO—Orpheum, 2nd week . . . 156.9%
SAN FRANCISCO—Orpheum, 3rd week . . . 104.6%

Czechs Plan Film Deal with Sweden

by J. B. KANTUREK
in Prague

Sweden and Czechoslovakia are completing negotiations for an interchange of pictures. The Czech monopoly intends to import for distribution 10 Swedish features and Sweden is to release six Czech films a year, it is reported.

Swedish producers are interested in using the Prague studio and it is likely they will receive permission to produce one color picture in Prague.

▽

After the big success of "Jungle Book" and the current box office draw of "The Thief of Bagdad," a third Sir Alexander Korda picture, "Four Feathers," is expected to be released here this month.

▽

Three features have been received here from Mexico. If the monopoly eventually decides to release them, they will be the first Mexican pictures ever screened in this country. However, it is doubtful if the Czechoslovak National Bank will give its consent to the proposed deal.

OPPORTUNITY KNOCKS AT YOUR DOOR

Are you an exploitation minded, experienced theatre manager recently discharged from military service?

Would you like a real opportunity, with good pay and car expense allowance, in the public relations field?

To qualify, you must own an automobile and be free to travel.

Tell us all about yourself by writing to Box S711.

MOTION PICTURE HERALD
1270 Sixth Avenue, New York 20, New York

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTRUE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

PROJECTIONIST — DISABLED VETERAN; 7 years' experience. Would like something permanent. Go anywhere. J. COOK, 120 S. Washington St., Kokomo, Ind.

THEATRE MANAGER — INDIVIDUAL HOUSE or city managership; aggressive showman, trained, capable, long-experienced in first-class operation (combination-stage; straight pictures; legitimate), including all angles promotion and advertising, wants association where finest operational standards only are policy. Size city or organization immaterial. Strictly sober and dependable. Reliable reference. BOX 1985, MOTION PICTURE HERALD.

PROJECTIONIST NEEDS EMPLOYMENT. SIMplex, Century or Motiograph projection machines. CHARLES DEPEW, Windsor, N. Y.

PROJECTIONIST, NEW YORK CITY LICENSE, veteran, will take relief work, expert mechanic. Box 112, Kensington Station, Brooklyn 18, N. Y.

WANTED—POSITION AS OPERATOR OR OPErator manager. Young man, married, small family, Experienced. Particulars on request. Any location. Gentile connection preferred. P. O. Box 15, Lebanon, Pa.

NEW EQUIPMENT

24" BLADE PEDESTAL FANS, $49.50—BUY NOW —require only 1/6 horsepower motor; limited quantity blowers, 5,500 cfm., $75.; sizes up to 33,000 cfm.; Griswold 35mm, splicers, shelf worn, $19.95; Navy surplus, dimmers, 2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; panic bolts. $22.50; sound screens, crystal beaded, square foot, 44½c; Flextone plastic coated, washable, 37½c. Send for catalog. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

USED EQUIPMENT

THEATRE CHAIRS—400 STREAMLINED FULL upholstered American Seating Company Chairs. 1,000 spring-cushioned, relacquered, ¾ inch padded backs. 900 spring-cushions. 1,000 veneer Chairs. Write for prices and photographs. JESSE COLE, 2565 McClellan Ave., Detroit, Mich. Phone LEnox 3445.

SIMPLEX, POWERS, SOUND, LAMPHOUSES, parts and accessories at bargain prices. Write for bulletin. STAR CINEMA SUPPLY CO., 440 West 45th St., New York 19.

FOR SALE: THREE FRONT SHUTTER MOTIOgraph heads; 2 Motiograph soundheads; 2 Motiograph bases and lamphouses with large reflectors; Strong rectifiers; Ultraphone amplifier, using latest type tubes. Equipment now in use, available three weeks. No reasonable offer refused. L. & N. THEATRE CORP., Antioch, Ill.

FOR SALE—MARQUEE LETTERS, 850, 10-INCH, Adler; 320, 10-inch, Wagner. Make offer. BOX 1996, MOTION PICTURE HERALD.

VETS ESTABLISH YOUR OWN HOUSE—COMplete army theatre Booth Outfits. Holmes professional latest sound Projectors, 2,000' magazines; lens; arc lamps; rectifiers; motors; adjustable heavy pedestals; 30-watt amplifier; monitor; 2 way multicellular horn system. Ready to go, $1,995.00. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

LOST LEASE—SELL CHEAP—LAMPS, RECTIfiers, Generator, Screen, modern lighting fixtures, Furniture, Marquee Letters, Air-Washer system, miscellaneous. MAHONEY, 6th Avenue, S., Fort Dodge, Ia.

400 REBUILT, REUPHOLSTERED LATE AMERican full upholstered back box spring Chairs, metal lined, $7.95; 300 rebuilt, reupholstered Stafford heavy panel back box spring chairs, $5.95; 150 American ditto, $5.95; 300 American rebuilt, reupholstered red striped velour padded back, box spring, metal lined, $7.95; 408 American ditto, $7.95; beautiful cardinal red Leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

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THEATRES

THEATRE INCLUDING BUILDING FOR SALE. Only theatre in town of 1,000. Money maker. Reason for selling, sudden death of owner. Contact JIM POWERS. Panora, Ia.

THEATRE IN COUNTY SEAT 50 MILES FROM Portland, Oregon. Dandy tile building with brick front and lots of display space. Booth equipment either new or rebuilt this year. First run pictures. About 3,000 draw. Full price, $25,500, $15,000 will handle. ALLEN BURT, A. B. C. Brokerage Company, 304 S. W. 4th Ave., Portland, Ore.

ERIE, PA., MOVIE THEATRE FOR SALE ON main street. Land and building. Seating capacity 760; Motiograph projectors and sound equipment. $3,000. Annual rental derived from offices and small store. Building 40 x 150'. HARPER & RUSSELL CO., Erie, Pa.

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MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

WANTED TO BUY

AIR CONDITIONING EQUIPMENT, COMPRESsors, condensers, etc. Refrigerant type. Carrier, York, Carbondale, Curtis, Westinghouse, General Electric or other standard makes. Any size up to 300 tons, centrifugal preferred. Send full details. BOX 1998, MOTION PICTURE HERALD.

Telecast Rights Court Problem

While a factual precedent would be established by Madison Square Garden and the Twentieth Century Sporting Club in separating theatre television rights from public telecasting rights, in their plans for televising the Joe Louis-Billy Conn heavyweight fight from the Yankee Stadium in New York June 19, no legal precedent is seen established by film industry lawyers unless a test case is made in court.

It was reported recently that a deal was underway between Paramount and officials of the sporting club which would give Paramount rights to a theatre telecast of the bout, even though telecasting rights already had been sold to National Broadcasting for sponsorship by Gillette Razor. The Paramount theatre in New York was mentioned as a possible house for the telecast.

It was pointed out by attorneys that the courts would have to say that the proprietary rights in a telecast event survive its public reception on receiving sets before it could be certain there are separate telecasting and theatre television rights inherent in the oft-used phrase of "television rights."

It was pointed out that with the advent of talking pictures, the phrase "motion picture rights" used in contracts became separated into silent and talking rights, with many producers obliged to buy talking film rights to material in which they already had silent rights, until the U. S. District Court of Appeals in New York ruled on the matter in 1936.

Shupert Reelected Head Of Television Group

George T. Shupert of Paramount has been reelected president of the American Television Society with other officers including Ralph Rockafellow, vice-president; Dian Dincin, secretary; Archibald D. Braunfeld, treasurer. Elected to the board were Frederick A. Kugel, Charles Alicoate, Don McClure, Edward Cole, Alice Pentlarge, Richard Manville and David Hale Halpern. The ATS will make its annual awards at the Barbizon Plaza, New York, June 12.

E. A. Rambonnett Dies

E. A. Rambonnett, pioneer in the motion picture industry, who was associated with several major companies, died at his home in Atlanta May 10, after an illness of several months.

Abraham Fried

Abraham Fried, 53, projectionist, died in Cleveland May 10. Surviving are his widow, five sisters and three brothers.

Lowe Joins Universal

Eugene Lowe, until recently with Monogram, has joined Universal as a salesman in the Albany, N. Y., territory.



PLANNING THE SMALL THEATRE

ALTHOUGH it represents a third of the exhibition plant in the United States the theatre of 500 seats and less, with its limitations of budget, has benefited little from the progress made in the last fifteen years in the designing of a better theatre for motion picture exhibition. To give the small theatre comparable study, it has been made the subject of another editorial collaboration of —

Better Theatres
AND
Architectural
RECORD

In June 1944 these publications jointly offered basic facts for general guidance in motion picture theatre planning. Next month both will similarly present plans and data devoted to the special problems of the theatre of only a few hundred seats.

with your June 1st issue of MOTION PICTURE HERALD

Picture of PROFITS!



When it comes to painting a true-to-life picture of PROFITS...you can depend on The PRIZE BABY ...to DRAW patrons to your Box Office...and keep them coming...day in and day out...For Twenty Five Years...he's been fitting patrons into YOUR picture...for Bigger Grosses...and he'll go on doing it...for many years to come...because he knows that TRAILERS and ACCESSORIES impart that special "*touch*"...to the selling of your show...the "*touch*" that turns *advertising* into CASH!...He calls it "The Magic Touch of Showmanship" # # #

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Stranger
The Walls Came Tumbling Down
Don't Gamble With Strangers
Renegades
Specter of the Rose
Larceny in Her Heart
West of the Alamo
Galloping Thunder
The French Key
Quiet Weekend
Perilous Holiday
Dressed to Kill

(In News Section)

It Shouldn't Happen to a Dog

Focus on Exhibitor Unity As Allied and the CIE Gather in Chicago

New N. Y. Building Code Changes Rules for Lights Stage Shows and Booths

Warners Join Parade of Post-war Conventions; Republic and MGM Meet

BOX OFFICE CHAMPIONS

THE VARIETY CLUBS CONVENE, REPORT AND AWARD

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SWEET DREAMS!



What a picture they made!!

WARNERS DEVELOPED SOMETHING TERRIFIC!→→→



ANN SHERIDAN

DENNIS MORGAN

JACK

Warners' "ONE MO

WITH REGINALD GARDINER

The Screen's full of stars with their arms full of love!

The lovin's outrageous, the laughin's contagious!

Laughing like mad– Kissing like crazy!

Wow! what a lesson in caressin'!

CARSON ALEXIS SMITH JANE WYMAN

TOMORROW"

DIRECTED BY
ER GODFREY

SCREEN PLAY BY CHARLES HOFFMAN & CATHERINE TURNEY • ADDITIONAL DIALOGUE BY JULIUS J. AND PHILIP G. EPSTEIN • BASED ON THE PLAY BY PHILIP BARRY • MUSIC BY MAX STEINER

PRODUCED BY
BENJAMIN GLAZER

TWENTIETH ANNIVERS
Warner
OF TALKING PICTUR

YOU CAN QUOTE

Hollywood Reporter
Film Daily
Boxoffice
M. P. Daily
Variety
Showmen's Trade Review
M. P. Herald
The Independent

Do You Love Me

in Technicolor
—the
BEAUTIFUL MUSICAL
from
20th Century-Fox
—set
immediately
for
110
BEAUTIFUL
Key
Engagements!



"Boxoffice!"
"A Hit!"
"Eye-filling!"
"Sure-fire!"
"A Winner!"
"Delightful!"
"Standout!"
"Top Drawer!"

MAUREEN O'HARA • DICK HAYMES • HARRY JAMES in "DO YOU LOVE ME" In TECHNICOLOR with Reginald Gardiner, Richard Gaines, Stanley Prager and Harry James' Music Makers • Directed by GREGORY RATOFF • Produced by GEORGE JESSEL • Screen Play by Robert Ellis and Helen Logan • Based on a Story by Bert Granet • Dances Staged by Seymour Felix • Additional Dialogue by Dorothy Bennett • Music and Lyrics by: Jimmy McHugh, Harold Adamson; Herbert Magidson, Matty Malneck; Harry Ruby; Harry James, Lionel Newman and Charles Henderson

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 163, No. 8 — May 25, 1946

HEART of SHOWMANSHIP

SIGNAL demonstration of the big heart of the show business has been made at the tenth convention of the Variety Clubs of America in New York. This is at the precise time when this industry in its new position as a world force of the commonweal can do with emphatic statement.

We face, as all men know, a world of more problems than answers. The problems are political, economic, partisan, national — and personal.

As Mr. Will H. Hays remarked the other day at a churchly consideration of the problems of the day: *"There is ample doubt, as we observe the behavior of nations and statesmen, that this is indeed 'one world', but there is no doubt that man is one; that his humiliation and pain anywhere must in due time be felt sharply everywhere."*

That is how the Variety Clubs come in, in a pursuit of service to the personal, the individual problems, their travails and specific relief. No theories, no generalizations, just facts and people and what to do about them, at the time and place.

When Mr. Robert J. O'Donnell, chief barker of the Variety Clubs, arose the other night and conferred certain distinctions and other special attentions on General Evangeline Booth of the Salvation Army, he denoted the broad principle that this is indeed the world of 'one man'.

Broad generalities obtain in the field of expression around the world in which we hear of millions starving, millions in dire depression, millions without hope. That we can all deplore, generally, but it is the one hungry mother, the one crying baby that we can best understand. The Variety Clubs, while serving the larger purpose, has the constructive skill to deal with the general by attention to the particular.

Redemption, salvation and hunger are, after all, personal matters, no matter how big the multiplier.

THE Variety Clubs have set about on a policy of devoting their resources to specific, identifiable problems. Their achievements can be counted in units of individuals which can be understood by anybody.

The election to honours of Commander Booth is a recognition of the common man, the fellow whom the Salvation Army seeks to serve, that common man for whom so many speak and so few do anything about.

In other pages in this issue The Herald records, tent by tent, a summary of the efforts of the Variety Clubs. It is of necessity condensed and but a sketch from the vast detail of attentions to the many. It is, let us observe, not a public declaration of the organization, but from a report to the membership. It is of special significance that the Variety Clubs as an association of showmen is not engaged in its own behalf in showmanship for its own sake. Many of its most poignantly sympathetic, and constructive, efforts will never be given the attention of public print.

There is a certain heartening of reassurance in the quality of human impulse in all this.

The record and the demonstration bring a new order of realization that there is in the heart of true showmen a quality of human sympathy and understanding that is implicit in showmanship, the great intimate art of the whole people.

One might wish that some part of the spirit and intelligent purpose of the Variety Clubs could be communicated to the statesmen who today are trying to hold in their hands the destiny of an unhappy, hungry world. The way to that better tomorrow is the way of the heart—the heart that beats in American showmanship.

■ ■ ■

"IT KEEPS TRACK"

DR. ISADOR LUBIN, the statistical expert who is now the president of Confidential Reports, went up to a United Nations meeting in the Bronx the other day and suggested an "international balance sheet" to show resources of materials and labour. He thought the United Nations might well know about resources before seeking to deal with the world problems before it. Some of the political economists took a dim view of the notion.

One is inevitably reminded of a proposal made by Mr. Bernard Baruch in Washington awhile ago suggesting that the United States might do some casting-up of its total resources before making plans and decisions on vast international loans. He seemed to think we ought to know what was in the bank before writing checks.

Those conservative ideas are of course repugnant to the deficit financing school of politicians, who first appropriate and spend and spend, then tax and tax.

Years ago, when business machinery was new, there was great opposition to cash registers. One bartender explained it all: "The damn thing keeps track."

■ ■ ■

CHERRIES

WITH famine reports from around the world flooding the radio and the press, it is cheering to have the advance crop report that the outlook is for a bigger and better crop of sour cherries. That's the kind to make pie out of, if only one has the pastry flour and the shortening, two basic items in short supply. ¶ The British Post Office is now considering a proposal to install jet-plane ultra-high-speed mail service for the empire, with such schedules as six hours to Montreal, twelve to Johannesburg, twenty-four to Perth, Australia. This serves to remind one that, back when Cyrus Field proposed a submarine cable to link America and Europe, the United States was apathetic; but the British were eager, for global ties guaranteed the pioneers' financing and a 5 per cent profit, and laid a government cable to Australia. ¶ Speaking of communication, the most appealing news-picture for many a week showed the graceful three-master, Lucy Evelyn, under full sail bound out of New Bedford for Cape Verde, laden with a mixed cargo, renewing sailing packet service ended with the war. It will be six weeks before she makes a landfall, three thousand miles away. Roaring planes will pass and repass the Lucy Evelyn every day, but a ship with sails is the way of the sea. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Swift Coverage

A NEW SPEED record in coverage and distribution was set by the newsreel companies following the crash of the army plane into the Bank of Manhattan Building in New York Monday night. Only minutes after the mishap, cameramen were on the scene, filming the story. By the next morning, the completed subject was being hurried across the continent to the nation's theatres. The plane crashed into the office of Floyd B. Odlum, president of Atlas Corporation, holder of extensive motion picture interests.

Balcony Complaint

ARTHUR BADER, excise commissioner of St. Louis, charged in a speech recently before liquor dealers in that city that teenagers were carrying their liquor into theatre balconies and to night football games at Public Schools Stadium. He said "bushel baskets of liquor bottles" had been found beneath the stadium after the games and that "motion picture theatre managers have complained that the youngsters take their bottles with them into the balconies." He pointed out that unless such things were stamped out the "well-financed and well-organized agencies fighting for the return of prohibition would win."

Five-Year Plan

RUSSIA'S comprehensive five-year plan for film production, in which Moscow studios will be rebuilt to produce 40 pictures annually, was reported by the United Press Wednesday. New studios will be built at Minsk, Baku, Riga, Talinn and Vilna. Themes in the new productions will mostly stress propaganda and ignore entertainment value, the Moscow announcement said.

Essential Industry

"RELIGION is the one essential industry in the world," Will H. Hays, former president of the Motion Picture Producers and Distributors of America, now the Motion Picture Association, told a conference of the Presbyterian Restoration Fund in a New York meeting last week at the Hotel Astor.

This group, whose purpose it is to restore and revitalize the destroyed churches and Christian ministry throughout the world, heard Mr. Hays say:

"A vicious totalitarian wind of godlessness and materialism blows through the world. It sweeps all decency, all human dignity, all Christian idealism from its path. We cannot remain indifferent to its depredations without sacrificing our own decency and dignity and idealism. . . . There is ample doubt whether this is indeed 'one world.' But there is no room for doubt that man is one; that his humiliation and pain anywhere must in due time be felt sharply everywhere. . . . The spirit of man is devastated and bleak in seeming hopelessness.

"Mankind is tortured by bodily hunger and must be fed. Mankind is consumed also by a vast spiritual hunger after so many years in which the laws of God and man alike seemed suspended and forgotten. It is famished for love and brotherhood and divine grace."

JOINT action by exhibition seen approaching decision Page 13

VARIETY Clubs report on a year of service to the public Page 14

ON THE MARCH—Red Kann on the light and serious aspects Page 20

NEW YORK'S new building code will compel little remodeling Page 21

REPUBLIC meets, Metro and Warners plan sales conventions Page 24

BRITISH producers ask Government aid on export research Page 26

BOX Office Champions for the month of April Page 31

NEW England unit's attack on ATA brings immediate response Page 32

TWENTIETH Century-Fox net for quarter at record $6,241,953 Page 37

COLUMBIA reports net profit for 39 weeks at $2,315,000 Page 37

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Short Subjects Page 3007

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Reprint

"THE PRISONER OF ZENDA," long popular as a novel of love and swordplay and several times translated to the screen, always with success, is again to enjoy a new circulation. Believing the public receptive to its romantic escapism, Bantam Books has brought the story out as a 25-cent reprint.

Strike Effect

REPERCUSSIONS of the British Columbia logging and sawmill workers' strike are being felt by west coast theatres, as newspapers, hit by the paper shortage, have sharply curtailed advertising space. In Tulsa, Okla., both daily newspapers have eliminated advertising, but as a public service, are including theatre, railroad and utility announcements without cost.

Mr. Hall Declines

T. C. SKEFFINGTON LODGE recently asked the House of Commons to ban the showing in the British colonies of what the Associated Press says he called "cheapjack nonsense in the shape of American films." He said such pictures "will do a great deal of harm to the natives." He asked the Colonial Secretary, George Hall, to "use your influence" on the colonial censors. Mr. Hall declined.

Roll Your Own

MAKE your own screen tests and avoid those nerve-wracking dodges to get the attention of the higher-ups in Hollywood, that long train ride to the coast.

That's the advice of Ben Piazza, head of RKO Radio's talent department, who, in a recent radio interview came up with this idea for screen tests: All the screen aspirant is asked to do is to obtain 100 feet of 16mm color film and the help of someone with a camera to do the job. Once both profiles and a little acting are recorded on film, the result should be sent to Mr. Piazza who has gone on record as saying: "I will look at it with the RKO board and with the approval of our president I will write you what your chances are."

Mr. Piazza expects to be a busy man for the next six months and color film sales are expected to boom.

Action! Camera!

Lofty Premiere

SOMETHING new and different in world premieres was accorded Paramount's Hal Wallis production, "The Strange Love of Martha Ivers." In an experiment to determine whether airline passengers would enjoy motion pictures during flight, TWA announced that the film was to be premiered aboard a main transcontinental Constellation trip, Flight 8, that was to leave Los Angeles Friday. Besides the regular passengers, three members of the cast were to be on board. They are Lizabeth Scott, Van Heflin and Kirk Douglas. Also along was to be Douglas Dick, soon to be seen in Mr. Wallis' "The Searching Wind."

While "The Strange Love of Martha Ivers" is the first air-borne premiere, other pictures have been shown in planes in flight and with considerable success. Free screenings may be regularly featured on all flights soon, along with afternoon tea.

Inside and Out

AMID the gunfire of Republic's western, "Along the Navajo Trail," at the Strand theatre, Montreal, on a recent night, three armed bandits held up the theatre's office, robbed the safe of the day's receipts, were nearly captured by an observant patron but ran into the lobby where they fired at their pursuers and escaped in a stolen taxicab after assaulting the driver. Theatre patrons continued to watch the picture undisturbed because the commotion and gunfire of the bandits were covered by the sound of gunfire and excitement on the screen.

Pictures and Politics

FOR MORE than a year New York State's Education Department has had no one to head its motion picture division, a job which carries with it the powers of censorship. The reason for the delay in filling the position has been obscure. In a recent column in the Albany *Knickerbocker News* John Mooney says the State Board of Regents and the Education Department on the one side and the State Civil Service Commission on the other are scrapping about the post, using "some pretty strong language and sizzling correspondence."

According to Mr. Mooney, the job has not been filled because the Education Department wants a department-wide promotion examination and Civil Service wants the position to be filled by an open competitive test.

The Education Department reportedly does not want a person in the director's job who has been with the industry and, according to Mr. Mooney, some educators claim that the reason Civil Service will not order a promotion examination is "because the Republican state high command has a political figure in mind for the job, a gentleman once connected with the movie business. Indeed, they will name the person."

On Guard

CANADIAN ODEON and other J. Arthur Rank enterprises in Toronto were alerted during the week by the news that John Davis of London had arranged to be in Toronto May 24 on a visit in behalf of Mr. Rank. On the occasion of Mr. Davis' last appearance in Toronto—last February—the resignation of Paul Nathanson as president of the Odeon circuit was announced.

Films for Goodwill

A SERIES of subjects, designed to promote goodwill for theatres by showing how they render community service is being produced in Kansas City by United Film Service, Inc., in cooperation with a committee appointed by the Kansas-Missouri Theatre Association. The subjects will be shipped without charge to all members of the association.

Greatness

PICTURES currently in exhibition in the American zone in Germany are "Abe Lincoln of Illinois," "Young Tom Edison," "Madame Curie" and "So Proudly We Hail." Authorities are urging use of pictures which portray the "greatness of America and our people." Other film news from Germany has it that the Allied Military Government has permitted a contract between the Berlin equipment company, Argeitsgemeinschaft, and Polksi, official Polish army picture unit, for the production of motion picture equipment for the Poles.

Safecrackers

A GANG of six thieves arrested by detectives last week admitted to cracking the safes of six Philadelphia theatres. A 23-year-old led the gang composed of 15 and 16-year-olds. The robberies the youths admitted to were $153 from the Eureka, $600 from the Grant, $256 from the Mayfair, $1,232 from the Studio, and undetermined amounts from the New Penn and the Capitol.

PEOPLE

ERIC JOHNSTON, president of the Motion Picture Association of America, addressing the 78-79 Club in Washington Tuesday, made an "off the record" plea in favor of the British loan.

LEONARD SPIGELGASS, screen writer, arrived in New York, last weekend from Hollywood, on leave from Hal Wallis Productions, to assist with the development of the educational film program of the Motion Picture Association of America.

WILLIAM PIZOR has been appointed manager of Screen Guild Productions' foreign department, with headquarters in New York, it was announced in Hollywood last Thursday.

SID MESIBOV, Paramount trade paper contact, left New York last Tuesday for Chicago and Hollywood in furtherance of the plan to expand Paramount's fields of publicity, recently inaugurated by CURTIS MITCHELL, national director of advertising and publicity.

STANTON F. GRIFFIS, chairman of the executive committee of Paramount Pictures, was named a member of the Board of Managers of Memorial Hospital in New York Tuesday.

GEORGE MITCHELL was appointed branch manager of Republic's Portland, Ore., exchange, it was announced Friday in New York. Mr. Mitchell was formerly associated with United Artists and was in the Seattle territory for many years.

FRANK NEWMAN, JR., formerly a booker for Hamrick-Evergreen Theatres, Monday joined JOSEPH DANIELS in the operation of the Eastern circuit in Seattle, Wash.

GEORGE JESSEL will be master of ceremonies at the inaugural dinner for JACK KIRSCH, president of the Allied States Association, at the Palmer House in Chicago, May 25.

RICHARD DE ROCHEMONT, March of Time producer, was host at a private dinner in the Waldorf Astoria Tuesday night to United Nations delegates to the New York sessions.

J. R. PARTLOW has been appointed branch manager of the Universal exchange in Atlanta, succeeding NICK LAMANTIA, who has resigned to enter his own business. H. H. MARTIN has been appointed to replace Mr. Partlow as Oklahoma City branch manager.

WILLIAM F. KELLY has been named manager of the Research Council of the Academy of Motion Picture Arts and Sciences, replacing GORDON MITCHELL, resigned, for whom Mr. Kelly substitute during the latter's three years in the Armed Forces.

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THIS WEEK the Camera reports:



By the Herald

OFF TO EUROPE, from LaGuardia Airport, New York. The theatre managers who won the Victory Bond selling contest pose on the gangplank of an American Airlines Flagship Sunday night. They are guests of the War Activities Committee on a ten-day tour of London and Paris. Left to right are Lewen Pizor, Philadelphia; William Brown, New Haven; Elmer Jackson, Plentywood, Mont.; Thomas Maine, Lafayette, La.; George Pappas, Indianapolis; Joseph Goldstein, St. Louis; their stewardess, and Ray Beall, Victory Bond drive national publicity chairman, who will shepherd them.



By the Herald

GERALD M. MAYER, new assistant manager of the MPAA international department.



ROBERT E. VINING, above, and Gerald M. Mayer have been appointed to the Motion Picture Association international department, Mr. Mayer as assistant manager and Mr. Vining as associate to Governor Carl Milliken, department chief.



PARAMOUNT'S PLANS for new and remodeled theatres in Latin America occupied top executives in that company's foreign department, last week, as they conferred with Latin American representatives. At the right, in usual order, are Arthur L. Pratchett, division manager; Pedro Germano, assistant general manager for Brazil; Osvaldo Urrutia, general manager for Peru; Americo Rosenberger, manager for Cuba; George Weltner, seated, Paramount International president; Robert Pratchett, and L. S. Constantine, manager for Mexico.

AWARD, left. J. Cheever Cowdin, Universal board chairman, last week was presented the Stevens Institute Honor Award Medallion for industrial finance and management achievement. Mr. Cowdin, right, is shown with Dr. Harvey Davis, Stevens president.



By the Herald



By the Herald

REGIONAL CONVENTION of south Georgia managers of the Martin theatre circuit at Tifton, Ga. In the picture above are E. D. Martin, head of the chain; Matt Whitham, Tifton, city manager; Allan Richardson, manager of the Dosta, Valdosta; J. G. Pippin, manager of the Lee, Cuthbert; John Mauk, director of maintenance for the home office; John Harrell, Atlanta booker; Ike Taylor, district auditor; A. S. Clark, Pine, Fitzgerald; J. B. Brady, The Lee, Dawson; Bob Hightower, city manager for Dublin; J. Paul Cummings, city manager for Douglas; M. B. Argo, Martin, Americus; Mrs. Minnie Hardin, Shell, Shellman; Lester P. Persall, Jr., Ritz, Tifton; H. El Campbell, Ritz, Valdosta; Gilbert Goldwire, city manager for Fitzgerald; Lamar Goldwire, Palaca, Valdosta; Olin Atkinson, Roxy, Americus, and J. Nathan Morgan, Milledgeville.



Michel Brodsky

AT THE PARIS STATION, left, Luigi Luraschi, visiting for the Paramount studio foreign department, is met by Continental personnel. Left to right, Andre Ullman, Mr. Luraschi, Elias Lapinere, and Henri Klarsfeld.



WHEN GENE TIERNEY failed to attend the Albany buffet luncheon preceding the "Dragonwyck" opening at the Strand, manager Leo Rosen scouted for a double and found one. Shown with Mr. Rosen, she is Eileen O'Hagan, a local store credit manager.



AT THE New York luncheon, Tuesday, of the International Federation of Catholic Alumnae, Legion of Decency, reviewing group: Msgr. John J. McClafferty, Ruth Hussey, Hal Hode, Mrs. James Looram, and Austin Keough.



BENJAMIN COHEN, seated, UN information chief, will be Associated Motion Picture Advertisers New York honor guest, May 28. He is seen with Rutgers Neilson, AMPA president.



FOUR DOLLARS AND FORTY CENTS, mostly pennies, are counted by four Queens, New York, boys who conducted their own campaign for the Cancer fund. Seymour Samuels, Grand theatre manager, right, decided that their contribution, however late, earned them some "oakleys".

RKO is Host for Golf and Dinner

THAT ANNUAL JAMBOREE, the RKO golf tournament, was held this year on a Thursday, May 16, and for the first time, it rained. Nevertheless, 150 New York industry people made the journey in morning and afternoon to the Westchester Country Club, at Rye, and half of them spent at least some time on the links. Ed Sullivan, columnist, and Gene Tunney were among the guests who won prizes. Ned E. Depinet, host for the company, presided at the annual dinner for the 400 present.

Photos by the Herald



Phil Reisman, Sidney Meyer, Fred Ehrman.



Sam Dembow, George Leisure, Martin Quigley, Frank Buck.





E. K. O'Shea, James Mulvey, William Scully, Jules Lapidus, Ed Sullivan, Max Cohen.

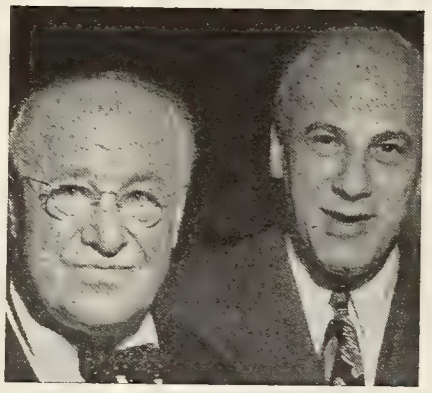


Robert Sherman, Edwin Aaron, Harry Pimstein, Nathan Yamins.



M. A. Silver, Red Kann, Harry Kalmine.

As the prizes were awarded: Ned E. Depinet, John Farmer and Dick Gavin.



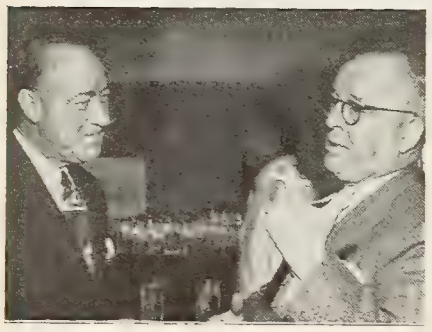
J. H. Walters, Lawrence Green.



Ralph Austrian, Gene Tunney.



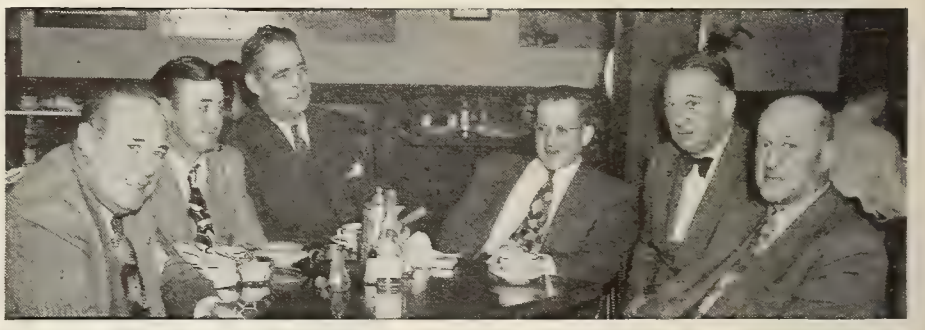
Benjamin Kalmenson, Gradwell Sears.



Merlin H. Aylesworth and L. E. Thompson.



Paul Hollister, Harry Michalson.



Jack Bowen, John Murphy, Don Jacoks, I. F. Dolid, Charles Moses, Roy Haines.

JOINT ACTION BY EXHIBITION APPROACHING A DECISION

Allied and CIEA Meet in Chicago; MPTOA Plans June 10 Convention

by WILLIAM G. FORMBY

The extent to which the nation's exhibitors may work jointly on problems of internal trade relations is on the eve of decision. It has arrived there in a free discussion of the possibility the two old-line national theatre associations might team up. Freely discussed, that is, by all except the principals of the associations.

The answer was to come from Chicago this week and the meeting Friday and Saturday at the Palmer House of the directors of the Allied States Association of Motion Picture Exhibitors; from the special meeting in the same place Thursday of the Conference of Independent Exhibitors Association.

Full Reply to Come at MPTOA June Meeting

The reply will be completed June 10-11 in Columbus, Miss., at the first meeting of the Motion Picture Theatre Owners of America board to be held since outbreak of the war.

The specific overture toward re-establishment of diplomatic relations was the suggestion for an exchange of "official observers" by the two organizations. Jack Kirsch, president of Allied, invited Fred Wehrenberg, chairman of the MPTOA board, to attend. Ed Kuykendall, president of MPTOA, extended an invitation to Abram Myers, Allied board chairman and general counsel.

Mr. Myers replied that he would be unable to attend, and Mr. Kirsch said the matter of the exchange would be taken up in Chicago this week. Mr. Wehrenberg announced he would attend the Allied gathering "as an exhibitor, not as an MPTOA observer." It was Mr. Wehrenberg who attempted unsuccessfully to get the American Theatres Association to expand its canopy to include trade problems, and who subsequently called for revivification of MPTOA.

Proponents of Agreement See Moment at Hand

Proponents for a closer working agreement between Allied and MPTOA believe the psychological moment has arrived. They point to the progress of the American Theatres Association in its program of non-trade activity; to the strength it obviously is gaining in Government councils and the recognition it is getting from Congressional members. They point, also, to the fact that Allied and MPTOA once were one; that they split largely over affiliated circuit membership.

Regional associations affiliated with these national organizations have been drawing closer together, especially in the midwest and the north central areas. Some of the units affiliated with MPTOA are fearful of the effect ATA will have on the national association.

For still other regional associations, without national affiliation, the shopping season is at hand. Their leaders, in greater numbers than ever before, plan to get a closeup of the national boards in action. Such independent leaders as Leo Wolcott, president of the Allied Theatres of Iowa-Nebraska, (not an Allied affiliate) and E. R. Custer, president of the West Virginia Managers Association, were to attend the CIEA talks.

Poole and Lukan Will Attend for Coast Unit

Representing the Pacific Coast Conference of Independent Theatre Owners, an organization without national affiliation, were to be Robert H. Poole of Los Angeles, and L. O. Lukan of Seattle. J. H. Moran and Clarence Severson, of the Montana Theatre Owners Association, were to be among those present in Chicago, as was Benjamin Berger, president of North-Central Allied Theatres, of Minneapolis.

"Many observers representing exhibitor units elsewhere are attending our board meeting," Mr. Kuykendall declared in response to a query. He added that Allied had not designated anyone to represent it at the MPTOA gathering. He pointed out that although there had been no direct attack on ATA "large numbers of exhibitors are suspicious."

Among subjects due for discussion at the dual Chicago affairs were public relations and plans for a more aggressive bid for field support, both for Allied and CIEA. Preparations for a backfire against ATA activity in seeking recognition as the voice of exhibition was to be undertaken.

Testimonial to Kirsch Concludes Conclave

The CIEA meeting was to be held Thursday, with the Allied board conclave scheduled for Friday and Saturday. The three days of events was to be climaxed Saturday night with a testimonial dinner to Mr. Kirsch, acceptances for which had been received from important figures in all branches of the industry. To be held in the Palmer House, the final event was known as the National Allied Presidential Inaugural Dinner Dance.

Registrations confirmed as of last Saturday were as follows, all Allied members unless otherwise indicated:

John Adler, Wisconsin; William L. Ainsworth, Wisconsin; Maxwell Alderman, Connecticut; T. C. Baker, Indiana; C. R. Beechler, Michigan; Benjamin Berger, North-Central Theatres, Minnesota; Edward Biggio, Ohio; A. H. Borkenstein, Indiana; Ludy Bosten, Allied of Ia.-Neb., Iowa; Ray Branch, Michigan; William Cassidy, Michigan; Maurice A. Chase, Ohio; M. A. Cole, Texas; Glenn A. Cross, Michigan; E. R. Custer, West Va. Mgrs. Assn.

J. R. Denniston, Michigan; N. L. Dickson, Allied of Ia.-Neb.; Irving Dollinger, New Jersey; T. H. Ealand, Michigan; Ray Feeley, Massachusetts; Oscar Fine, Indiana; Morris Finkel, Pennsylvania; George Fischer, Wisconsin; Roy E. Harrold, Indiana; Earl Herndon, Indiana; Arthur Howard, Massachusetts; George L. Ickes, Pennsylvania; Leo T. Jones, Ohio; E. T. Kelley, New Jersey; Russell Leddy, Wisconsin; Martin Lebedoff, North-Central Theares, Minnesota; Meyer Leventhal, Maryland; Walter Littlefield, Massachusetts; H. H. Lowenstein, New Jersey; L. O. Lukan, PCCITO, Washington.

Peter Mallers, Indiana; Theodore Mann, North-Central Theatres, Minnesota; F. J. McWilliams, Wisconsin; Walter P. Miles, Ohio; J. H. Foran, Montana Assn., Montana; Abram F. Myers, Washington, D. C.; Fred Pennell, Michigan; Harry Perlewitz, Wisconsin; C. F. Pfister, Ohio; Robert H. Poole, PCCITO, Los Angeles; Henry E. Rehfield, Ia-Neb. Allied, Iowa; Charles Rubenstein, North-Central, Minnesota.

Sidney E. Samuelson, Pennsylvania; Harry Savereide, Ia.-Neb. Allied, Iowa; Mrs. Louis Schreiber, Wisconsin; P. C. Schram, Michigan; Clarence Severson, Montana Assn., Montana; Martin G. Smith, Ohio; W. A. Steffes, Minnesota; Jack Stern, Unaffiliated Independent Exhibitors Association, New York; Jack Stewart, Michigan; Donald Swartz, North-Central, Minnesota.

Max Toredor, North-Central, Minnesota; Joseph Uvick, Michigan; Sidney Volk, William Volk, North-Central, Minnesota; Fred Wehren- P. J. Wood, Ohio; Nathan Yamins, Massachuberg, MPTOA, St. Louis; Richard Williams, Ohio; Leo F. Wolcott, Ia.-Neb. Allied, Iowa; Ohio; James Zein, North-Central, Minnesota. setts; Leo Yassenoff, Ohio; Milton Yassenoff, Ohio; James Zein, North Central, Minnesota.

SOUTHEAST TO HEAR FROM ALL GROUPS

The annual convention of the Southeastern Theatre Owners Association, to be held June 2–4 in Jacksonville, will deal very largely in futures. On the "whither bound" agenda are addresses from several exhibitor associations and other industry organizations. Jack Kirsch, president of Allied, will take "An Explanation of Allied" as his subject. He was invited by Nat M. Williams, SETOA president. Ted R. Gamble, chairman of the American Theatres Association, will talk about the aims of ATA. Francis S. Harmon, vice-president, will discuss the Motion Picture Association of America. Mitchell Wolfson, of the Wometco circuit in Florida, will discuss the future of MPTOA. Other speakers will include Arch Mercey, formerly of the Office of War Information, and Terry Ramsaye, editor of Motion Picture Herald.

VARIETY CLUBS REPORT ON YEAR OF PUBLIC SERVICE

Pledge Redoubled Efforts at New York Convention; Honor General Booth

The Variety Clubs of America, that organization of showmen dedicated to making life a little brighter for the unfortunate, last week resumed the annual conventions interrupted by war. Meeting at the Hotel Astor in Times Square for the three days ending Saturday, May 18, the delegates from the 25 Tents in that many cities of the nation:

Reelected Robert J. O'Donnell of the Interstate Circuit, Dallas, as chief barker;

Bestowed upon General Evangline Corry Booth, retired commander of the Salvation Army the Club's Annual Humanitarian Award;

Named William McCraw of Texas first full-time, salaried coordinator of Variety Club activities;

Honored the Oklahoma City Tent, No. 22, with the Variety Clubs' Charity Citation Award for 1945, and

Ordered that such Tents which had established women's auxiliaries disband them forthwith in order to maintain the stag characteristic of the organization.

Highlight of the convention, as usual, was the annual Humanitarian Award Banquet Saturday evening. There, in the Grand Ballroom of the Hotel Astor, some 1,200 representatives of the Variety Clubs, the industry at large, the clergy, political life and the Salvation Army gathered to dine on chicken and fixin's, to hear a coterie of distinguished speakers and to welcome General Booth into the company of the elect who had received in past years the Variety Clubs' Humanitarian Award.

It was an impressive and a notable occasion, not alone for the extent and character of the attendance, but also for the sincerity of purpose manifest among speakers and audience alike.

Banquet Held in Circus Tent Atmosphere

S. H. Fabian, chairman of the banquet committee, opened the formal portion of the banquet under the "big top" circus tent with which the Grand Ballroom was decorated for the occasion. Mr. Fabian introduced Mr. O'Donnell, who, as national chief barker, was toastmaster of the evening.

Robert W. Coyne, executive director of the American Theatres Association, gave high praise to the work of the Variety Clubs in alleviating suffering, cited greater need for the "humanitarian approach," and urged the entire industry to concern itself with helping others without thought of reward.

He lauded the work of the Salvation Army and of General Booth and her father, the late General William Booth, founder of the Army. Mr. Coyne cited the ATA as an agency which could be equipped readily to help the unfortunate and promote the proper public recognition of the theatre as a community service agency.



By the Herald

***GENERAL BOOTH ACCEPTS:** Robert J. O'Donnell, national chief barker, and Senator Claude Pepper, right, guest speaker, listen as Miss Booth tells of her life of good work, at the annual Humanitarian Award banquet which closed the Variety Clubs convention.*

A gesture typical of the Variety Clubs brought spontaneous reaction of approval from the audience. Mr. O'Donnell recounted that General Booth could not decide whether to use the $1,000 award for her favorite charities or for the rebuilding of her home in Hartsdale. Mr. O'Donnell said the Variety Clubs had decided General Booth might use the $1,000 for her charities, and the clubs would undertake to handle the necessary work on her Hartsdale home. The General was quite overwhelmed.

Senator Claude E. Pepper of Florida lauded the purpose of the dinner in awarding recognition to General Booth, characterizing her as one who devoted her life to helping others without thought of personal recognition. "The industry has honored itself by honoring her," he said.

Senator Pepper also praised the part the motion picture industry played during the war. He extolled the American Theatres Association as a medium for the continuation of like service in the period of reconversion and in future years of peace.

Mr. McCraw, newly appointed coordinator of the clubs, cited the need for greater Variety Club effort than ever before. Following Mr. McCraw, George Jessel and Jack Benny added a lighter touch to the evening, and General Charles E. Thomas stressed the morale value of motion pictures in the Pacific battle areas.

The presentation of the plaque and the honorarium of $1,000 was made to General Booth by Mr. O'Donnell, who was introduced by Albert K. Rowswell, national Humanitarian Award chairman. Past recipients of the Humanitarian Awards were Father Edward J. Flanagan, Martha Berry, Dr. George Washington Carver, Sister Elizabeth Kenny, Cordell Hull and Dr. Alexander Fleming.

Thomas J. Watson, president of International Business Machine Corporation, voiced an appreciation of the work of General Booth, in his capacity as a member of the Salvation Army advisory board.

Prior to the dinner, Marc Wolf, treasurer, reported that the Variety Clubs of America were in a "healthy financial condition." Two Tents which were in serious financial straits a year ago were now in good condition, he said.

Mr. Wolf's report showed that in the 18-month period from November 15, 1944, to May 15, 1946, the national organization had cash receipts of $67,054, and made disbursements of $59,220, leaving a cash balance of $7,834.

Convention Ratifies the Appointment of McCraw

At the convention meeting last Thursday the delegates ratified the appointment of Mr. McCraw as coordinator at a salary of $12,000 plus $8,000 a year traveling expenses. Mr. McCraw, a former attorney general of Texas and a former law partner of Tom C. Clark, U. S. Attorney General, will carry out all administrative or executive functions of the club. Salary and expenses will be derived from the advertising in the annual convention journals.

Los Angeles appeared to be the primary

(Continued on opposite page, column 3)

As Heart of Showmanship Beats—A Notable Record Of Community Charity

SPENDING $1,500,000 every year on individual charitable activities in their own communities, the 25 Variety Club Tents elect to help those causes which are overlooked generally by organized charity. Typical are the vacation camps for children, social and recreation centers for underprivileged children and adults, and medical care for cases which can not get other help. The condensed record here of each Tent's activities is a record of wholehearted and unpublicized charity—from the heart.

PITTSBURGH (Tent No. 1)

In addition to Camp O'Connell where underprivileged children from Pittsburgh and vicinity spend vacations, and the Variety Club Canteen, the Tent aids the Rosalia Foundling Home and entertains patients at the Veterans Hospital at Aspinwall. Contributions are made to Deshon General Hospital, YMCA, American Guild of Variety Artists and others. The chapter operates a picture projection truck for shut-ins.

COLUMBUS (Tent No. 2)

Nightingale Cottage of the Columbus Tuberculosis Preventorium and the Servicemen's Canteen are the main charities of Tent No. 2. They sponsored Flying Entertainment Squadrons for nearby service camps. They cooperated with Fletcher General Hospital in their rehabilitation program for wounded soldiers. Cooperating with the Juvenile Research Bureau of Ohio, Tent No. 2 helps children in need of psychiatric treatment.

CINCINNATI (Tent No. 3)

The Cincinnati tent provides motion pictures for shut-ins with a special projection truck. The Chapter also holds an annual Christmas Theatre Party for the city's underprivileged children.

ST. LOUIS (Tent No. 4)

The main efforts of the Variety Club of St. Louis are the nursery for servicemen's wives and children located in Union Station, and providing vacations for boys at Camp Don Bosco. In addition to providing free film entertainment for shut-ins in hospitals and institutions around the city, the club furnishes the Clinton Peabody School with athletic equipment.

DETROIT (Tent No. 5)

The Stanton School for the Deaf at Battle Creek, and the Percy Jones Amputee Hospital in Detroit are the main charities of Tent No. 5. Other activities include motion pictures for shut-ins, fresh air camps for underprivileged youngsters, and contributions to the various motion picture drives.

BUFFALO (Tent No. 7)

Directors of the Buffalo Variety Club recently voted an expenditure of $10,000 to establish a rehabilitation clinic of occupational therapy at the Children's Hospital in that city. The club provides entertainment for invalids through mobile sound and projection equipment, and Braille books for blind high school children.

ALBANY (Tent No. 9)

The Variety Club Boys' Camp and the USO-Variety Club Canteen for servicemen and women are the primary concern of the Albany tent. The Denial Day collections which are sponsored in cooperation with the Albany *Times Union*, help raise funds for the camp.

INDIANAPOLIS (Tent No. 10)

Tent No. 10 aids the City Hospital in Indianapolis by providing surgical equipment and thermos bottles. Other charities of the Indianapolis club are aiding indigent individuals, contributions to the Red Cross, Salvation Army, the USO and sending many of the city's children to Fresh Air Camps.

WASHINGTON, D. C. (Tent No. 11)

Tent No. 11 annually presents over 400 screenings of motion pictures to invalid persons, and maintains a constant flow of hospital surgical and dental equipment to many institutions in and around the district. The club has also made substantial contributions to the Red Cross, War Fund and Infantile Paralysis drives.

MINNEAPOLIS (Tent No. 12)

The main charity effort of the Variety Club of the Northwest is the proposed Heart Hospital which will be erected on the campus of the University of Minnesota at a cost of over $325,000. Tent No. 12 also contributes to most of the normal charity activities in Minneapolis.

PHILADELPHIA (Tent No. 13)

Tent No. 13 is aiding in the fight against infantile paralysis through association with the National Foundation. The club was responsible for a chapter being established in the city. Other charities include a canteen for service men and women, and the club provides a mobile motion picture unit which regularly visits nearby orphanages and hospitals.

DES MOINES (Tent No. 15)

Recently reorganized, the Des Moines Variety Club is aiding the poor and underprivileged of city and surrounding communities. In addition to the usual local charities the chapter also provides film entertainment for the city's hospitals and institutions.

OMAHA (Tent No. 16)

The Hattie B. Monroe Convalescent Hospital for Children is the main concern of the Omaha Club. Other charities include contributions to the Boy Scouts, St. James Orphanage, free motion picture entertainment at Fresh Air Camps, infantile paralysis wing at St. Joseph's Hospital, American Red Cross and indigent persons.

DALLAS (Tent No. 17)

While almost every worthy cause in Dallas seeks and receives the support of Tent No. 17, the major efforts of the club are devoted to the Variety Club Boys' Ranch, the R. E. Griffith Camp for Boys, the Freeman Memorial Clinic and the Southwestern Medical Foundation.

DAYTON (Tent No. 18)

With one of the smallest memberships in Variety the Dayton Club provides film entertainment for the shut-ins of the various hospitals and institutions in the city; conducts an annual Christmas Party for underprivileged children, and aids the Soldiers' Home in Dayton.

BALTIMORE (Tent No. 19)

In addition to sponsoring numerous boys and girls clubs to combat juvenile delinquency, Tent No. 19 supports the Cylburn Home for child rehabilitation, sends crippled children to summer camps, presented weekly screen and stage shows for service men at nearby Camp Meade, and provides an annual Christmas party for underprivileged children.

MEMPHIS (Tent No. 20)

The chief support of the Memphis Club is the Mother's Milk Bank at the John Gaston Hospital. Physicians estimate that the bank has saved the lives of more than 50 infants since it was established in 1940. Tent No. 20 also supports normal charity efforts in Memphis and its members were prominent in war activities.

ATLANTA (Tent No. 21)

Charities receiving the support of the Variety Club of Atlanta, in addition to the Recreation Center and Fresh Air Camps for underprivileged girls, are Atlanta Hospitality Committee for entertainment of wounded soldiers, Lawson General Hospital, St. Phillips Cathedral School for underprivileged youth.

OKLAHOMA CITY (Tent No. 22)

While the Health Centers in both Oklahoma City for whites and Tulsa for Negroes, are the chief beneficiaries of the Variety Club, Tent No. 22 also provides free film entertainment for invalids through the facilities of a mobile unit, and contributes to the Community Chest.

BOSTON (Tent No. 23)

The new and chief project for the Boston Variety Club is their Vacation Camp for G. I. wives and children. The club provides a free two-week vacation for 160 deserving wives of servicemen and their children, age one to five years. Other charities of Tent No. 23 are "Free Movies for Shut-ins," sending underprivileged boys to summer camp, Red Cross contributions, the Mayor's Milk Fund.

CHARLOTTE (Tent No. 24)

Tent No. 24 recently presented a mobile chest X-ray unit to the Mecklenburg County Tuberculosis and Health Association. The club provides free films, schooling and church services to polio victims; medical equipment for the city's hospitals and playground equipment for the Park and Recreation Board of the city.

LOS ANGELES (Tent No. 25)

The chief philanthropy of Tent No. 25 is the proposed Variety Club of Los Angeles Premature Birth Clinic. It is expected to reduce the mortality rate of prematurely born babies in Southern California by at least 50 per cent. Over $143,000 has been raised by individual pledges and theatre audience collections to assure the clinic the best of equipment.

VARIETY CLUBS

(Continued from opposite page)

choice of the delegates for next year's convention, pending an investigation of the availability of hotel accommodations. It was decided that if it is impossible to hold the 1947 convention in Los Angeles, the annual conclave should be held in Miami under the auspices of Tent No. 21, of Atlanta.

At last Friday's business meeting, Mr. O'Donnell was reelected for a third term as national chief barker. Other officers, including Carter Barron, first assistant national barker; Marc Wolf, dough guy, and William K. Jenkins, property master, also were reelected. C. J. Latta, of Warner Brothers in Albany, was elected second assistant national barker, replacing Earle Sweigert.

Also at Friday's session the Variety Clubs' Charity Citation Award for 1945 was voted unanimously to Oklahoma City's Tent No. 22, by a three-judge panel consisting of Martin Quigley, Jack Alicoate and Abel Green.

Mr. Barker pays a Visit

Herald Photos by Floyd E. Stone



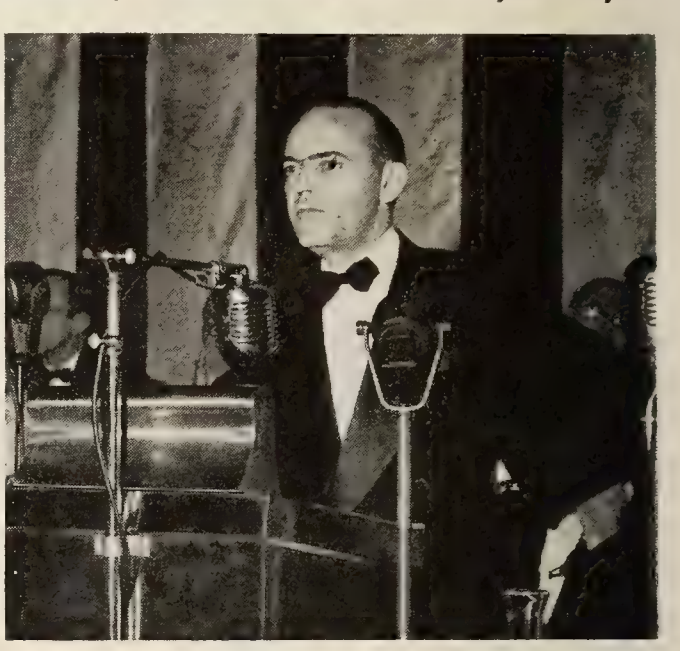
***DAIS GUESTS**, at the dinner: C. C. Moskowitz, Rep. Wright Patman, Charles Reagan, Admiral Joseph Farley. Rear: Barney Balaban, General Booth, Senator Pepper, Spyros Skouras, A. K. Rowswell.*



Jack Rose, Chicago, and William McCraw, of Dallas, the newly appointed full-time paid coordinator of all Variety activity.



Marc Wolf, first assistant chief barker; Sam Switow, Louisville; R. J. O'Donnell; A. H. Blank, Des Moines; and Noah Schechter, Cincinnati, at business session.



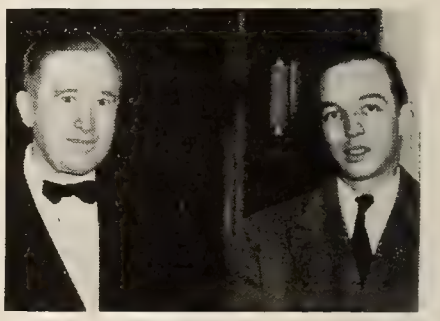
Robert W. Coyne, ATA executive director, guest dinner speaker.



ONE OF THE TABLES at the dinner: part of the representation from Buffalo Tent 7. Seated are C. J. Basil, Robert Murphy, Andy Gibson, William Basil, and Spencer Balser; standing are Peter Grafiades, Menno Dystra, Walter Whiteman, and Sidney Kulick.



Jack Dumestre, Atlanta.



J. J. Fitzgibbons, FPC circuit president, and his son, Jack.



Ike Ruben, Omaha.



LUNCHEON on the first business day, after a morning session, was for national officers and canvasmen. Above, Herb Kohn, Memphis; Jack Stewart, Detroit; George Arragnost, Columbus, Ohio, and Roy Wells, Dayton.



Earle Sweigert, New York, and Carter Barron, Washington.



Also at the first day luncheon: Irving Mack, Chicago; Harry Feinstein, Pittsburgh, and Abe Lichtman, Washington.



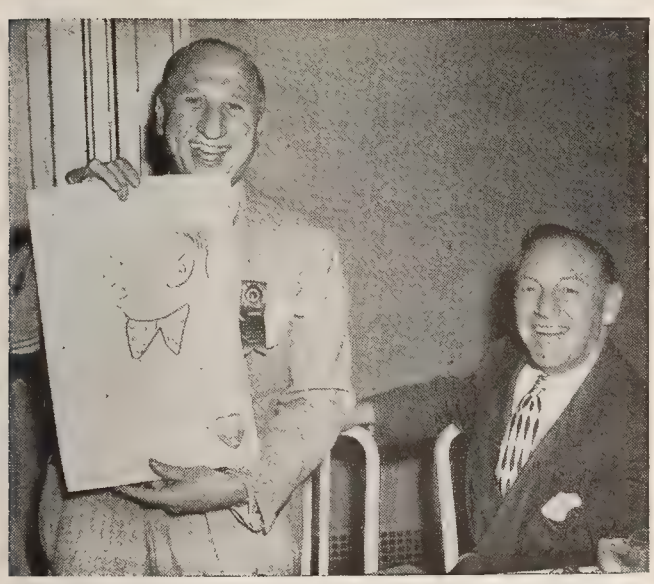
G. Ralph Branton and Myron Blank, Des Moines.



James O. Cherry and Claude Ezell, Dallas.



Lauritz Garman, Rodney Collier, Bernard Seaman, Baltimore.



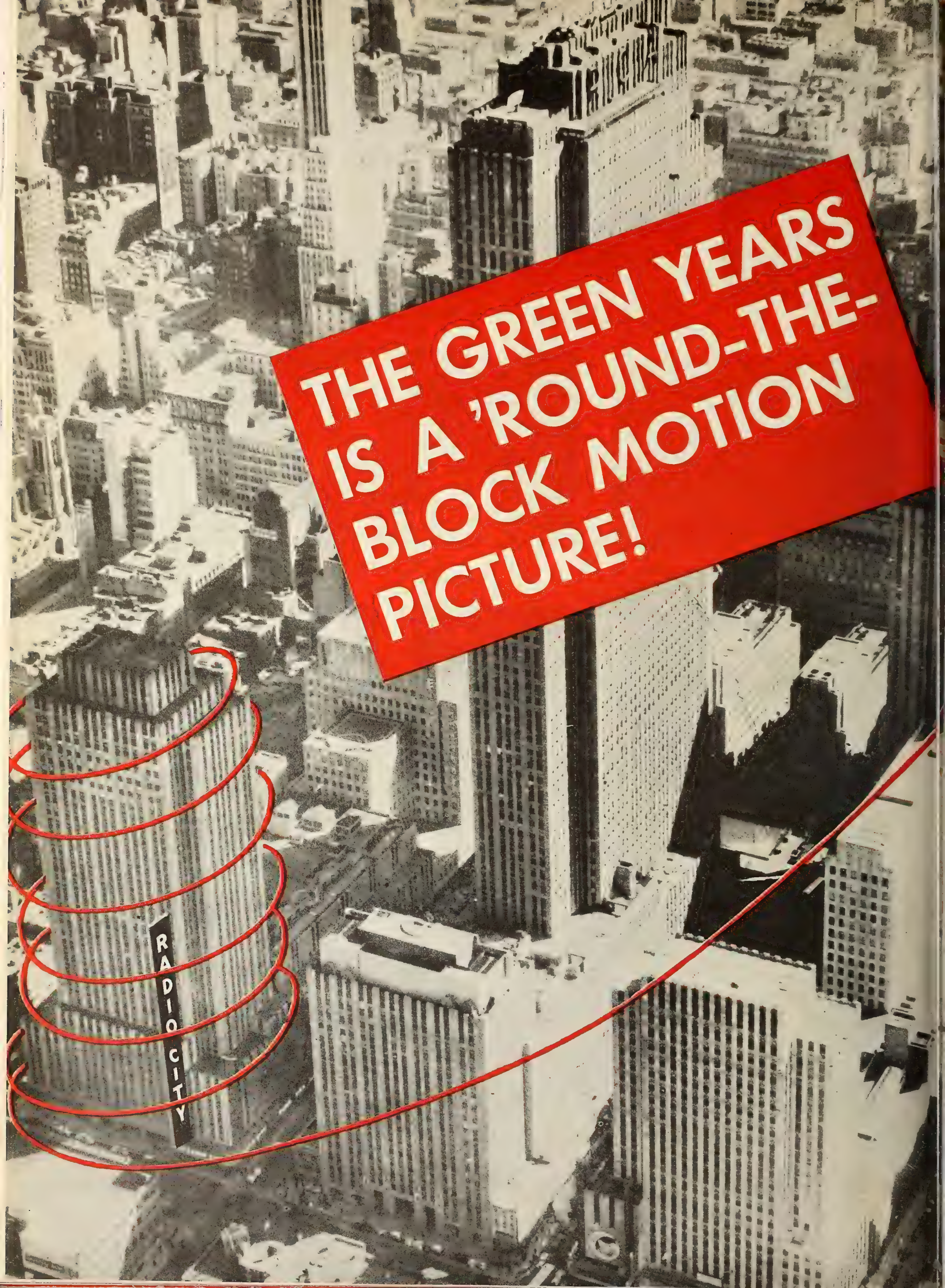
Alec Schreiber, Detroit, and Sam Switow, Louisville.



George Sampson, Grand Rapids, and Barney Kilbride, Detroit.



H. Edward, Frank Beddingfield and John Bachman, Charlotte.


THE GREEN YEARS
IS A 'ROUND-THE-
BLOCK MOTION
PICTURE!
RADIO CITY

'Round and
'round the block
at Radio City Music Hall
the line of ticket buyers
has been going for
7 wonderful weeks
because truly M-G-M's
The Green Years
is a Wonderful
Motion Picture!



I'm Telling the Nation that 'The Green Years' is a Wonderful Motion Picture."

Newspaper, magazine and radio advertising, express truck posting, promotion, publicity—week after week after week! The most extensive long-range nationwide campaign is in progress, building a waiting audience for your booking of "The Green Years."

ON THE MARCH

by RED KANN

THOSE who acknowledge quickly enough that the prime—and primary—function of motion pictures is to entertain, but who argue it does not end there will find encouragement coupled with surprise, perhaps, in recent observations uttered by Spyros P. Skouras. The place was Washington, the occasion the climax of the Red Cross Drive with members of the 24-Hour Club and trade press publishers, editors, and correspondents participating. Telescoped highlights from Skouras, the italics ours:

"Conditions and viewpoints have become altered all along the line of human endeavor. *Today our industry can no longer consider its sole function as that of producing a picture and then exhibiting it in a theatre. Merely entertaining the public may have been our original function; but now there is a more meaningful horizon awaiting the forward march of motion pictures.* Our influence as a public medium of communication of ideas beyond pure entertainment has been indelibly impressed upon the world . . . the industry has reached a maturity wherein it must assume its direct responsibilities as an integral, persuasive force for good. This factor has made us undeniably responsible to the public. It is a responsibility which we cannot avoid."

A facet of this obligation, he added, is continuing activity "as a social and educational influence." Thus:

"An extraordinary opportunity then and there [referring to conditions during wartime] was ours to become associated and acquainted on a broad scale with public welfare organizations, and learn of their needs and of the benefits derived by humanity through them. . . . Our participation as a unified body in all these vital, important, humanitarian causes should not cease because war is over. Rather, it should grow and become increasingly adoptive. . . ."

Then there was Barney Balaban declaring in the New York *Times* late in March that "producers can hope to do something more than to provide purely escapist entertainment" and sounding a new policy base with:

". . . we [at Paramount] are now determined to broaden our program and prove that a picture does not necessarily have to be escapist to be good entertainment."

Very interesting, indeed.

MAN BITES DOG: It's old hat that Myer Schine is in the hotel business—Roney Plaza, Miami; Ten Eyck, Albany. Old, too, that the Brandts of New York are operating the Sagamore on Lake George. Also that Frank Freeman is a director of the Hilton chain; that John Balaban and syndicate are running sumptuous La Quinta, 22 miles southeast of Palm Springs.

Latest evidence of the reverse order is A. S. Kirkeby—Drake and Blackstone, Chicago; Beverly Wilshire, Beverly Hills; Nacional, Havana; Warwick, New York. A principal figure in Equity Capital Corp., George Schaefer's new finance company, Kirkeby, is now in the picture business.

Meaning popcorn concessions in hotel lobbies?

Among those credited with the story of "Make Mine Music" is one T. Hee.

That's not a joke, son. That's the man's name.

A cycle is blowing:

"O.S.S.," Paramount's contribution to the glories of the Office of Strategic Services, is ready for the market.

"Cloak and Dagger," United States Pictures-Warner, is shooting.

Jimmy Cagney heads the cast of "13 Rue Madeleine," about to go at 20th-Fox.

If they keep on making 'em, exhibitors will be crying "S.O.S."

Occasional fun spots from the overwhelmingly successful Variety Club dinner at the Hotel Astor here in New York last Saturday evening:

GEORGIE JESSEL: "Speaking here is different from the coast, and I like it. Here I don't have to get going by saying, 'We will now lift our glasses to Darryl Zanuck'—Most actors hope for a chance to pinch hit for Milton Berle. I pinch-hit for Cordell Hull at one Variety Club dinner. I'm satisfied"—Reminiscing about his early days in vaudeville: "I don't recall what year I made my debut in New York, but I remember General Custer was a drummer in the band—Take Winchel and Cantor. Whatever happened to them? Just swallowed up by time, I suppose—I never suspected when a critic said I ought to be singing for the Salvation Army, I'd be speaking at a dinner for General Evangeline Booth."

JACK BENNY [To busy bulb-snapping photographers]: "I'd like to see these pictures in the papers once—*just once*—Bob O'Donnell got me here by addressing his letter, 'Dear Jake'. After that, I had to show up. Otherwise, it would have been like turning down a relative—I'm tired of getting third and fourth bids to talk at public functions. The other night NBC wanted someone, but it was Tuesday and Bob Hope was broadcasting. 'Rochester' was at the race track, and Bing Crosby was busy hearing 'confessions'. Then they got to me—The last picture I was in was with Fred Allen in 'It's in the Bag'; it should have stayed there. I only went in because I wanted to see what I looked like in Technicolor. But they made it in black-and-white because, due to a peculiar pigment of the skin, Allen photographed in plaid—I resent it when Bob Hope is referred to as the No. 1 comedian. It's unfair to Jack Warner. But, really, Jack's my pal and it's a pleasure to be suspended by him."

Whatever happened to the prefabricated theatre?

Tax Is Approved In Philadelphia

Despite a petition signed by some 200,000 citizens of Philadelphia, receipt of some 150,000 post-cards and protests from theatre and exchange employees against the proposed 10 per cent admission tax on Philadelphia theatres, the city's Fnance Committee passed the measure last Wednesday and submitted it to the City Council.

The assertions that the proposal would affect public welfare were countered by committee members who asked why exhibitors raised scales recently if they were so concerned with public welfare, and why theatres could not absorb the tax.

To protest the proposed tax, all of the city's film exchanges operated with skeleton staffs last Wednesday so that employees could join in a City Hall demonstration.

If the City Council passes the increase, the estimated cost to theatregoers in the city will be $15,000,000 a year, on the basis of the 2,000,000 film patrons weekly paying the proposed 10 per cent and the continuing Federal levy of 20 per cent.

In Chicago, the City Council Committee on Taxation recommended a tax of 10 per cent on all film admissions and three per cent on all sports promotions.

In Canton, Ohio, a resolution to levy a one-cent amusement tax on all places which charge admission for entertainment, has been submitted to the City Council by Councilman Joseph Mariol. If the tax is put into effect it would be used for the maintenance of the public park systems, and the establishment of an adequate police system.

Action on Admission Tax Seen as Unlikely Now

Consideration of the bill to reduce the Federal admissions tax will not be possible during this session of Congress due to pressing legislation, the House Committee on Banking and Currency has reported. It appears that the bill, without committee approval, could not pass the House at present, despite reports that Representative Harold Knutson, author of the measure, has said he might attempt to by-pass the committee.

Sorrell Will Appeal Strike Conviction

William Esterman, attorney for Herbert K. Sorrell, president of the Conference of Studio Unions, will appeal the conviction of Mr. Sorrell on charges of "failure to disperse" during last year's strike disorders. Mr. Esterman paid fines last week in the Burbank Police Court totaling $425 in behalf of Mr. Sorrell and seven others.

Asks Sunday Shows Vote

Cas Walker, mayor of Knoxville, Tenn., has asked that "the voters of Knoxville be given an opportunity to vote on the question of Sunday movies." Such an election may be held in August.

NEW YORK'S BUILDING CODE COMPELS LITTLE REMODELING

Difference Between New and Old Codes Chiefly Concerns Lighting

Enactment, after 25 years, of a new State Standard Building Code for New York will bring few major remodeling chores to exhibitors. Although there are noteworthy differences between the proposed code and the existing code, principal proposals concern lighting systems in general and theatres with stage shows in particular.

Other differences include regulations on projection booths, dressing rooms, wooden stairways, exterior stairways, exits, aisle space, seating and sanitation.

Other States Giving Close Attention

Many states are closely watching New York's work on its code as other states frequently base their building, safety and sanitation codes on a New York model.

Work began on the New York building code almost two years ago. Then the existing code was revised by Edward Corsi, State Industrial Commissioner. His revision was then referred to a committee including theatremen, which made its own revisions. This new version was turned over to Mr. Corsi, who approved it and recommended it to the State's Labor Department and its Board of Standards and Appeals. Before the board approves the code, public hearings will be held in several cities. Additional revisions may then be incorporated.

A new draft of the code was prompted by a number of disasters during the past few years in various places of entertainment, the Boston night club fire and the Hartford circus fire in particular.

Particularizes 25-Year-Old Code, Often Vague

The suggested code particularizes the 25-year-old code, often vague in meaning and difficult to enforce. It strengthens some parts of the existing code and liberalizes others.

While the existing code deals with only two classifications, theatres and assembly halls, the proposed code has four classifications: theatres, motion picture theatres, open air places of assembly, and other places of assembly.

As listed by John Coggeshall, Industrial Code Referee for New York State's Labor Department, here are the major differences between the existing code and the proposed code as they affect existing thatres.

Theatres with stage shows: Theatres which have moveable scenery and loft space must have a proscenium wall and a fire curtain. The wall must be what is known as a "two-hour wall"—one which fire could not burn through in less than two hours. The present code calls for a fire curtain by inference and makes no provision for a proscenium wall.

Lighting: While the existing code asks only that the theatre be "satisfactorily lighted during every performance," the proposed code lists specifically the wattage and the spacing for lighting exitways, aisles and auditoriums and states that these lights "shall be controlled from a location inaccessible to unauthorized persons."

Projection booths: The proposed code will accept all booths built under the existing General Business Law which has not been amended since 1911, but it will require that all booths in theatres built after the adoption of the new code conform with certain construction, film handling, ventilation and sanitation requirements.

Booths in theatres built after passage of the code must, among other things, be at least 10 by eight by eight feet, include toilet facilities if they contain two or more projectors and must have at least two exits, one at each end.

Dressing rooms: In the existing code there are no requirements for dressing rooms. The proposed code provides that existing dressing rooms shall be ventilated and that they shall have either one-hour fire protection or contain sprinkler systems.

Wooden stairways: Under the existing code theatres may use unenclosed wooden stairways. The proposed code would do away with these, if they serve a floor higher than the second or lower than the basement.

Exterior stairways: All windows within five feet of unenclosed exterior stairways (fire escapes) must contain wire-glass, according to the new code. The stairways must not be more than 35 feet high. During one stage in the code negotiations it was proposed that all exterior stairways be enclosed. This idea was finally abandoned.

Exits: Exits in sidewalls must be served by a side or cross aisle. There is no such provision in the existing code. The current code places no limit on how far one can travel to reach an exit. The proposed code provides that no exit may be more than 125 feet away from a seat.

An operator need not change the number of theatre exits unless there are seats in the house more than 125 feet away from an exit. The new code also considerably lessens the aggregate width of exits and somewhat lessens the individual exit width required by the old code. Further, where the old code provided that exits could not lead into other public buildings, the new code permits this if exit is easily gained from the other building.

Aisle space: The new code provides that there must be a 36-inch space between the theatre stage and the first row of seats, in front of the center block.

Seating: The proposed code provides that there shall be no more than 15 seats in a central block row and no more than eight seats in a wall-side row. The old code provides for 14 and seven seats, respectively.

Counterbalancing stairs: Such stairs will not be permitted in theatres built after the adoption of the code. Existing theatres may retain such stairs but if they are replaced, they must be built according to certain specifications.

Sanitation: There are no regulations concerning sanitation, with the exception of projection booths, in the new code. Mr. Coggeshall explained that the existing Sanitation Code is expected to be revised and this revision will include all places of public assembly.

The code will not be retroactive, it was reported, and all theatre owners will be given two years in which to conform.

Theatremen who were members of the committee amending the original code included: Henry Anderson, Paramount; Louis Lazar, Schine Circuit; Theodore Jung, sitting in for Harry Moskowitz, Loew's, and Martin Tracey, Century Circuit. Mr. Coggeshall was secretary for the committee.

CODE WILL HAVE NO OVER-ALL AUTHORITY

New York State's proposed new Building Code, when passed, will be inoperative, under the terms of state law, in those cities which have a Bureau of Buildings charged with enforcing a local building code. At present there are 16 such cities, including New York City, Binghamton, Buffalo and Rochester. Since these cities apply different laws in different ways and do so under a ruling of the Attorney General dating back to 1930, the state code will have no over-all authority.

Skouras Offers Touhy Circuit Labor Post

Charles Skouras, president of National Theatres, has offered Joseph Touhy, a leader of the Teamsters Union, the post of labor relations director for both National and Fox West Coast Theatres. Mr. Touhy, who is president and business agent for the Studio Transportation Union, Local 399, indicated that he was not free at present to accept the offer due to union difficulties, but that if he did accept the post later he would give up his union affiliation.

POST

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presents
LANA TURNER • JOHN GARFIELD
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"THE POSTMAN ALWAYS RINGS TWICE"
CECIL KELLAWAY • HUME CRONYN • LEON AMES
Screen Play by Harry Ruskin and Niven Busch
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NEW YORK – Breaks Capitol 27-year opening day record. Now in 4th S.R.O. week of terrific engagement.

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FIRST SPOTS ARE TIP-OFF! Sensational biz in Portland, Ore., Des Moines, Iowa, (2 theatres), Davenport, Iowa, Charleston, W. Va., Terra Haute, Ind., Burlington, Vt., Lincoln, Neb. and everywhere.

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REPUBLIC MEN MEET; WARNERS PLAN

Metro Weekend Session in Chicago; Warner To Convene August 5–7

Two more companies, MGM and Warner Brothers, have announced plans for national sales meetings, continuing the trend toward conventions on a pre-war scale. Republic Wednesday concluded a three-day convention in Hollywood. Earlier this month RKO, United Artits and Monogram conducted sales meetings in Chicago, while National Screen Service met in New York.

Reports concerning entertainment preferences expressed by exhibitors in the field were made by sales representatives present at Republic's first regional sales conference at the company's North Hollywood studios, Monday through Wednesday. The second regional meeting was to be held Friday through Sunday at the Blackstone Hotel in Chicago.

To Revise Product Plans

The reports were submitted to James R. Grainger, executive vice-president and general sales manager, and were to be considered by Mr. Grainger and Herbert J. Yates, president of Republic, following which production plans for the 1946-47 season will be revised accordingly and announced by Mr. Yates following the New York sales conference, to take place May 27 through 29 at the New York Athletic Club.

Mr. Yates, addressing the delegates Tuesday, said: "1946 will definitely mark the arrival of Republic to the rank of a major production organization."

Earl R. Collins, newly appointed Pacific Coast district sales manager, attended the meeting with branch managers and salesmen from that district. Branch managers included Paul McElhinney, Seattle; Gene Gerbase, Denver; Thomas A. McMahon, Salt Lake City; George Mitchell, Portland; S. C. Martenstein, San Francisco, and L. W. Marriott, Los Angeles. Salesmen present were James L. Walsh, Jr., Seattle; James Ecker and Richard E. Fulham, Denver; Arthur M. Jolley and Lawrence F. Hazelwood, Salt Lake City; Ross P. Jamison, Portland; Joseph Cane and Harry Irvine, San Francisco, and Clifford L. Harris and Roy J. Bassett, Los Angeles.

Executives Present

Other company executives present were Walter L. Titus, Jr., vice-president in charge of branch operations; William Saal, executive assistant to Herbert J. Yates, Sr.; Robert V. Newman, executive assistant to Mr. Wilson; Hy J. Glick, comptroller; and Mort Goodman, studio publicity manager.

Following the completion of Wednesday's session in Hollywood, Mr. Yates, Mr. Grainger, Mr. Walton and Mr. Titus were to fly to Chicago for the second regional sales meeting with Will Baker, Midwestern district sales manager; Nat Steinberg, Prairie district sales manager; Merritt Davis, Southern district sales manager; Norman J. Colquhoun, Southwestern district sales manager, and branch managers and salesmen from these territories.

The Chicago meeting also will be attended by the company's Mexico City branch manager, Carl Ponedel. A. W. Perry, president and general manager of Empire Universal Films, Ltd., distributors of Republic pictures in Canada, will also be present, as will M. J. Isman, assistant sales manager and F. L. Vaughan, Toronto branch manager.

Branch Heads Attend

Branch managers to attend the Chicago meeting include: Max Mazur, Chicago; E. H. Brauer, Indianapolis; Jack G. Frackman, Milwaukee; William M. Grant, Minneapolis; Robert F. Withers, Kansas City; Harry Lefholtz, Omaha; Dave Nelson, Des Moines; John J. Houllihan, St. Louis; William C. Talley, Atlanta; J. H. Dillon, Charlotte; Leo V. Seicshnaydre, New Orleans; Harold Laird, Tampa; Thomas Burton Kirk, Memphis; Russell Brown, Dallas; and Glen Alt, Oklahoma City.

Salesmen to be present are: Jack M. Schwartz, Sidney Mussman, Frank Nardi, Jr., Chicago; H. C. Knox, Herman G. Morgan, Jr., Indianapolis; Arthur L. Krass, Stewart G. Honeck, Milwaukee; G. Fosdick, Chester L. LeVoir, D. Halloran, Minneapolis; C. M. Parkhurst, E. P. O'Neill, John Scott, Kansas City; William H. Heath, Omaha; William D. Fultz, Burt M. Flachs, Des Moines; William Weiss, William Wilson Sharpe, St. Louis; E. B. Foster, George M. Jones, Harry J. Dashiell, Atlanta; Byron A. Slaughter, Jr., Jack London, Marsh E. Funderburk, Charlotte; Curtis Matherne, William Thomas, New Orleans; H. E. Wortsmith, Davis W. B. Hunt, Memphis; W. F. Bugie, Conrad Dreher, William A. Lewis, Hershel Ferguson, Dallas; Eddie L. Greggs, Ray M. Emenhiser, Oklahoma City.

MGM Meeting Friday

Also beginning Friday MGM will open its five-day convention at the Drake Hotel in Chicago. The first four days will be devoted to general sessions, which will be presided over by William F. Rodgers, vice-president and general sales manager. The fifth day will be given over to individual meetings among the five sales managers with their district and branch managers. The last day's sessions will be held at the Sherman Hotel.

Approximately 70 home office and field executives will be present for the convention.

"The Road Ahead" was to be discussed the opening day by Mr. Rodgers. Other speakers will be Arthur Loew and Edwin Aaron. Sales and district managers were to meet that afternoon with Edward Saunders and Tyree Dillard. Saturday, E. K. O'Shea, John Flynn, Michael Clofine, Charles Mathieu and John B. Kennedy will speak. Other speakers will be Howard Dietz, S. F. Seadler, William R. Ferguson, Joseph R. Vogel, John J. Maloney, Rudy Berger, H. M. Richey, Albert Sindlinger.

Warner Meeting Set

As part of the Warner Brothers distribution department's participation in the Twentieth Anniversary of Sound Motion Pictures, the company will hold a three-day sales convention at the Ambassador Hotel, Atlantic City, N. J., August 5 through 7, it was announced Monday by Ben Kalmenson, vice-president and general sales manager. This will be the company's first national convention since 1941 in Chicago.

Home office executives attending the sessions, in addition to Mr. Kalmenson, will include Samuel Schneider, vice-president; Mort Blumenstock, vice-president in charge of advertising and publicity; Roy Haines, southern and western sales manager; Jules Lapidus, eastern sales manager; I. F. Dolid, assistant to Mr. Kalmenson; Norman H. Moray, short subject sales manager; Bernard R. Goodman, supervisor of exchanges, Ed Hinchy, head of the playdate department; Gil Golden, national advertising manager; Larry Golob, eastern publicity director; William Brumberg, manager of the field exploitation staff.

The meeting also will be attended by all nine district manager, including Norman Ayers, eastern; Robert Smeltzer, mid-Atlantic; Charles Rich, central; Harry A. Seed, midwest; Hall Walsh, prairie; Ralph L. McCoy, southeastern; Doak Roberts, southwestern; Henry Herbel, west coast, and Haskell Masters, Canadian.

Wigmore Gets Columbia's 16mm British Rights

Columbia has appointed the newly-formed Wigmore Films, Ltd., as sole British distributor of its pictures in 16mm, it was announced in London Monday. The contract was negotiated by Joseph Friedman, Columbia's European supervisor and also a Wigmore director, who indicated that the company's top feature pictures would be released by Wigmore about two years after their release in 35mm.

Film Classics Accepts New Insurance Plan

Film Classics employees have accepted a novel group insurance hospitalization plan. Benefits include life insurance, accidental death and dismemberment benefits, weekly accident and sickness benefits, hospital and surgical benefits for both employees and their eligible dependents. Film Classics pays two-thirds of the cost of the insurance.

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	DAY, DATE AND HOURS OF SCREENING (A) TWO SMART PEOPLE (B) LITTLE MISTER JIM		(C) THREE WISE FOOLS (D) FAITHFUL IN MY FASHION	
ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 6/4	7 P.M.	MON. 6/10	7 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N.W.	TUES. 6/4	10 A.M.	MON. 6/10	10 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 6/4	10 A.M. Also 2:15 P.M.	MON. 6/10	10 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	TUES. 6/4	2 P.M.	MON. 6/10	2 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 6/4	1:30 P.M.	MON. 6/10	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 6/4	1 P.M.	MON. 6/10	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	TUES. 6/4	7 P.M.	MON. 6/10	7 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	TUES. 6/4	1 P.M.	MON. 6/10	1 P.M.
DALLAS	20th-Fox Screen Room 1801 Wood Street	TUES. 6/4	(A) 10:30 A.M. (B) 2:30 P.M.	MON. 6/10	(C) 10:30 P.M. (D) 2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 6/4	2 P.M.	MON. 6/10	2 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	TUES. 6/4	1 P.M.	MON. 6/10	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 6/4	1:30 P.M.	MON. 6/10	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois Street	TUES. 6/4	1 P.M.	MON. 6/10	1 P.M.
KANSAS CITY	Vogue Theatre 3444 Broadway	TUES. 6/4	1:30 P.M.	MON. 6/10	1:30 P.M.
LOS ANGELES	Boulevard Theatre 1615 W. Washington Ave.	TUES. 6/4	1 P.M.	MON. 6/10	1 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	TUES. 6/4	1 P.M.	MON. 6/10	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 6/4	1:30 P.M.	MON. 6/10	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	TUES. 6/4	1 P.M.	MON. 6/10	1 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 6/4	1:30 P.M.	MON. 6/10	1:30 P.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 6/4	1:30 P.M.	MON. 6/10	1:30 P.M.
NEW YORK NEW JERSEY	M.G-M Screen Room 630 Ninth Avenue	TUES. 6/4	9:30 A.M. Also 1:30 P.M.	MON. 6/10	9:30 A.M. Also 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 6/4	1 P.M.	MON. 6/10	1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	TUES. 6/4	1:30 P.M.	MON. 6/10	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 6/4	(A) 11 A.M. (B) 2:30 P.M.	MON. 6/10	(C) 11 A.M. (D) 2:30 P.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	TUES. 6/4	1 P.M.	MON. 6/10	1 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney St.	TUES. 6/4	1 P.M.	MON. 6/10	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 6/4	1 P.M.	MON. 6/10	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	TUES. 6/4	1 P.M.	MON. 6/10	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	TUES. 6/4	1:30 P.M.	MON. 6/10	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Ave.	TUES. 6/4	1 P.M.	MON. 6/10	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 6/4	1 P.M.	MON. 6/10	1 P.M.

"LITTLE MISTER JIM"—*Jackie "Butch" Jenkins, James Craig, Frances Gifford* • "TWO SMART PEOPLE"—*Lucille Ball, John Hodiak, Lloyd Nolan*
"THREE WISE FOOLS"—*Margaret O'Brien, Lionel Barrymore, Lewis Stone, Edward Arnold, Thomas Mitchell*
"FAITHFUL IN MY FASHION"—*Donna Reed, Tom Drake, Edward Everett Horton, Spring Byington, Harry Davenport*

BRITISH ASK AID IN EXPORT RESEARCH

Producers Urge Unit to Furnish Data or Help of Embassies Abroad

by PETER BURNUP
in London

The British Film Producers Association, of which J. Arthur Rank is president, has sent a deputation to the Board of Trade to urge the creation of an export research department along the lines of Nathan D. Golden's Motion Picture Division of the U. S. Department of Commerce or, alternatively, to have the Foreign Office instruct its commercial attaches in all Embassies to become more film-minded and render reports on the potentialities of British films in their particular foreign fields.

The deputation argued that trade invariably follows films, which are the best propaganda medium for British consumer goods, it was contended.

Board of Trade Chilly

Board of Trade officials, however, are chilly toward the argument for the creation of a special Government overseas film department, but have undertaken to consult the Treasury Department concerning the establishment in London of a fund to be made available to producers exporting films as, for example, in Italy where British films are exhibited without immediate hope of revenue.

The idea is that it is desirable to show Britain's films wherever possible, hoping, ultimately, to collect profit not only on films but on other consumer goods.

It is understood authoritatively that the Treasury is awaiting indications from Washington on the prospect of the British loan before putting any plan into action. The Treasury is unwilling to upset the present delicate Anglo-American relations by hasty action.

One of Many Problems

The problem of foreign trade is just one of many problems, including the question of leadership, which the Film Producers Association is now facing.

There is more than a likelihood, inside observers believe, of a contest for next year's presidency. The Association came into being in 1941 with the late C. M. Woolf in the chair. In 1942 Mr. Rank succeeded to the presidency and has held office, unchallenged, ever since.

Meanwhile, other behind-the-scenes factors have lately come into play. Sir Alexander Korda is making a bid for rivalry to Mr. Rank, at least in the fields of production and distribution, with, if they come to fruition, impressive plans for exhibitor affiliation. Sir Alexander's adherents claim it is time a change is made in the incumbency of the president's chair.

If and when the contest occurs, nevertheless, it is by no means certain that Sir Alexander will take Mr. Rank's place. There is an influential body of opinion which favors the bringing in of some entirely independent and authoritative person comparable to Eric A. Johnston, president of the Motion Picture Association of America. Advantage will be taken in that regard of the visit which, it is generally hoped, will be paid here shortly by Mr. Johnston and Joseph I. Breen, head of the Production Code Administration.

Post May Go to Baker

Meanwhile, it is anticipated by the best informed that the presidency will go for a seat-warming period to Francis William Baker, managing director of Butchers Film Service, one of the minor producing and distribution concerns. He is an ex-president and present treasurer of the Kinematograph Renters' Society, represents the producers on the British Board of Film Censors, is a moving spirit in the trade's Benevolent Fund, and holds many other public offices. His election to the presidency would be generally welcome.

Whoever takes over the chair is assured of a platter of considerable trouble. Studio labor continues to exhibit pronounced restiveness; persists in advancing what most persons regard as extravagant claims. In an effort at appeasement the Association has for many months past engaged in negotiations with Tom O'Brien's trade union for an over-all labor agreement. Indication of the size of the task is that, to date, wages of no fewer than 60 separate grades of workers have been disscussed. It is widely felt that a showdown with labor is inevitable.

The forthcoming impact of television is another trouble. The Government's own Committee of Inquiry, set up nearly three years ago, demanded that the British Broadcasting Company engage in consultations with the motion picture industry. Nothing has been done in that regard. The matter turns on what principle shall motivate the BBC charter when that document comes up for discussion; that is to say whether broadcasting—including, of course, television—is to continue as a public monopoly, or whether a degree of sponsored radio will be permitted.

The producers see a definite menace in the medium, particularly as it has just become known that the BBC has set up a film production department of its own whose function will be to make shorts for televising.

BRITISH PRODUCERS SUGGEST ACADEMY

The British Film Producers Association has suggested that the British industry should have its own Academy of Motion Picture Arts and Sciences. The idea differs from the Hollywood model in that it is proposed the British organization be composed of influential people entirely unconnected with the industry, all under the tutelage of the Lord Chamberlain, the highest official in the royal court.

Confirm Box as Head Of Gainsborough

The appointment of Sidney Box as managing director and a member of the board of Gainsborough Pictures, Ltd., has been officially confirmed. He will take over his new duties September 1, when Maurice Ostrer's resignation becomes effective, but will continue in production with his own Sidney Box Productions in order to fulfill commitments of six features for the J. Arthur Rank Organization. The first Box production was "The Seventh Veil," now in release in the U. S. The second, "The Years Between," will have its London premiere late this month. A third, "Daybreak," starring Ann Todd, is now in production.

Richardson Signs Five-Year Contract with Korda

Ralph Richardson, currently appearing in New York as one of the stars of the English Old Vic repertory theatre, has signed a five-year film contract with Sir Alexander Korda. The agreement calls for a minimum of four pictures, the first of which will be started at Sir Alexander's Sound City studios early in 1947. Mr. Richardson has appeared in many Korda productions.

Gaitskell Gets British Administration Post

Hugh Gaitskell, Member of Parliament and former chief of the British Board of Trade's films division, has been appointed Parliamentary Secretary to the Ministry of Fuel and Power. The new appointment necessitates his resignation from the post of vice-president and honorary economic adviser to the British Film Producers' Association. He was elected to Parliament in the recent general election.

Clark Resigns as ABPC Executive Producer

Robert Clark has resigned as executive producer of Associated British Pictures, it was announced in London last weekend, but will remain as a member of the board. Mr. Clark, who has seen long service at ABPC and was an associate of the late John Maxwell, is succeeded by Warwick Ward, at one time a well known British actor and an associate producer of ABPC.

Oh, Mr. Lubitsch!
what you've started!



(...and it will
go on  ...and on 
...and on  ...
...to long run
boxoffice greatness!)

At Last... Th



tars You've Wanted–In Each Other's Arms!

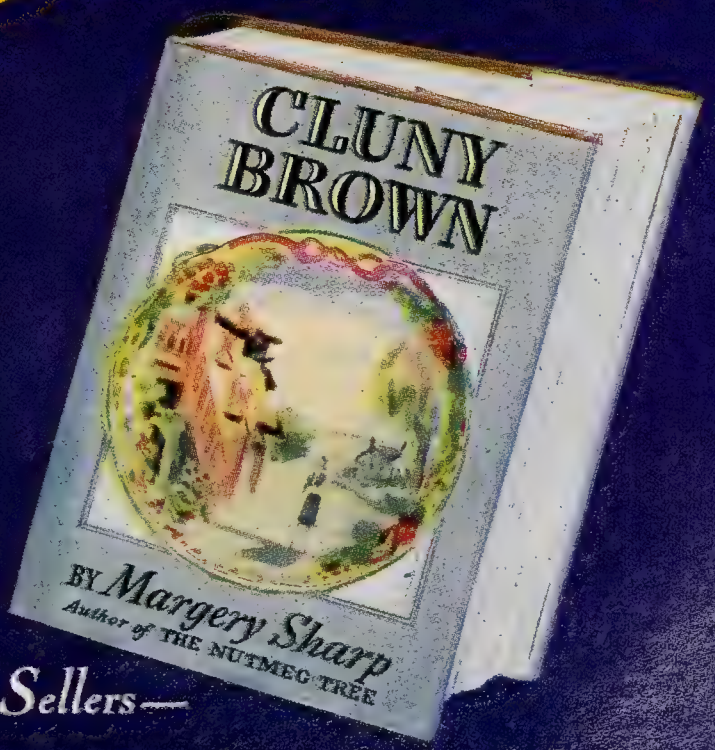
Charles BOYER · Jennifer JONES

in

Ernst Lubitsch's

PRODUCTION OF

"Cluny Brown"



20th CENTURY-FOX *The Biggest Figure in Best-Sellers—*

turns a sensational Book-of-the-Month into a tantalizing Lubitsch hit!

"WHAMMO ENTERTAINMENT!"

—Variety

"WILL PACK 'EM IN!"

—Boxoffice

"GUARANTEED TO DELIGHT!"

—Motion Picture Herald

"WILL ATTRACT EVERY CLASS OF AUDIENCE!"

—Daily Variety

"JENNIFER'S FIRST COMEDY—MAGNIFICENT!"

—Hollywood Reporter

"A MULTITUDE OF LAUGHS!"

—The Exhibitor

"A MASTERPIECE!"

—Film Daily

Watch the

WORLD PREMIERE ENGAGEMENT

Rivoli, N.Y.C.!



PRINTED IN U.S.A.

St. Louis Council Seeks Exhibitor Ban on 'Outlaw'

The Better Films Council of St. Louis last weekend adopted a resolution to ask United Artists and exhibitors to ban "The Outlaw." Meanwhile, in other sections of the country clergymen and local authorities were exerting pressure to prevent showing of the film.

In New York last Thursday the scheduled hearing in the U. S. District Court on the motion for an injunction asked for by Howard Hughes to prevent the Motion Picture Association from acting against "The Outlaw" promotional material, adjourned until this Friday at the request of Charles Poletti, counsel for Mr. Hughes. The MPA counsel agreed to the postponement.

Fight Film in St. Louis

In the St. Louis action, Mrs. A. F. Burt, president of the Better Films Council, said that the Council, representing 35 affiliated women's groups with a membership of 250,000 will do everything in its power to keep "The Outlaw" from playing second run or neighborhood houses. Mrs. Burt said an appeal would be made to United Artists not to sell the film in tie-in blocks so the exhibitors could refuse it as an independent single feature.

Another speaker was Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois. He pointed out that "The Outlaw" was definitely jeopardizing the excellent steps taken in the past to use the screen as a fine educational force. He said the exhibitors should view the films from the viewpoint as to the effect they will have on community morals.

In San Francisco, the judge and a jury of seven women and five men dismissed the charges of "offensive to decency" against Allister Dunn, manager of the United Artists theatre for exhibiting the picture.

"The Outlaw" is scheduled to open at the United Artists, Tivoli and Esquire in San Francisco May 29.

Ask Theatre Boycott

In Houston, Texas, Catholics of Most Rev. C. E. Byrne's diocese were asked by the Bishop to boycott Loew's State theatre for one year "or until the theatre makes a public apology for flaunting a reasonable request based on self-respect and a desire for clean enjoyment." Catholics had previously met with the theatre's manager requesting the exhibition of "The Outlaw" be cancelled.

In Syracuse, N. Y., the picture's opening was cancelled following a warning from the police that it would take action under local laws in the event of exhibition.

Last week Governor Walter W. Bacon speaking in Wilmington, Del., suggested to clergymen who have been agitating for censorship of films that they take the matter to the state legislature. In regard to the showing of "The Outlaw" in Wilmington, to which the clergymen had protested, he said that the state's Attorney General was the proper person to prosecute any infraction of the Delaware law prohibiting indecent and obscene literature and films.

Claiming that efforts are being made to show "The Outlaw" in Harrisburg, Pa., and neighboring communities, the Most Rev. Dr. George L. Leech, Bishop of the Harrisburg Catholic Diocese, held that such a showing would "incite to immorality and crime."

Protest Sunday Films

A drive against Sunday motion pictures and other amusements recently was launched by the Methodist Men of Camden, N. J. The organization, with representatives of 13 congregations on hand, adopted a resolution urging the City Commissioners to put the question to a vote.

Box Office Champions for The Month of April

DRAGONWYCK
(Twentieth Century-Fox)

Directed and written for the screen by Joseph L. Mankiewicz. From the novel by Anya Seton. Music, Alfred Newman. Director of photography, Arthur Miller. Art direction, Lyle Wheeler and J. Russell Spencer. Cast: Gene Tierney, Walter Huston, Vincent Price, Glenn Langan, Anne Revere, Spring Byington, Connie Marshall, Henry Morgan, Vivienne Osborne. Release date, April, 1946.

THE ROAD TO UTOPIA
(Paramount)

Produced by Paul Jones. Directed by Hal Walker. Original screenplay by Norman Panama and Melvin Frank. Director of photography, Lionel Lindon. Music score by Leigh Harline. Songs by Johnny Burke and James Van Heusen. Cast: Bing Crosby, Bob Hope, Dorothy Lamour and Hillary Brooke. Release date, March 22, 1946.

THE SAILOR TAKES A WIFE
(Metro-Goldwyn-Mayer)

Produced by Edwin H. Knopf. Directed by Richard Whorf. Screenplay by Chester Erskine, Anne Morrison, Chapin and Whitefield Cook. Based on play by Chester Erskine. Director of photography, Sidney Wagner. Cast: Robert Walker, June Allyson, Hume Cronyn, Audrey Totter. Release date, January-February, 1946.

TOMORROW IS FOREVER
(RKO Radio - International)

Produced by David Lewis. Directed by Irving Pichel. Assistant director, John Sherwood. Music score composed by Max Steiner. Screenplay by Lenore Coffee. Cast: Claudette Colbert, Orson Welles, George Brent, Lucille Watson. Release date, Special (March 1, 1946).

THE SPIRAL STAIRCASE
(RKO Radio)

A Dore Schary production. Directed by Robert Siodmak. Screenplay by Mel Dinelli, based on the novel, "Some Must Watch", by Ethel Lina White. Music by Roy Webb. Cast: Dorothy McGuire, George Brent, Ethel Barrymore, Kent Smith, Rhonda Fleming. Release date, Block 3.

ZIEGFELD FOLLIES
(Metro-Goldwyn-Mayer)

Produced by Arthur Freed. Directed by Vincente Minnelli. Dance director, Robert Alton. Songs by Harry Warren and Arthur Freed, George and Ira Gershwin, Ralph Blane and Hugh Martin, Kay Thompson and Roger Edens. Music director, Lennie Hayton. Cast: Fred Astaire, Lucille Ball, Lucille Bremer, Fanny Brice, Hume Cronyn, Judy Garland, Kathryn Grayson, Lena Horne, Gene Kelly, James Melton, Victor Moore, Virginia O'Brien, William Powell, Red Skelton, Esther Williams, Keenan Wynn. Release date, March, 1946.

Machinists Stir Hollywood Front

Hollywood's uneasy labor front got another unnerving needling this week. This time it was the long-simmering situation revolving about the machinists.

Sunday it was reported from Hollywood that W. J. Bassett, executive secretary of the Central Labor Council, had called upon all AFL members employed in the industry to refuse to work with any employees performing machine work coming under the jurisdiction of machinists who do not belong to the AFL. This involves Local 23986, a member of the Council of Studio Unions, and Local 1185, affiliated with the International Association of Machinists, which has been suspended by the AFL for non-payment of dues.

New England Unit Attack on ATA Brings Defense

The American Theatres Association became the target in the last fortnight of the most severe censure yet heaped upon the new association. It came in the form of a series of four letters over the signature of Walter E. Mitchell, president of Independent Exhibitors, Inc., Boston, and a series of cartoons in the old political school style.

"We urge that all independent exhibitors not only refuse to join, but also militantly oppose this (ATA) organization's representation that it is intended to benefit the independent exhibitor," Mr. Mitchell wrote. He described Ted R. Gamble, ATA chairman, as former general manager of Fox West Coast Theatres; S. H. Fabian, president, as partner of Paramount, RKO, Warners and Loew's, Inc.; William F. Crockett, secretary, as head of a unit supported chiefly by affiliated theatres, and the other officers as identified with various ot the major affiliated circuits

Expresses Concern

Concern was expressed by Mr. Mitchell over "the influence an organization controlled by these officers and by the affiliated theatre interests may have with the Attorney General . . . in connection with the anti-trust suit, and particularly with the terms of a possible consent decree or court order should they be able to convince the Attorney General or the Court that they are duly authorized to represent your interests as an independent exhibitor."

The cartoons ridiculed ATA and Mr. Fabian, depicting him as pleading the cause of the independent before the court, offering national screen time to government and propaganda interests, disbursing theatre collections to charity under the newsreel spotlight, and pleading for the same theatre taxes for affiliateds and independents before a legislative committee.

Says ATA Misrepresented

R. J. O'Donnell, general manager of the Interstate Circuit, in Texas, and a co-chairman on the organization committee, Monday in New York declared Mr. Mitchell was guilty of misrepresentation of the aims, purposes and intended activities of the ATA organization.

Mr. O'Donnell pointed to the ATA constitutional provision for control by independent exhibitors. He disputed Mr. Mitchell's identification of Mr. Gamble, Mr. Crockett and Mr. Fabian. He denied that ATA had any intention of competing either with Allied or MPTOA, declaring that each organization had its special sphere of operation and that ATA did not attempt to cover activities pursued by the other two national groups.

LATE REVIEW

It Shouldn't Happen To a Dog

***20th Century-Fox*—Comedy**

A light-hearted film which doesn't pretend to do anything but entertain, William Girard's production does just that. It doesn't make much sense in point of plausibility, but laugh-provoking lines and situations, and the presence in the cast of a remarkable dog, named Rodney, more than offset its lack of logic. Allyn Joslyn, cast as a crime reporter who has been kicked upstairs to an editorship in the Science Department, longs to get back on his police beat, and believes he can do so if he turns up a missing witness in a tax-evasion case. His path crosses that of Carole Landis, cast as a policewoman working on the same case.

Miss Landis is the owner of Rodney, a doberman-pinscher recently discharged from the K-9 Corps. The dog is a pivotal point in the screenplay by Eugene Ling and Frank Gabrielson, based on a story by Edwin Lanham. Accused of participating in hold-ups, the dog is sought by every cop in the city. He justifies himself in the final sequences, however, by holding half-a-dozen gangsters at bay, and saving the principals from a water grave in the East River.

Herbert I. Leeds' direction gets the most out of every gag. In the supporting cast, Henry Morgan and John Alexander are outstanding.

Seen at the studio. Reviewer's Rating: Good.
—THALIA BELL.

Release date, not set. Running time, 70 min. PCA No. 11496. General audience classification.
Carole Landis.....Julia Andrews
Allyn Joslyn.....Henry Barton
Margo Woode.....Olive Stone
Henry Morgan, Reed Hadley, Jean Wallace, Ray Roberts.

Central Standard Time For Kentucky Capital

Disagreement between the city government and the state and country administration officials at Frankfort, Ky., over which time should prevail in that Kentucky capital has resulted in the City Council repealing a "fast time" ordinance and setting Central Standard time as the official time. Other Kentucky situations to take similar action include Glasgow, Versailles and Mount Sterling. An agricultural group has brought suit against the city of Lexington, Ky., to test the validity of the Daylight Saving time under which that ciy is operating.

Scophony Anti-Trust Suit Deferred to May 29

Scophony, Ltd., of Great Britain has been granted a postponement to May 29 to argue its motion for dismissal from the anti-trust suit, brought by the U. S. Government, on the ground that it is a foreign corporation which does not transact business in this country and that the Department of Justice therefore does not have jurisdiction over it.

RKO Sues Orson Welles

RKO Pictures has sued Orson Welles, actor and producer, for $205,612.93, asserting that amount was due as principal and interest on a promissory note dated August 15, 1944, at Los Angeles. The suit, filed in Salt Lake City, also asked foreclosure of a chattel mortgage on films owned by Mr. Welles, according to the Associated Press.

Schoenstadt Suit Revived; Circuit Asks $6,750,000

An amended complaint, filed in Chicago Federal Court before Judge Phillip Sullivan Monday, gave new life and public notice to the Piccadilly theatre anti-trust suit filed in 1943 by H. Schoenstadt and Sons against the eight major distributors, the Warner circuit, Balaban and Katz circuit and Federal Theatres Company.

The amendment changes the complaint to the extent of asking damages of $6,750,000. Of this amount, 1,500,000 is for loss of profits during five years and $750,000 for damage to property. Triple damages are asked.

The original suit charged monopoly following Loop area first runs, and that five theatres were given advantage over the Piccadilly.

Enterprise Distribution Unit Now Under Consideration

Enterprise Productions is considering setting up its own distribution organization, with a definite decision to be made in 30 days, Charles Einfeld, president, said Tuesday upon his arrival in New York from Hollywood.

In New York with Mr. Einfeld are David Loew, Enterprise executive, and David Tannenbaum, counsel, to "give representatives of distributors an opportunity to present their distribution propositions." Mr. Einfeld indicated that many distributor propositions were being discussed but declined to name specific companies.

Before the end of the year Enterprise will have at least five films in production, the producer said. "Ramrod" is scheduled to get underway June 1; "Arch of Triumph," June 24; "Other Love," August 1; a John Garfield film, September 1; and a Ginger Rogers film, November 1, he said.

RKO Opens Norway Office

The opening of an RKO Radio branch office in Oslo, with H. Rikheim as manager to direct distribution operations in Norway, has been announced by Phil Reisman, vice-president in charge of foreign operations.

SAG Delegates Named

George Murphy, Franchot Tone, Walter Pidgeon, George Chandler, Tudow Williams and Pat Somerset have been appointed to the board of directors of the Screen Actors Guild to serve as delegates at the annual convention of the California State Federation of Labor, in San Francisco, June 17.

Schaefer Joins Columbia

Sidney Schaefer, formerly with Buchanan Company, has been named director of media and printed advertising of Columbia, effective June 17.

WARNER BROS.' TRADE SHOWINGS OF

"JANIE GETS MARRIED"

starring

JOAN LESLIE · ROBERT HUTTON

with

EDWARD ARNOLD • ANN HARDING

MONDAY, JUNE 3rd, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	12:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

Industry Alert In Coal and Rail Strike Crisis

As the threatened railroad strike was deferred to Thursday and the coal strike to Saturday, the industry continued to feel the effects of the critical situation. Continuation of both compulsory and voluntary local dimouts at theatres and other commercial establishments until the coal strike was completely settled, the power shortage overcome and plants back in "running operation" was urged by Secretary of the Interior J. A. Krug.

One spokesman for the Solid Fuels Administration said that dimout measures may "actually be necessary until June."

In the New York area, the shortages were threatening normal operations in the processing of release prints in laboratories.

Central Release Prints

The largest, Consolidated Film Industries' Fort Lee laboratory, and also Pathe's Bound Brook plant, were forced to curtail release print processing one day last week because of what was described as an acute situation in the raw stock supply, believed to have been caused by shipping delays. Although De Luxe Laboratories managed to continue without a shutdown available supplies were "dangerously low."

Despite the uncertainty of the situation, the Connecticut Public Utilities Commission coal conservation program would remain in effect for the remainder of May, it was reported early in the week. The Commission at Hartford received from Edward Falck, director of the Office of Emergency Controls in Washington, a telegram stating that in his opinion "curtailment machinery must be kept in working order for the balance of the month to guard contingencies until complete resumption of mining is definitely assured."

Throughout the Hartford territory theatre managers were continuing voluntary brownouts of marquees.

In the event that the railroad strike materialized, the National Film Carriers, whose members cover the country in the delivery of prints to theatres, had worked out a plan under which they would extend their routes and shuttle points from one section of the country to another.

Majors "Greatly Relieved"

A distributor spokesman in New York said last week that the companies were "greatly relieved" by this development which would prevent a tieup of prints in the movement from distribution centers in New York and Hollywood to exchanges and also service accounts which are normally served by railroad delivery.

In Ontario and Quebec, theatre owners showed little concern over the government order requiring a halt to the heating of public and office buildings.

FROM READER

EXHIBITOR COMMENTS ON FOREIGN FILMS

To Terry Ramsaye:

Your editorial, "Foreign" Film, is beyond the writer's comprehension, unless we consider it simple propaganda.

The "Foreign" Film is O.K. for cosmopolitan centers, of which there are very few, where you can present such features. Bill Rodgers can accept whatever he wishes, but he cannot get away with it all the time in pushing it down the throats of twelve thousand (12,000) independent small town exhibitors.

The British loan is a fraud being perpetrated on the American public by a few selfish individuals, and you can easily inform Bill Clayton, Assistant Secretary of State, that the English can have plenty of American dollars from their investments of billions of dollars in the American industry with which to buy—what luxuries? Those imported by us from England!—*R. NAVARI, New Penn Theatre, Universal, Pa.*

[Mr. Navari is having no difficulty of comprehension, but is rather declaring a difference of opinion. The editor disclaims propaganda purpose beyond setting forth facts pertaining to an international trade situation. Trade can not be conducted on a one-way road. That fact is now being made conspicuously manifest in the world of the motion picture. The principle is more economic than political. Also there is no disposition, on the part of anyone, including either the editor or Mr. Rodgers, to push foreign film down the throats of exhibitors who do not want it and find no place for it on their screens. However, the observation has been made, and is repeated here, that the decision of the exhibitor is properly to be made on the nature and content of the film irrespective of its country of origin. In point of fact that has been true always, and one can remember in the silent days, when the barriers of language and accent had not been raised, that American exhibitors did very well indeed with some of the better foreign product.—*Terry Ramsaye*]

Benjamin Fielding Suspends New York Theatre License

The operating license of the Miami theatre in New York was indefinitely suspended last week by License Commissioner Benjamin Fielding for what he termed "flagrant violation of the state education law by exhibiting an obscene and immoral picture." The picture exhibited for which the theatre's license was suspended was "Guilty Parents." Mr. Fielding said the picture was licensed by the State Education Department February 21, 1934, but with certain eliminations. The Commissioner's actions were protested by the American Civil Liberties Union, which said that the matter should have been referred to the public prosecutor for criminal proceedings, instead of withdrawing the license.

Outing and Dance Set

The Twentieth Century-Fox Home Office Family Club will hold its annual spring dance at the Henry Hudson Hotel, New York, May 28 and will hold its fourth annual boat ride and outing June 19 at Bear Mountain.

Paramount Men Say Business Up In Latin America

Increasing business is still the report from Latin America, according to several Paramount representatives, in New York this week conferring with Paramount International executives on sales policies and plans, including the refurbishing and erection of new theatres.

The Brazilian film audience has doubled during the last 10 years, according to Pedro Germano, assistant manager in Brazil. High cost of both land and construction is retarding an expansion desired by the trade and public, he said.

Theatre business in Cuba is 30 per cent more than during last year, Americo Rosenberger, general manager, said, and he added that admissions may be increased. Five new theatres are being built, he reported.

Theatre construction in Mexico is ahead of other Latin American countries, L. S. Constantine, manager, declared. In Mexico City alone, five houses are under construction, and during the past year four new ones opened.

Eight new houses are operating in Peru, Osvaldo Urrutia, manager, said. Four are in construction.

MPA Theatre Service Unit Will Move to Washington

The Motion Picture Association's theatre service department, now called the trade relations department, will move from New York to the Washington office, Eric Johnston, MPA president, has announced. David Palfreyman, chief of the section, is expected to move after attending the exhibitor conventions in Chicago, Jacksonville and Columbus, Miss. Indicating more moves to the Washington office are probable, Mr. Johnston said this is the first of a series of moves to concentrate as many activities as possible in the Washington headquarters.

Producers' Unit Votes Interim Labor Pact

The Society of Independent Motion Picture Producers' labor advisory committee voted in Hollywood last week acceptance of an interim agreement with the Screen Extras Guild, pending contract negotiations. The action parallels that recently taken by major companies.

Baker Reelected Head Of KRS Fourth Term

Reginald P. Baker, managing director of Ealing Studios, Ltd., and in charge of the Ealing companies since their inception, has been elected president of the Kinematograph Renters' Society for a fourth term. F. W. Baker was reelected treasurer.

"I'm Hannah Dembrow...outlaw...
and I follow my man..."



in TECHNICOLOR!

The red-blooded
story of a
red-headed girl

RENEGADES

with Evelyn KEYES · Willard PARKER
Larry PARKS · Edgar BUCHANAN

Screenplay by Melvin Levy
and Francis Edwards Faragoh

Produced by MICHEL KRAIKE

Directed by GEORGE SHERMAN

Advertised with full pages
in AMERICAN WEEKLY
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national publications

COLUMBIA'S
SILVER ANNIVERSARY
1946

PRINTED IN U.S.A.

20th-Fox Net for Quarter Is Up To $6,241,953

Consolidated net profit for Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corporation and Roxy Theatres, Inc., for the first quarter ended March 30 was $6,241,953, after all charges, equivalent to $2.53 per share on the 2,365,477 shares of common stock outstanding, after deducting dividends on prior preferred and convertible preferred stock. Net profit for the first quarter last year was $2,855,485, equal to $1.53 a share on the 1,824,711 shares of common then outstanding. The profit for the fourth quarter of 1945 was $5,217,180.

A comparison of the first quarter of 1946 with the first quarter of 1945 follows:

	13 wks. to March 30, 1946	13 wks. to March 31, 1945
Gross income from sales and rentals of film and theatre receipts	$46,390,305	$42,028,729
Consolidated net profit before federal taxes, minority interests and contingencies	$12,339,022	$ 8,642,101
Provision for federal income taxes	5,250,000	5,135,000
	7,089,022	3,507,101
Deduct net profit applicable to minority interest	847,068	451,616
	6,241,953	3,055,485
Deduct provision for contingencies	.....	200,000
Net Profit	$ 6,241,953	$ 2,855,485

There is outstanding a minority interest in National Theatres Corporation represented by 40 shares of Class B stock which is convertible into 400 shares of Class A (20 per cent of the total capitalization) upon payment of $5,085,000. Had the conversion been made March 30, 1946, the consolidated earned surplus would have been reduced by $998,429.

At the annual meeting at the home office Tuesday, the board of directors reelected Spyros P. Skouras president, following the election of 15 directors by stockholders. The stockholders also approved the proposed retirement plan for employees.

Members of the board of directors elected to serve until 1947 include: L. Sherman Adams, Robert L. Clarkson, Thomas J. Connors, John R. Dillon, Wilfred J. Eadie, Daniel O. Hastings, Donald A. Henderson, Felix A. Jenkins, Robert Lehman, William C. Michel, William P. Philips, Seton Porter, Murray Silverstone, Mr. Skouras and Darryl F. Zanuck.

Elected with Mr. Skouras were: William C. Michel, executive vice-president; Mr. Zanuck, vice-president in charge of production; Mr. Connors, vice-president in charge of sales; Mr. Silverstone, vice-president; Joseph H. Moskowitz, vice-president; Mr. Henderson, treasurer; Wilfred J. Eadie, comptroller and assistant treasurer; Mr. Jenkins, secretary; Read B. Simonson, assistant treasurer; Fred L. Metzler, assistant treasurer; C. Elwood McCartney, assistant comptroller; J. Harold Lang, assistant secretary; George F. Wasson, Jr., assistant secretary; William Werner, assistant secretary.

Following the meeting the board declared a quarterly dividend of $1.12½ per share on the outstanding prior preferred stock, payable June 15, 1946, to stockholders of record June 7. A quarterly cash dividend of 37½ cents per share on the outstanding convertible preferred was declared, payable June 28, 1946 to stockholders of record June 7, and a quarterly cash dividend of 75 cents per share on the outstanding common stock, payable June 28 to stockholders of record June 7.

Technicolor Net Put at $440,000

Estimated net profit of Technicolor, Inc., for the first quarter of 1946 is $440,000, before taxes and estimated wage adjustments, compared to $550,000 for the corresponding quarter the year before, it was reported to the annual stockholders' meeting in New York Monday in a letter from Dr. Herbert T. Kalmus, president and general manager, who was absent because of illness.

An expansion program "involving perhaps $4,000,000" could be undertaken without additional financing, he asserted, but warned of delays in the company's expansion which may now take two years or more.

Pointing out that with the price increase of half a cent a foot, effective April 1, on all 35mm film except negatives, net profit for April before taxes and wage adjustments amounted to $209,000, Mr. Kalmus asserted in a statement that earnings for this year might exceed 1945.

Taking cognizance of the current investigation by the anti-trust division of the Department of Justice, he said that the Department, so far, had failed to lodge any charge against the company.

Senator Albert W. Hawkes of New Jersey, J. H. Hayes and H. K. McCann were reelected to three-year terms on the board while C. L. MacDonald was elected to fill a vacancy.

20th-Fox Publicists Confer With Loew Managers

Charles Schlaifer, director of 20th Century-Fox advertising, publicity, exploitation and radio departments, and members of his staff, this week conferred in New Haven with Loew's New England theatre managers. Round table discussions on forthcoming pictures were held at the meeting, designed to acquaint theatre men in the field with advance plans on pictures to be released in the autumn. Accompanying Mr. Schlaifer were Stirling Siliphant, Rodney Bush, Sid Blumenstock, Christy Wilbert, Irving Kahn and Earl Wingart.

Columbia Shows Record 39-Week Net of $2,315,000

Record profits were reported for Columbia Pictures this week as the company released its financial statement for the 39-week period ended March 30, 1946.

The net profit amounted to $2,315,000, equal to $3.62 a share of common stock. This compares with a net of $1,380,000, or $2.06 a common share, for the 39-week period ended March 31, 1945.

Operating profit of the company increased to $4,275,000 in the 1946 period from $2,885,000 in the 1945 period.

The report follows:

	39 Weeks Ended Mar. 30, 1946	39 Weeks Ended Mar. 31, 1945
Operating Profit	$4,275,000	$2,885,000
Estimated Provision for Federal Taxes:		
Normal Taxes	1,082,000	660,000
Excess Profits Tax	878,000	845,000
	$1,960,000	$1,505,000
Net Profit for the 39 weeks' period	$2,315,000	$1,380,000
Earnings Per Share of Common Stock	$3.62	$2.06

The comparative earnings per share of common stock were calculated on the increased amount of common stock outstanding March 30, 1946. The number of shares outstanding on that date was 595,447, and the number of shares outstanding on March 31, 1945, was 383,401.

See Export Insurance Bill Offering Long Range Aid

While the proposed export insurance bill will not clear up present problems encountered by the film industry, it will assure long range protection and assist in keeping the U. S. film market on the top in its dealings abroad, F. Preston Forbes, economist for the Senate Small Business sub-committee on foreign trade, said last week. He emphasized that the legislation, if passed, would act only in the future, and not deal with immediate industry bottlenecks which rotate around the lack of foreign exchange and foreign currency in many countries.

Senator Robert Wagner, chairman of the Senate banking and currency committee, said his group would permit film officials to testify when the bill is considered. He refused to predict when the bill would come before the committee, but a clerk of the committee said it may not be considered during this session of Congress.

Kenneth Clark of the Motion Picture Association of America said that Eric Johnston planned to make a study of the measure and its effect upon the industry.

Resign from Republic

Sam P. Gorrell, Republic branch manager in Cleveland, and Leonard Mishkind, salesman there, have resigned.

"In Old Sacramento"

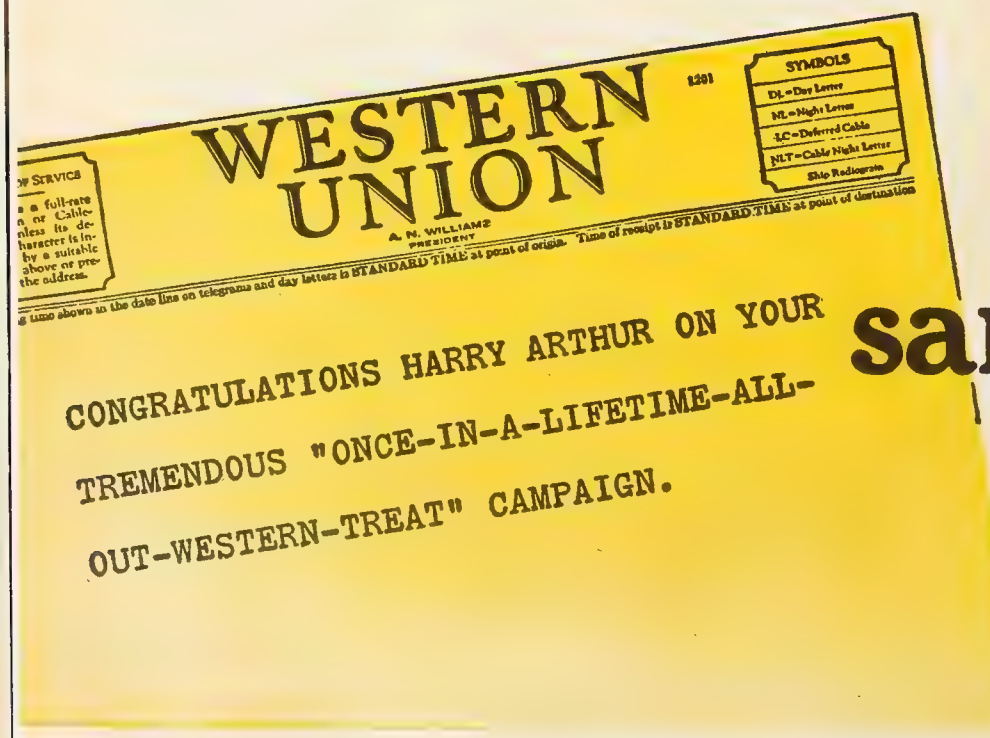


World Premiere in Sacramento

Old Sacramento" tops "Dakota"

record. And now "In Old Sac

Harry Arthur's  5300-sea


WESTERN UNION

A. N. WILLIAMS
PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

Time shown on the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

CONGRATULATIONS HARRY ARTHUR ON YOUR TREMENDOUS "ONCE-IN-A-LIFETIME-ALL-OUT-WESTERN-TREAT" CAMPAIGN.

same bill Roy Rog

mash business at tri-theatre

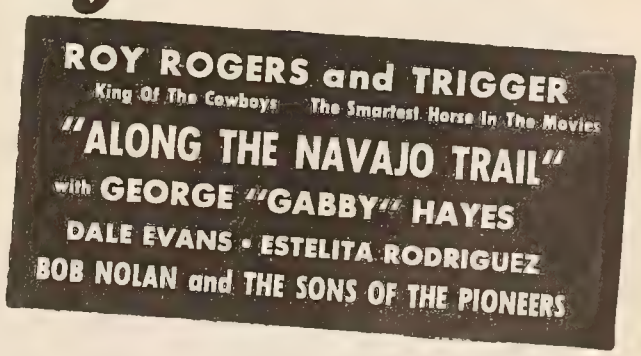
. . at Gotham, New York "In

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Fox Theatre, St. Louis . . . on

rs in "Along The Navajo Trail"



See Spain and Denmark Easing Film Restriction

Washington Bureau

Information reaching the State Department indicates that the Spanish and Danish markets soon will be easing their restrictions on American films.

It is believed that Spain again will submit an agreement for the industry's approval which is expected to eliminate export license requirements and place a ceiling of approximately 150 picture releases upon exporters.

Denmark, George Canty of the Department of State believes, soon will agree to permit entry of American pictures, admitting them against frozen currency.

(In New York this week, Carl E. Milliken of the Motion Picture Association reported there had been negotiations concerning both countries but that nothing definite had been received by the MPA. Up to now Denmark has not permitted the importation of American features for fear that too many financial obligations would accumulate, he said.

Spain's last proposal was protested by Spanish producers to such an extent that the Government abruptly withdrew the plan. Under present conditions, the Government lets Spanish producers control licenses to distribute films. There a black market exists, with American distributors forced to pay from $15,000 to $25,000 for a single release license. Each picture must carry a permit.

Regarding the situation in Denmark, Mr. Canty said, "I believe the situation will ease up." He said that Denmark did not want to discriminate against American pictures, but there "is simply no block exchange between the United States and that country."

The producers here want pictures to enter Denmark regardless of whether payment is immediate or not, Mr. Canty continued. He said that if credit were given U. S. distributors against the frozen currency, there might be an opportunity for collection and transfer of funds at a later date.

Legion of Decency Reviews Six New Productions

The National Legion of Decency reviewed six new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were "Dressed to Kill" and "Larceny in Her Heart." In Class A-II, unobjectionable for adults, were "The Devil's Mask," "Passkey to Danger" and "The Man Who Dared." "She Wrote the Book" was placed in class B, objectionable in part, because of "suggestive dialogue and situations."

Poe To Represent Lesser

Seymour Poe has announced his resignation as eastern representative for Andrew Stone in order to devote his entire time to representing Sol Lesser.

Short Product in First Run Houses

NEW YORK—Week of May 20

ASTOR: *Pluto's Kid Brother*.....RKO
Feature: The Kid from Brooklyn.....RKO

CAPITOL: *Musical Masterpieces*.....MGM
Visiting Vera Cruz.....MGM
Feature: The Postman Always Rings Twice...MGM

CRITERION: *Mousie Come Home*...Universal
Scientifically Stung.....Universal
Feature: Little Giant.....Universal

GLOBE: *Ten Pin Titans*.....RKO
Feature: Make Mine Music.....RKO

HOLLYWOOD: *With Rod and Gun in Canada*
Vitaphone
Hollywood Canine Canteen.....Vitaphone
Feature: A Stolen Life.....Warner Bros.

PALACE: *Report on Japan*.....RKO
In Dutch.....RKO
Feature: Heartbeat.....RKO

PARAMOUNT: *Riding the Hickory*.Paramount
Feature: The Blue Dahlia.....Paramount

RIALTO: *Service with a Guile*....Paramount
Olio for Jasper.....Paramount
You Hit the Spot.....Paramount
Feature: The Cat Creeps.....Universal

RIVOLI: *College Queen*.....Paramount
Feature: Kitty.....Paramount

ROXY: *Talking Magpie*.....20th Cent.-Fox
Along the Rainbow Trail.....20th Cent.-Fox
Feature: Dark Corner.....20th Cent.-Fox

STRAND: *Hare Remover*.....Vitaphone
All Aboard.....Vitaphone
Feature: Her Kind of Man.....Warner Bros.

WINTER GARDEN: *Apple Andy*....Universal
Feature: So Goes My Love.....Universal

Theatre Television Future Seen as Good by Lubcke

"Prospects for theatre television in the near future are very good," Harry R. Lubcke, director of the Don Lee Television System and head of the $1,000,000 studio on Mt. Lee overlooking Hollywood, said last week, citing recent technical improvements.

"Exhibitors introducing television into their theatres," he said, "will do better to invest in a long range viewpoint by fitting out their theatres with a good television projector, rather than using the less efficient and more expensive system of receiving the video picture, photographing it, developing it, and then showing it on their standard projectors. The latter system, although advocated by some television authorities, becomes such an involved affair that the average exhibitor will not want to continue with it when instantaneous equipment becomes available."

Mr. Lubcke sees no threat to exhibitors' interests in the coming of television and he said it was more likely to prove a "shot in the arm to box office receipts."

PRC Now Owns 28 of 31 Franchise Units

With the purchase of the Atlanta-Charlotte franchise, PRC owns 28 of its 31 branch offices, Harry H. Thomas, president, has announced. Only branches operating under outside franchises are Seattle-Portland and San Francisco.

Joe Gins, former manager in Philadelphia, has been promoted to district manager for the Atlanta-Charlotte exchange. Fred Sande, former assistant manager in Washington, will replace Mr. Gins. PRC also reported this week that Karl Herzog, the company's Hollywood vice-president, had resigned. No replacement has been announced.

Pathe-Eagle Lion is reportedly seeking a man to head the company, which, as announced last week, will produce and distribute on its own, sharing joint physical distribution through PRC exchanges.

Ontario Censors To Classify All Films for Year

All films submitted to the Ontario Board of Censors, effective June 1, will be classified for adult and universal audiences, with exhibitors directed to designate the category in all advertising for one year, O. J. Silverthorne, chairman of the Censorship and Theatre Inspection Branch of the Provincial Government, announced in his annual report for the past fiscal year.

The film grading will be examined by the board one year hence with a view toward further policy. The move, Mr. Silverthorne said, was taken for the protection of the adolescent mind and the guidance of parents because "unfortunately there seems no tendency on the part of producers to limit the output of films which can be anti-social in their implications and consequences."

Mr. Silverthorne said that horror or crime pictures constituted 15 per cent of all films, adding that British and foreign films were comparatively free of the material for which Hollywood films are criticized.

He reported that 470 features were examined the past year, 95 per cent from the United States. Of these 94, or 20 per cent, were altered before approval and none was rejected, although one picture was withdrawn.

Fifty-four British films were examined, and 19, or 35 per cent, altered by deletions. The Board condemned 629 pieces of advertising and 250 others were altered out of a total of 36,889 pieces, mainly because of the depiction of sex and crime.

Tuttle RCA Treasurer

Arthur Brewster Tuttle has been elected treasurer of Radio Corporation of America, succeeding George S. DeSousa, who has held the position since 1919.

flash!

BEN HECHT'S "SPECTER OF THE ROSE" GETS SMASH OPENING IN SPECIAL PREMIERE

(THURSDAY, MAY 16th)

EMPIRE THEATRE

NEW BEDFORD, MASS.



A REPUBLIC PICTURE

Production Holds Level With 54 Shooting, as Five Are Completed

Hollywood Bureau

Production was steady last week, and the shooting index maintained its previous level of 54 pictures in work. Five films were completed during the week, and five were started.

Among the new ventures was "Katie for Congress," which Dore Schary brought before the camera at RKO Radio. It's a topical drama co-starring Loretta Young, Joseph Cotten and Ethel Barrymore. Charles Bickford, for the first time in his career, will try his hand at comedy. He's cast as a wisecracking butler in the picture. Others in the supporting cast include Anna Q. Nilsson, Rhys Williams, Harry Shannon, Lex Barker, James Aurness and Drew Miller. H. C. Potter is directing.

At Warners, work began on "Cry Wolf," a suspense drama starring Errol Flynn and Barbara Stanwyck. In supporting roles are Geraldine Brooks, Dorothy Malone, Helene Thimig, Dick Walsh and Patricia White. Henry Blanke produces; Peter Godfrey directs.

MGM Starts Two, One To Be Directed by Montgomery

MGM trained cameras on two: "Lady in the Lake," and "High Barbaree." The first, adapted by Steve Fisher from Raymond Chandler's mystery novel, marks the directing debut of Robert Montgomery, who also stars in the film. Others in the cast include Audrey Totter, Lloyd Nolan, Leon Ames, Jayne Cotter, Dick Simmons and Tom Tully. George Haight is producing.

Everett Riskin is producing "High Barbaree," film version of the Nordhoff and Hall novel of the same title. Jane Conway is directing a cost composed of June Allyson, Henry Hull and Claude Jarman, Jr.

Comet Productions, which releases through United Artists, launched "Miss Television," whose cast includes David Bruce, Cleatus Caldwell, Ann Hunter, Howard Freeman, Grady Sutton and Margaret Dumont. Buddy Rogers and Ralph Cohn are the producers; Reginald LeBorg the director.

▽

Sam Wood has formed a new producing unit which will make films for International Pictures for United World release. The deal makes available to him the facilities acquired by International when that organization recently moved to the Universal lot. Wood brings with him numerous story properties, among them the Ferber-Kaufman stage play, "The Land Is Bright."

Enterprise has signed its sixth star, John Garfield, who will star in "The Burning Journey," by Arnold Manoff. Production will get under way early this autumn. The five other stars signed by Enterprise are: Ginger Rogers, Ingrid Bergman, Barbara Stanwyck, Joel McCrea and Charles Boyer. The company also has under contract as producers David Lewis, Harry Sherman and Wolfgang Reinhardt, with Anatole Litvak as producer-director.

Miss Rogers will make a number of films over a period of years. The first will be "Maggi July," on which the actress' husband, Jack Briggs, will be associate producer, with Wolfgang Reinhardt producing. The second, according to present plans, will be a film version of Libbie Block's novel, "Wild Calendar."

To Make Several Over Period of Years

Betty Grable will star in "No Wedding Ring," an original by Gene Markey, who will also produce it for 20th Century-Fox as his first assignment since his recent discharge from the Navy.

Philip Dunne, who wrote the screenplay for "Forever Amber," has been signed to a new six-year contract by 20th Century-Fox. . . . . "Young Man with a Horn," Dorothy Baker's best seller based on the life of "Bix" Beiderbecke, has been purchased by Warners and assigned to Jules Furthman for production. Stephen Longstreet is currently preparing the screenplay.

Bogeaus Plans Film Based On French Revolution

Benedict Bogeaus has signed Ida Lupino for the feminine starring role in his forthcoming production, "The Affair of the Diamond Necklace," a story based on an actual occurrence which took place during the reign of Louis XVI, and which led indirectly to the French Revolution. . . . Judith Anderson, star of stage and screen, and remembered for her characterization of "Mrs. Danvers" in "Rebecca," has been signed by Sol Lesser for a top role in "No Trespassing."

Samuel Goldwyn has concluded arrangements with Cary Grant to star in "The Bishop's Wife," film version of the Robert Nathan novel. Grant will portray an angel, and Teresa Wright will co-star in the title role. . . . Producer William A. Bacher has had his 20th Century-Fox contract extended. . . . . Shirley Temple will star in David O. Selznick's forthcoming "What Every Young Bride Should Know," which Allan Scott will produce.

Louis Hayward, who starred in "The Son of Monte Cristo" before he entered the U. S. Marine Corps three years ago, will bring that classic Alexander Dumas character back to the screen in "The Return of Monte Cristo," which Edward Small will produce at Columbia. Max Nosseck will direct. . . . Kathryn Grayson and Tony Martin are set for stellar roles in "The Kissing Bandit," which Joe Pasternak will produce in Technicolor for MGM.

Extras Have Diversified Background, Producer Finds

The diversified background of Hollywood extras has been noted by producer-director Roy Del Ruth since he announced he would use former society people now working as extras for "It Happened on Fifth Avenue," his first production for Monogram release.

Del Ruth already has interviewed nearly 100 for the extra parts. He has discovered that extras include a former leading member of the New York Stock Exchange and his wife, who was an outstanding socialite and hostess in the early 1920's; two one-time famous women novelists; the now impoverished daughter of one of Boston's most famous Back Bay families; the widow of a general who won fame in World War I; the daughter of an English earl who lost her inheritance when she married a commoner.

Walt Disney has plans in the final stages

THEATRE GUILD AND RKO TO PRODUCE "ELECTRA"

The Theatre Guild in New York has announced that it will be associated with RKO in the production of the film version of Eugene O'Neill's "Mourning Becomes Electra", a modern version of a Greek tragedy which, when produced by the Guild, ran from 4:30 in the afternoon to 11:00 o'clock at night with time out for dinner. Mr. O'Neill, according to the Guild, will be adviser to Dudley Nichols, who will produce, direct and adapt the film, in which Rosalind Russell will star.

COMPLETED

COLUMBIA
His Face Was Their Fortune

MGM
Tenth Avenue Angel

PRC
Blondes on the Loose

RKO RADIO
What Nancy Wanted

SCREEN GUILD
Flight to Nowhere (Golden Gate)

STARTED

MGM
Lady in the Lake
High Barbaree

RKO RADIO
Katie for Congress

UNITED ARTISTS
Miss Television (Comet Productions)

WARNERS
Cry Wolf

SHOOTING

COLUMBIA
Crime Doctor's Honor
Singing on the Trail
Thrill of Brazil (formerly "Rio")
Down to Earth
Gallant Journey

INDEPENDENT
Curley (Roach)

INTERNATIONAL
Bella Donna

MGM
Beginning or the End
Uncle Andy Hardy
Mighty McGurk
Woman of My Own
My Brother Who Talked to Horses

MONOGRAM
Ghost Busters
Decoy (B&B Productions)

PARAMOUNT
Where There's Life
Welcome Stranger

PRC
Melody Roundup

RKO RADIO
Deadlier than the Male
Nocturne
Honeymoon
Sinbad the Sailor
Best Years of Our Lives (Goldwyn)
Secret Life of Walter Mitty (Goldwyn)
It's a Wonderful Life (Liberty)

REPUBLIC
Snow Cinderella (Colmes)
Vigilantes of Bloomtown
That Brennan Girl
Shine on, Texas Moon
Angel and the Outlaw
Plainsman and the Lady

20TH CENTURY-FOX
Flight to Paradise (Wurtzel)
Carnival in Costa Rica
My Darling Clementine
Razor's Edge

UNITED ARTISTS
Dishonored Lady (Stromberg)
Bel Ami (Loew-Lewin)
Abie's Irish Rose (Crosby)
Short Happy Life of Francis Macomber (Award Productions)
No Trespassing (Lesser)

UNIVERSAL
Pirates of Monterey
Michigan Kid
Black Angel
Ghost Steps Out
The Killers (Hellinger)

WARNERS
Deception
Life with Father
Stallion Road
Cloak and Dagger
Cheyenne

for two more features combining live action and animation. These are "Mickey and the Beanstalk," in which Edgar Bergen and Charlie McCarthy will appear, and "How Dear to My Heart," an adaptation of Sterling North's story, "Midnight and Jeremiah." . . . George Pal has announced that he intends to film the story of the Virgin of Macarenas, patron saint of the Mexican bullfighters, as a "special" on his schedule of Puppetoon shorts for Paramount.

"Wife Wanted" to Be Next for Bernerd

The next film which Jeffrey Bernerd will produce for Monogram in association with Kay Francis will be "Wife Wanted," which Phil Karlson is slated to direct. . . . Walter Wanger has arranged with Columbia to borrow Lee Bowman to co-star with Susan Hayward in "Smash-Up," an original by Dorothy Parker and Frank Cavett. The film will be released through Universal.

Boris Karloff will portray an Indian chief in "Unconquered," frontier spectacle which Cecil B. DeMille will produce at Paramount. . . . Milton Sperling and Joseph Bernhard, of United States Pictures, have purchased "Golden City," by Ted Allan. . . . Richard Goldstone's initial production for MGM since his recent release from the armed forces will be "Too Perfect," for which Philip McDonald is preparing the screenplay.

Annie Baxter Gets Role In "Late George Apley"

Anne Baxter has been assigned a top role in "The Late George Apley," film version of the John Marquand book scheduled for an early start at 20th Century-Fox. . . . Walter Wanger has arranged to borrow Marsha Hunt from MGM for the second feminine lead in "Smash-Up," which Universal will release. . . . "Return of the Soldier," a novel by Rebecca West dealing with an amnesia victim of World War I, has been purchased by Warners.

Henry Hull, Broadway actor who has been absent from the screen for nearly three years, has been engaged by MGM for an important part in "High Barbaree." . . . Samuel Goldwyn has acquired "Among My Souvenirs" for use as the theme song of "The Best Years of Our Lives." . . . Walter Slezak will share stellar honors with Pat O'Brien and Anne Jeffreys in RKO's forthcoming "Riffraff."

Cowan Plans Four Films For New Season List

Lester Cowan, producer of "The Story of G.I. Joe," will produce four pictures for the coming season, he announced in New York last week. First on the list, with production to start in August, is the film version of F. Scott Fitzgerald's "Babylon Revisited." Second is a post-war comedy from an original by Fred Othman, "The President's Husband." The others are the story of Sun Yat-sen, founder of the Chinese Republic, and "Free Press," the screenplay of which probably will be written by Ben Hecht and Charles MacArthur.

No Need for Ruling on Set Construction Limit

The Civilian Production Administration office reported last week that a special interpretation of the motion picture set construction ban will not be made, as previously reported, since it is now generally understood within the industry that the $15,000 ceiling applies to a single set and not to the entire production.

Smith in Goldwyn Post

Bernard Smith, managing editor and sales manager for Alfred A. Knopf publishing company, has been appointed eastern story editor for Samuel Goldwyn Productions, effective July 1. He is the author of several books of literary criticism.

Disney Transfers Hosie

William A. Hosie has been transferred from the Walt Disney studio to the eastern office, where he will work with Charles Levy. The move is part of the expansion activities of the eastern office.

Monogram Has Twelve Ready for Release

Monogram currently has 12 pictures for release or in the process of editing, it was announced this week by Samuel Broidy, president. "Suspense," the studio's biggest to date, starring Belita, will be released June 15. Others are "Behind the Mask," "In Fast Company," "Strange Voyage," "Don't Gamble with Strangers," "Freddie Steps Out," "The Gentleman from Texas," "Romance of the Rancho," "Bowery Bombshell," "Trail to Mexico," "The Mandarin's Secret" and "Jumpin' Joe."

Alexander and Eastman To Publicize "Duel"

Sidney Alexander, advertising manager for Columbia Pictures in New York since 1942, has been appointed eastern publicity and advertising director for Vanguard Films, Inc., and the Selznick Studio to work on the campaign for "Duel in the Sun," it was announced this week by Paul MacNamara, managing director of publicity, advertising and exploitation for the Selznick enterprises. He also announced the appointment to the eastern staff of James Eastman, who will work on advertising tieups for "Duel."

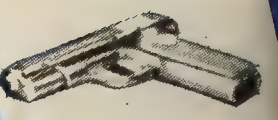
MGM Sets Tradeshows

MGM has set tradeshow dates on six pictures, it was announced in New York Monday. "Little Mr. Jim," previously set for June 10, has been changed to June 4. "Two Smart People," previously scheduled for April 29, has been dated June 4. On June 10, "Three Wise Fools" and "Faithful in My Fashion" will be shown in all exchanges. "But Not Goodbye" will have its showing June 24, while "Holiday in Mexico" will be shown July 2.

Show "Stolen Life" June 17

"A Stolen Life" starring Bette Davis, Glenn Ford and Dane Clark, will be tradeshown nationally by Warner Brothers June 17.





LA

...Is Topping EVERY Previous Ladd Show in EVE

...Is Coming to Broadway May 25th in the World

...Adds Another Record-Crusher to this Amaz

ALAN LADD
VERONICA LAKE
WILLIAM BENDIX
in
"The BLUE DAHLIA"
A
GEORGE MARSHALL
production
with
Howard da Silva · Doris Dowling
Tom Powers · Frank Faylen
Produced by John Houseman
Directed by George Marshall
Written by Raymond Chandler

ALAN LADD
and
GERALDINE
FITZGERALD
in
"O. S. S."
with
Patric Knowles · John Hoyt
Written and Produced by Richard Maibaum
Directed by Irving Pichel

Single Date of "THE BLUE DAHLIA"

Premiere of Paramount's Greatest Scoop – "O.S.S."

ng 1946 Success String from PARAMOUNT

"LOST WEEKEND"
"ROAD TO UTOPIA"
"THE VIRGINIAN"
"KITTY"
"THE BLUE DAHLIA"

Public Prefers Single Feature, Says Morgan

Oscar A. Morgan, short subjects and Paramount News sales manager, told district, branch and sales managers this week in Denver that his nationwide sales tour had confirmed Paramount's recently completed opinion poll, which proved the preference of the public for single feature bills.

"The trend away from the double feature policy," said Mr. Morgan, "has been recognized by the Paramount short subject department which in the 1945-46 season had the biggest sales year in the history of our organization."

In Chicago, May 17, at his eighth meeting, he told salesmen, "Paramount's two-reel musical featurettes are a triple threat to double bills," claiming that "on a per-reel basis the production costs of these featurettes exceed those of many full length feature films."

Attending the seventh meeting at St. Louis, May 15, were R. C. Libeau, district manager; R. M. Copeland, branch manager, Kansas City; M. Schweitzer, St. Louis branch manager, and Harry Hamburg, branch manager, Des Moines.

In Chicago were: Allen Usher, district manager; J. H. Stevens, manager, Chicago branch; Sam Stoll, Chicago sales manager; Harold Wirthwein, Milwaukee branch manager; Ben Blotcky, Minneapolis branch manager, and Norman R. Scheinbaum, Minneapolis sales manager.

At Denver were: Hugh Braly, district manager; C. J. Bell, branch manager; F. H. Smith, branch manager of Salt Lake City, and J. T. McBride, Omaha branch manager.

Mr. Morgan's tenth and final meeting was to be held in San Francisco Thursday and Friday.

D. John Phillips, head of short subjects and Paramount News advertising and publicity, is in Hollywood for conferences on 1946-47 product.

Italy's Spending Proposals Are Rejected by Industry

The State Department and film industry export officials have turned down an Italian proposal that money made on United States films be spent in Italy within six months after it is deposited in banks, it was revealed in Washington last weekend. Further, the U. S. industry does not favor the elimination of quotas because in this event the American industry would be blamed for "flooding the market" by foreign producers and distributors. If the U. S. industry is forced to spend the revenue within six months after release runs, little choice would be given companies in the purchase of equipment, it was pointed out. Italy wants to keep all amusement expenditures within its boundaries.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 75—Hoover reports to President on world famine. . . . De Gaulle at Clemenceau's grave. . . . Churchill visits Holland. . . . Industry collects for Red Cross. . . . Nazi poison gas dumped in ocean. . . . Iceberg patrol. . . . Fountains of Versailles. . . . Sports: Tennis, bike race, trotting.

MOVIETONE NEWS—Vol. 28, No. 76—Army plane crashes into Wall Street skyscraper. . . . Secretary Byrnes reports failure of Paris parley. . . . Humbert II new King of Italy. . . . Allies celebrate V-E Day in Berlin. . . . Churchill tours Holland. . . . European refugees in America. . . . Goldminer hits $100,000 jackpot. . . . Sand sailing.

NEWS OF THE DAY—Vol. 17, No. 273—Jap films on Pearl Harbor. . . . German poison gas. . . . Holland hails Churchill. . . . Spotlight on DeGaulle. . . . Red Cross Drive report. . . . Coast Guard iceberg patrol. The trotting world. . . . Bike race.

NEWS OF THE DAY—Vol. 17, No. 274—Army plane hits New York skyscraper. . . .Europe's capitals mark V-E day. . . . Byrnes reports on Big Four conference. . . . Goldminer hits jackpot. . . . Nazi victims in U. S. . . . Sand sailing.

PARAMOUNT NEWS—No. 76—Harness racing. . . . House for sail. . . . World famine. . . . Fashion notes. . . . Death rides the skies. . . . Italy at the crossroads.

PARAMOUNT NEWS—No. 77—Britain reshapes Empire. . . . In sickness and in health. . . . Plane crash in Wall Street. . . . Byrnes reports on Big Four. . . . Refugees find haven in U. S.

RKO PATHE NEWS—Vol. 17, No. 78—Pearl Harbor —a Jap's-eye view. . . . Hoover home from world food tour. . . . Disabled vets train for a normal life. . . . President honors films for Red Cross Drive.

RKO PATHE NEWS—Vol. 17, No. 79—Berlin, Paris celebrate V-E Day. . . . Byrnes reports on Paris meeting. . . . Plane crash in New York. . . . New Americans in New York. . . . UNNRA clothing and food in Poland.

UNIVERSAL NEWS—Vol. 19, No. 503—North Atlantic ice patrol. . . . Holiday ends in tragedy. . . .Truman greets Cardinal. . . . Italy opens Boys' Town. . . . Hoover ends famine tour. . . . Canada salutes May Day. . . . Blind bowlers. . . . British soccer aces top U. S.

UNIVERSAL NEWS—Vol. 19, No. 504—Victims of Nazis in U. S. . . . America's pledge of allegiance. Flying Tigers come clean. . . . Chinese get U. S. navy vessels. . . . Miner hits jackpot. . . . King Cotton holds carnival. . . . Sand sailors.

Jackson Park Injunctive Relief Deferred by Court

Judge Michael Igoe last Friday in the United States District Court in Chicago adjourned until June 7 a further hearing on the fixing of the injunctive relief to be granted the Jackson Park theatre in the anti-trust suit which has been decided in its favor by the U. S. Supreme Court against Balaban and Katz and distributors.

At a hearing last Friday, counsel for the defendants maintained they had the right to argue "everything" affecting the case, when Judge Igoe attempts to fix the injunctive relief. They pointed out that the verdict of the U. S. Supreme Court on damages did not preclude this procedure, but Thomas C. McConnell, Jackson Park counsel, contended this was not permissible, and that old matters could not be argued.

Judge Igoe directed both sides to submit briefs in the question and indicated that he would decide the point by June 7.

ABC Buys Theatre

The American Broadcasting Company has exercised its purchase option on the 568-seat Vanderbilt theatre, New York, for use as a radio studio. ABC has held the house on lease since August 1944.

Pledge Support Of 1946 Greater New York Fund

Support of the Greater New York Fund drive, of which the industry quota this year is $78,600, was strongly urged and solemnly pledged by industry executives, circuit representatives and trade press spokesmen at a committee meeting last Friday at the home offices of Twentieth Century-Fox. Spyros Skouras, president of 20th Century-Fox and chairman of the industry committee, presided.

Mr. Skouras, stressing that the need of the Fund is greater this year than before, briefly outlined some of the functions of the Fund, pointing out that no fewer than 415 institutions are aided by it. The industry quota this year is $10,600 more than last.

N. Baxter Jackson, chairman of the Greater New York Fund and president of the Chemical Bank and Trust Company, reported the city-wide goal this year would be $5,900,000 as against $4,800,000 the preceding year. In explaining the necessity for the increase, he cited as factors the 4.2 per cent increase in population, plus the 600,000 returned veterans with their problems.

Edward F. McGinley, vice-chairman of the fund and vice-president of the Chemical Bank and Trust Company, expanded upon the heightened demands that would be made upon the Fund this year.

Barney Balaban, president of Paramount, termed the Fund "a good bargain" because it achieves so much with so little.

Speaking in behalf of the exhibitors were Fred Schwartz and Sam Rinzler, New York circuit executives. Mr. Rinzler said, "we never fell down on any worthy drive and we will not fall down on this one."

As spokesman for the trade press, Martin Quigley said that as in the past, it would "extend every possible aid and assistance." "You may rest assured," Mr. Quigley promised, "the trade press will put forth its very best efforts."

Percentage Suits Filed By Majors in Ohio

George A. Manos, Manos Amusement Incorporated, and Roxy Amusement Company, Inc., are defendants in each of eight suits based on percentage returns filed Tuesday in the Federal District Court for the Southern District of Ohio, in Columbus. Columbia, Loew's, Warner Bros., 20th Century-Fox, United Artists, Universal, RKO and Paramount are plaintiffs. Among the theatres mentioned in one or another of the complaints are: Carol and Manos in Newton Falls; Mahoning and Uptown in Youngstown; Globe in Columbiana; Manos and Rex in Lisbon; Roxy in Minerva; American in Laetonia, Manos and Rex in Toronto; St. Clair in St. Clairsville, all in Ohio. Each distributors asks damages and an injunction.

RKO's PIC-TOUR OF THE MONTH

Love scene intimate . . . but not private . . . as movie technicians crowd Dorothy McGuire and Guy Madison.



GOT HIS JOB BACK. Rehearsing a love scene for RKO's *Till The End Of Time* are DOROTHY McGUIRE, brilliant star, and GUY MADISON, just out of Uncle Sam's Navy. You remember him—the sailor in *Since You Went Away*. Cast includes ROBERT MITCHUM, BILL WILLIAMS.



SINBAD IN BAD? *Sinbad the Sailor*, first film after 5-year military service, finds DOUGLAS FAIRBANKS, JR. seeking favor of lovely, but aloof, co-star, MAUREEN O'HARA. Sharing stellar honors in RKO's romantic and lavish Technicolor production is WALTER SLEZAK.



SUSPENSE ON THE SET. Producer-director ALFRED HITCHCOCK is held in suspense by CARY GRANT and INGRID BERGMAN, between scenes of their forthcoming picture, RKO's *Notorious*. Hitchcock has just made a dive (in vain) for a piece of Grant's birthday cake.



BING CROSBY'S FOUR SONS visit ROSALIND RUSSELL, star of RKO's *Sister Kenny*, and present her with toy train for youthful inmates of the Elizabeth Kenny Institute for infantile paralysis victims. This notable film about the famous nurse, co-stars ALEXANDER KNOX.

THESE BIG RKO PICTURES WILL SOON BE SHOWN AT YOUR THEATRE

RKO RADIO PICTURES

[MORE PRE-SELLING BY RKO!...This full-page ad appears in LIFE, May 6th issue, WOMAN'S HOME COMPANION, June issue, and LOOK, June 11 issue. Combined circulation, 9,319,351]

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—This played to a very good Easter holiday business here. Everyone was well pleased with it. Cornel Wilde improves with every appearance, especially since "Leave Her to Heaven." Played Sunday, Monday, April 21, 22.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

BLAZING THE WESTERN TRAIL: Charles Starrett, Tex Harding—Very good Western with good Western music. It is good for the weekend action fans.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

BLONDIE'S LUCKY DAY: Arthur Lake, Penny Singleton—We doubled this with "Bewitched," trying out a double feature without a Western. It taught us a lesson. Blondie has a big draw here, but they wouldn't come to see it. First, because there was no Western. Second, they do not want to sit through these psychopathic films. "Bewitched" turned out to be quite a good film of its kind, but that did not help the box office, as they did not come to see it. Played Friday, Saturday, May 3, 4.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Tindall—No star values, but it is a show that is particularly suited to a small town. Played to better than average Saturday business and pleased all. Played May 4.— A. J. Sindt, Rankin Theatre, Rankin, Ill.

MEET ME ON BROADWAY: Marjorie Reynolds, Fred Brady—Fairly good program picture that did O.K. with a Western picture. Played Friday, Saturday, May 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—A very pleasing production which played to average business. Had absolutely no complaints and it sent everyone out with a smile. Played Sunday, Monday.—Roger O. Gackle, Roxy Theatre, Northwood, N. D.

SING ME A SONG OF TEXAS: Rosemary Lane, Tom Tyler—Very good little Western offering good entertainment. Played three days and it stood up. Columbia has a lot of this type and they have all done well for us. Played Thursday-Saturday, April 2-4.—A. E. Munro, Rolla Theatre, Rolla, N. D.

SONG OF THE PRAIRIE: Ken Curtis, Jeff Donnell —A really surprising Western musical which even I liked. Business was a little above average and for a change every patron was satisfied. Played Friday, Saturday, May 3, 4.—Roger O. Gackle, Roxy Theatre, Northwood, N. D. Rural and small town patronage.

SONG OF THE PRAIRIE: Ken Curtis, Jeff Donnell —This was a good bet. The people here like the Hotshots. It did a nice business. Played Thursday-Saturday, April 2-4.—Harry T. Wachter, Flint Theatre, Gentry, Ark.

TARS AND SPARS: Alfred Drake, Janet Blair, Marc Platt—Good musical comedy that pleased my Sunday patrons.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TARS AND SPARS: Alfred Drake, Janet Blair, Marc Platt—Pretty good business the first night followed by a void the following two nights. The picture had its bright moments and it was not too bad most of the way but how they stayed away from it! There were not enough musical and dance sequences. Played Tuesday-Thursday, April 30-May 2.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

TEN CENTS A DANCE: Jane Frazee, Jimmy Lloyd—I thought this was a very good picture. It had lots of action. We played it Sunday midnight and did O.K. Played May 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THOUSAND AND ONE NIGHTS, A: Cornel Wilde, Evelyn Keyes—A beautiful production in Technicolor. It runs 93 minutes, but there isn't a dull moment. It would be good any day of the week. It appeals to the whole family. It is worth a repeat for my own pleasure. Book it. Played Sunday, Monday, March 24, 25.—M. L. London, Gem Theatre, East Boston, Mass.

THROW A SADDLE ON A STAR: Ken Curtis, Adele Roberts—Better than average musical Western that pleased. Business only fair on a Giveaway Night. Played Wednesday, May 8.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

Frank

BOY, A GIRL AND A DOG: Jerry Hunter, Sharyn Moffett—A picture for the kids, but it will be enjoyed by the grownups. Did above average Tuesday and Wednesday business. Played April 23, 24.—Henry Sparks, Sparks Theatre, Cooper, Texas.

Film Classics

STRIKE ME PINK: Eddie Cantor—This is a reissue, and what a dandy. It is full of entertainment for old and young alike. There are 98 minutes of good comedy and music. It has just what the public demands today. It has no sermons and not a dull moment. Played Friday, Saturday, April 26, 27.—M. L. London, Gem Theatre, East Boston, Mass.

Metro-Goldwyn-Mayer

ABBOTT AND COSTELLO IN HOLLYWOOD: Bud Abbott, Lou Costello—Just like the others produced with this crazy pair. Their first picture, "Buck Privates," was a box office winner for me, but every one since then has been a little less good. They don't mean much now. Played Sunday, Monday, April 28, 29.—Henry Sparks, Sparks Theatre, Cooper, Texas.

ADVENTURE: Greer Garson, Clark Gable—Made the mistake of raising the admission price and playing it three days. Patrons came expecting more than they got. It is no better than the former Gable pictures and not as good as some. Divided opinions. Some good and some bad. Played Wednesday-Friday, May 1-3.—Henry Sparks, Sparks Theatre, Cooper, Texas.

ADVENTURE: Clark Gable, Greer Garson—This opened very well but died quickly. Clark Gable and Greer Garson are unquestionably responsible for a heavy opening, but the poor material in the story lets them both down and cannot be counted upon for sustained interest at the box office. Better luck next time, I hope. Played Sunday-Tuesday, April 28-30.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—A picture that pleased the patrons. Attendance good. Congratulations, MGM. Played Friday, Saturday, April 19, 20.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can.

DANGEROUS PARTNERS: James Craig, Signe Hasso—Craig and Miss Hasso deserve better than this. Not quite a mystery, not quite a melodrama and certainly not a comedy. I didn't know what it was. First one from Metro for quite a while that left me in doubt. Doubled with a Western, which didn't draw either. Played Friday, Saturday, April 26, 27.—Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—Metro makes pictures. Could have used this on Sunday to good advantage, but it made a big midweek hit. One of the cleverest comedies that really got the laughs. Good picture, good business. Played Wednesday, Thursday, April 17, 18. —Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

NATIONAL VELVET: Mickey Rooney, Jackie Jenkins—Picked this one up late and not a bit sorry. Should be enough said. Played Sunday-Tuesday, May 5-7.—M. W. Thompson, Roxy Theatre, Bow Bells, N. D.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—Very tops in story and business. It is good for any day of the week. It was our only break since January 1, 1946. Don't know why, but I have been taking a beating on some of Metro's top shows. But "Vines," "Twice Blessed," "Her Highness and the Bellboy," were all good and held up business. Played Sunday, Monday, March 31, April 1.—A. E. Munro, Rolla Theatre, Rolla, N. D.

SAILOR TAKES A WIFE: Robert Walker, June Allyson—An entertaining romantic comedy which gave us satisfactory attendance for Friday and Saturday. I believe everyone was pleased. Played Friday, Saturday, April 26, 27.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SAILOR TAKES A WIFE: Robert Walker, June Allyson—Pleased all who came to see it, although it did just average business. Has many laughs. Played Sunday, Monday, May 5, 6.—Louis A. Perretta, Crescent Theatre, Mahoningtown, Pa.

SON OF LASSIE: Peter Lawford, Donald Crisp—Played this late, but topped all previous house records. The color and the photography are superb. Leo has the right to roar for the "Lassie" hits. Played Sunday, Monday, April 21, 22.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D. Small town and rural patronage.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne—This is the greatest of all war pictures. The majority of my customers still do not go for war pictures. The only drawback was its running time of 136 minutes. Played Wednesday, Thursday, May 8, 9.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne—Very good picture but business, for some reason, was very light. Perhaps it was because it was a war picture. Most people in this locality do not care for any more war pictures. Played Sunday, Monday, April 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TWICE BLESSED: Lee and Lynn Wilde, James Craig—Another sweet little picture from Metro that sells right and does business. Young and old alike enjoyed this. It is fast moving. It never drags and it is good entertainment. Played Wednesday, Thursday, April 24, 25.—Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

VACATION FROM MARRIAGE: Robert Donat, Deborah Kerr—The attendance and interest was very poor; evidently it required better timing in our booking schedule. However, the picture is highly entertaining to selected audiences, and although very talkative, it never fails to hold interest. Played Wednesday, April 24.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WEEKEND AT THE WALDORF: Ginger Rogers, Walter Pidgeon, Lana Turner, Van Johnson—Too long and very involved. It is bad if one comes in after it has started. Two stories go on intermittently, but it pleased everyone and did average Sunday business. Not as big as any one of these stars could have made it with a lighter, less involved story. Played Sunday, Monday. May 5, 6.—Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—This was a splendid picture, but it failed to do any business here. Not quite the type for our trade. Played Wednesday, Thursday, May 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

ZIEGFELD FOLLIES: MGM Contract Players—Did the least business since the never-to-be forgotten days of the depression. Metro should keep their good will and retain their reputation as the "friendly company." They won't sell this in small towns. Played Wednesday, Thursday, May 8, 9.—Henry Sparks, Sparks Theatre, Cooper, Texas.

Monogram

BOWERY BLITZKRIEG: East Side Kids—This is a repeat, but the price is right, and the picture had not been seen by everyone. So there were a few people who came to see it. It is O.K. for subsequent runs.

(*Continued on page* 50)



ON NEWSREEL assignments or production work, when lighting conditions are extremely poor, the natural choice is the high-speed Eastman Super-XX Negative Film, one of the family of Eastman Films, industry favorites for more than fifty years.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.
J. E. BRULATOUR, INC., Distributors
FORT LEE, CHICAGO, HOLLYWOOD

EASTMAN SUPER-XX...when little light is available

(*Continued from page 48*)

Played Friday, Saturday, March 29, 30.—M. L. London, Gem Theatre, East Boston, Mass.

LONESOME TRAIL: James Wakley, Lee "Lasses" White—This is a good musical Western. Played Monday, Tuesday, May 6, 7.—L. Brazil, Jr., New Theatre, Bearden, Ark.

MUGGS RIDES AGAIN: Leo Gorcey, Huntz Hall—Played this East Sider alone and it stood up with business slightly above average. The kids liked it. The horse racing put it above the average in the Muggs series. Played Wednesday, Thursday, May 1, 2.—M. W. Thompson, Roxy Theatre, Bow Bells, N. D.

SHANGHAI COBRA, THE: Sidney Toler, Joan Barclay—A good little second feature. It can be booked on any day of the week. Monogram pictures are getting better and will soon be up there with the top-notchers, although all the top-notchers are not always good. Played Sunday, Monday, April 21, 22.—M. L. London, Gem Theatre, East Boston, Mass.

Paramount

HERE COME THE WAVES: Bing Crosby, Betty Hutton, Sonny Tufts—Here is the most over-rated picture I have shown this year. A great title, but you cannot fool the public. They certainly would not come in for this one. After I viewed it myself, I certainly agreed with them. Played Tuesday-Thursday, April 16-18.—M. L. London, Gem Theatre, East Boston, Mass.

HOLD THAT BLONDE: Eddie Bracken, Veronica Lake—An entertaining picture which held up only one night, but did average Sunday business for me. It didn't belong on a Sunday bill. It is a clever story with lots of laughs. You won't go wrong playing it. Played Sunday, Monday, April 28, 29.—Charles L. Smith, Elma Theatre, Elma, Iowa. Small town and rural patronage.

LOST WEEKEND, THE: Ray Milland, Jane Wyman—Good business. Couldn't help it after all the publicity the picture has received. Most customers did not like the picture but, recognizing the magnificent acting, were not dissatisfied. Played Tuesday-Thursday, April 9-11.—Stanley Leay, Stanley Theatre, Galena, Ill.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—Excellent picture with superb acting. Pleased an average Sunday crowd and held up well the second day. It has a really different story. Played Sunday, Monday, April 7, 8.—Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

MASQUERADE IN MEXICO: Dorothy Lamour, Arturo de Cordova—I enjoyed it very much, but it didn't have much draw. Any south of the border or English picture does not draw here. Played Monday, Tuesday, April 29, 30.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

MIDNIGHT MANHUNT: William Gargan, Ann Savage—Doubled with a Western. The combination did somewhat under average business. However, this picture had enough comedy in it to make it go over fairly well. This is a very bad title for us. Played Friday, Saturday, April 26, 27.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

PRACTICALLY YOURS: Claudette Colbert, Fred MacMurray—The same old story with me. This is a very fine picture. Ninety minutes is just right, but no business for a subsequent run house, as the picture was seen in the big houses. Played Tuesday-Thursday, March 26-28.—M. L. London, Gem Theatre, East Boston, Mass.

ROAD TO UTOPIA: Bing Crosby, Bob Hope, Dorothy Lamour—Royal Crown Cola Company advertised this for me free. Very good results. This is certainly the best of the series of "Road" pictures. Played Monday, Tuesday, May 6, 7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

STORK CLUB: Betty Hutton, Barry Fitzgerald—Closed Good Friday, so opened with "Stork Club" Saturday for Easter. Played Saturday to Monday. Good picture, good business. Customers were very well satisfied. Played Saturday-Monday, April 20-22.—Stanley Leay, Stanley Theatre, Galena, Ill.

TOKYO ROSE: Byron Barr, Lotus Long—This played to an excellent Sunday audience. One of the best Sunday crowds since the "James" pictures. Played Sunday, May 5.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—Nice story and very well liked. Did a little better than average midweek business for me. Good entertainment and a good lesson for the youngsters. Played Wednesday, Thursday, May 1, 2.—Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

RKO Radio

BELLS OF ST. MARY'S: Bing Crosby, Ingrid Bergman—Played this seven days during Holy Week and did very well with it. Much better than any other picture could have done during that period. Everybody came to see the picture. You can't go wrong with it. Played Friday-Thursday, April 12-18.—Stanley Leay, Stanley Theatre, Galena, Ill.

DICK TRACY: Morgan Conway, Anne Jeffreys—Double billed this with "She Went to the Races." Business poor. "Dick Tracy" didn't help any. Played Wednesday, Thursday, May 1, 2.—Louis A. Perretta, Crescent Theatre, Mahoningtown, Pa.

DICK TRACY: Morgan Conway, Anne Jeffreys—An excellent double bill picture. Sure hope they continue this series of pictures. Played Friday, Saturday, May 3, 4.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

DICK TRACY: Morgan Conway, Anne Jeffreys—If RKO keeps up the standard of this series, on a par with the first one, they will be O.K. for weekends, especially in small towns. Had many favorable comments and average business. Played Saturday, May 4.—Henry Sparks, Sparks Theatre, Cooper, Texas.

DICK TRACY: Morgan Conway, Anne Jeffreys—Used on a double bill with very satisfactory results. I'm sure RKO will make sequels to this. My crowd ate this up. So hurry and let's have another Tracy picture. Played Friday, Saturday, May 3, 4.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

EXPERIMENT PERILOUS: Hedy Lamarr, George Brent—Had been afraid of this but finally broke down and dated it for Sunday opening. It was satisfactory and business was average with considerable favorable comment voluntarily offered by the cash customers. Played Sunday, Monday, May 5, 6.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

GIRL RUSH: Frances Langford, Alan Carney, Wally Brown—This proved to be a big laugh producer, and it had them still laughing as they came out. They asked me to get more like it.—Ben Brinck, West Point Theatre, West Point, Iowa.

JOHNNY ANGEL: George Raft, Signe Hasso—Just a fair picture with no draw. It should have been sold in the middle of the bottom bracket. Poorest Friday and Saturday business in months. Played April 26, 27.—M. W. Thompson, Roxy Theatre, Bow Bells, N. D.

NEVADA: Bob Mitchum, Anne Jeffreys—A Western you can play and greet your customers as they leave. Zane Grey for exploitation. Mitchum is not typed as other Western players. Midweek attraction to average attendance, but it pleased. Played Wednesday, Thursday, April 24, 25.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D. Small town and rural patronage.

RADIO STARS ON PARADE: Wally Brown, Alan Carney—Just a picture and not a good one. No appeal to the public. Poorest attendance yet, so exchange it or play something else. This picture is definitely in the wrong classification. Played Monday-Wednesday, April 29-May 1.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can.

SING YOUR WAY HOME: Jack Haley, Anne Jeffreys—A surprising and clever little comedy that pleased the cash customers. Could have played two days. Played Tuesday, May 7.—Henry Sparks, Sparks Theatre, Cooper, Texas.

SPIRAL STAIRCASE, THE: George Brent, Dorothy McGuire—The acting of Dorothy McGuire was excellent. This was a great mystery that kept our audience in great suspense. Played Wednesday, Thursday, May 1, 2.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

SPIRAL STAIRCASE, THE: George Brent, Dorothy McGuire—This is an excellent mystery feature with superb acting by a great cast.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

SPIRAL STAIRCASE, THE: George Brent, Dorothy McGuire—This is a well done production and was given enough promotion to give us average Sunday and Monday business. The children stayed away, so our matinee business was a flop, but it brought in enough extra adult business to balance the loss. This is not a percentage picture in our location. Played Sunday, Monday, April 28, 29.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

WANDERER OF THE WASTELAND: James Warren, Audrey Long—A good Western which played to average crowds. All I have to advertise is a Zane Gray story and the customers come in droves. Played Friday, Saturday, May 10, 11.—Roger O. Gackle, Roxy Theatre, Northwood, N. D. Rural and small town patronage.

Republic

ALONG THE NAVAJO TRAIL: Roy Rogers, Dale Evans—Good Western with good music. We had a good crowd, and Rogers is still tops. Played Friday, Saturday, May 3, 4.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

ALONG THE NAVAJO TRAIL: Roy Rogers, Dale Evans—Why doesn't Republic make one Rogers Technicolor picture? I don't think Gene Autry will ever top Rogers in this locality. Give anything for a nice large picture of Roy to hang in my theatre for our patrons to see. Happy days are here again when Roy comes to town. Played Friday, Saturday, May 3, 4.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

CALIFORNIA GOLD RUSH: Bill Elliott, Alice Flemming—Bravo, Republic, for actually having a good plot in a Western. Excellence of story excited much favorable comment from the patrons. Plenty of action to suit the most rabid fans. Tobacco planting is in full swing so the matinee business was off quite a bit. Played Saturday, May 11.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

COWBOY AND THE SENORITA: Roy Rogers, Mary Lee—Played this old but still did the usual Roy Rogers business. Westerns always are good on the weekends but Rogers tops them all for box office receipts. Played Friday, Saturday, April 19, 20.—Roger O. Gackle, Roxy Theatre, Northwood, N. D. Rural and small town patronage.

DAKOTA: John Wayne, Vera Hruba Ralston—A good action show which should do business in any house. Played Friday, Saturday, May 10, 11.—Louis A. Perretta, Crescent Theatre, Mahoningtown, Pa.

DAYS OF BUFFALO BILL: Sunset Carson, Peggy Stewart—A dandy Western for all action houses. I have noticed that a few of my friends in Hollywood are just beginning to realize that the public demands more action and less tedious dialogue. This is something I have been complaining about for over a year. These monotonous dialogue picture running 100 minutes or more cause many of my patrons to stay away. When they come they become very restless and squirm in their seats and the next day my repair man is busy fixing and adjusting broken seats. It makes it a very expensive proposition. These dialogue pictures make the people restless and they try to compete with the stars on the screen and begin talking. Played Sunday, Monday, April 21, 22.—M. L. London, Gem Theatre, East Boston, Mass.

DON'T FENCE ME IN: Roy Rogers, Dale Evans—Rogers is still on top. Good business. Played Thursday-Saturday, April 18-20.—A. E. Munroe, Rolla Theatre, Rolla, N. D.

DON'T FENCE ME IN: Roy Rogers, Dale Evans—An above average Rogers with a good title. Better than average Saturday business. What strikes me is that they have finally, after 30 years, put a female lead in Westerns who can act. Dale Evans is O.K. You don't need advice on Rogers. He draws 'em. Played Friday, Saturday, April 19, 20.—Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

GREAT STAGECOACH ROBBERY, THE: Bill Elliott, Bobby Blake—Grand Western. They all went for this in a big way. Played Friday, Saturday, May 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

IDENTITY UNKNOWN: Richard Arlen, Cheryl Walker—Played this with "Thoroughbreds." This double did top midweek business. Played only one day. They just made money. Played Wednesday, April 24.—A. E. Munro, Rolla Theatre, Rolla, N. D.

MEXICANA: Constance Moore, Tito Guizar—This is a fairly good Latin American musical with songs by Tito Guizar. I played it first run to an appreciative audience. The kids were a little restless, but the adults enjoyed it. At least, they didn't say they had seen it before. Played Friday, Saturday, April 5, 6.—M. L. London, Gem Theatre, East Boston, Mass.

SONG OF ARIZONA: Roy Rogers, Dale Evans—Good show and good business. Roy never fails to draw the crowd and please them in a small town.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SWINGIN' ON A RAINBOW: Brad Taylor, Jane Frazee—Good little musical show which failed to draw average business. Lacked star power. Played Tuesday, May 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UTAH: Roy Rogers, Dale Evans—This was my first Rogers picture and it sure brought in the silver coins. Republic's new color Westerns should go over with a bang. Played Friday, Saturday, April 20, 21.—Ben Brinck, West Point Theatre, West Point, Iowa.

WOMAN WHO CAME BACK, THE: Nancy Kelly, John Loder—"Which is witch." . . . Played Friday, Saturday, April 26, 27.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D. Small town and rural patronage.

Twentieth Century-Fox

DOLL FACE: Carmen Miranda, Perry Como—Had been told that this was a screwball picture, but found it to be a very good musical show. In fact, if it had been in Technicolor, it would have been on a par with some of the super musicals. Played Sunday-Wednesday, April 30-May 1.—Henry Sparks, Sparks Theatre, Cooper, Texas.

DOLLY SISTERS, THE: Betty Grable, John Payne—Very good, but there was a little too much of the dance routine. A few people were disappointed but we had many favorable comments. Business was a little above average. Played Sunday-Tuesday, April 21-23.—M. W. Thompson, Roxy Theatre, Bow Bells, N. D.

(*Continued on page 52*)


NOTHING CAUSES
SO MUCH TALK...
SO MUCH BUSINESS...
AS A SCANDAL

(*Continued from page 50*)

DRAGONWYCK: Gene Tierney, Vincent Price—In spite of clicking in "Leave Her to Heaven," the Tierney-Price combination did a box office flop in this. Picture is top heavy with deep drama in dark, moody settings. The only bright spot is Price's brilliant performance. It failed to please. Played Monday, Tuesday, May 6, 7.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

FALLEN ANGEL: Dana Andrews, Alice Faye—An exceptional picture that was really appreciated, for its box office proceeds broke records for this time of the year. I believe it can go over in any situation. Played Friday, Saturday, April 26, 27.—Roger O. Gackle, Roxy Theatre, Northwood, N. D. Rural and small town patronage.

FALLEN ANGEL: Dana Andrews, Alice Faye—This picture failed to do extra business. We thought it fine film fare. Alice Faye drew better when she sang. Played Wednesday, Thursday, May 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HOME IN INDIANA: Lon McAllister, Walter Brennan—We brought this fine color picture back for one day and not only pleased a capacity crowd for Saturday night, but made ourselves a handsome profit also. Played Saturday, April 20.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—A well-made picture that did better than expected. I was afraid of this one but it did better than average business. Played Tuesday-Thursday, April 22-24.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—This is a good picture. Beautiful color, very well acted, although some people did not like the story. Played Saturday, Sunday, April 27, 28.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D. Small town and rural patronage.

RETURN OF FRANK JAMES, THE: Henry Fonda, Gene Tierney—Still a good picture. It is remarkable what big business you can do on a reissue of this type of film in a small town. Played Friday, Saturday, May 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SENTIMENTAL JOURNEY: John Payne, Maureen O'Hara—This picture was fair at the box office. The music was wonderful. Wish there was a little more of that music. Box office receipts fell off the last day. Played Saturday, Sunday, May 4, 5.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D. Small town and rural patronage.

SPIDER, THE: Richard Conte, Faye Marlowe—Doubled with a Western, so don't know what this would have done by itself, but I can imagine. They grind out these mysteries like sausages. I'm going to use reissues if I have to throw all murder-mysteries in the trash can. Hollywood doesn't seem to realize we need a more stabilizing influence in films instead of so much murder. If the film isn't about someone with a cracked brain or amnesia it is about a murderer. It is not good and, what is more, the average person doesn't want to see that type. Played Friday, Saturaday, April 12, 13.—Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

United Artists

BLOOD ON THE SUN: James Cagney, Sylvia Sidney—A typical Cagney picture which was a complete washout at the box office. Business was below normal. Why doesn't Cagney quit, to say nothing of Sylvia Sidney? Played Sunday, Monday, April 28, 29.—Roger O. Gackle, Roxy Theatre, Northwood, N. D. Rural and small town patronage.

BLOOD ON THE SUN: James Cagney, Sylvia Sidney—An action picture. Better than average business. Recommend this for action dates. Played Thursday-Saturday, March 28-30.—A. E. Minro, Rolla Theatre, Rolla, N. D.

GREAT JOHN L., THE: Linda Darnell, Greg McClure—This was a fine picture but failed to draw. Had more complaints than on larger production. Poor crowd was due to spring work, I believe. Played Sunday, Monday, April 21, 22.—Roger O. Gackle, Roxy Theatre, Northwood, N. D. Rural and small town patronage.

HAIRY APE, THE: William Bendix, Susan Hayward—A very good picture, especially for the action fans. A few people left in the town hadn't seen it before. Running time is 90 minutes. That should be the limit on all pictures. More action and less dialogue. Played Sunday, Monday, March 31, April 1.—M. L. London, Gem Theatre, East Boston, Mass.

SOUTHERNER, THE: Zachary Scott, Betty Field—A good picture and on the whole it was well liked by all who saw it. Attendance good. Played Friday, Saturday, April 26, 27.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can.

STORY OF G. I. JOE: Burgess Meredith, Robert Mitchum—Very good. It is a war show but it will do business. United Artists delivers some fine productions. Played Sunday, Monday, April 28, 29.—A. E. Munro, Rolla Theatre, Rolla, N. D.

WHISTLE STOP: George Raft, Ava Gardner—O. K. Sunday business due to the Raft draw and the fact that Miss Gardner is a North Carolina girl. Pretty dull fare and we had some walkouts. Strictly a one-day film in small situations or not at all. Played Sunday, May 5.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

Universal

BAD MEN OF THE BORDER: Kirby Grant, Armida—Very good for the second half of a double bill. Played Friday, Saturday, May 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—You can have all the Deanna Durbin pictures as far as I am concerned; even my daughter felt she was putting it on. Business was only fair. Played Monday, Tuesday, May 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FRONTIER GAL: Rod Cameron, Yvonne de Carlo—One of the better outdoor action pictures in color. Did O. K. and pleased all. Give us more, Universal. Played Friday, Saturday, May 3, 4.—Louis A. Perretta, Crescent Theatre, Mahoningtown, Pa.

HOUSE OF DRACULA: Lon Chaney, Lionel Atwill Used this for a Saturday midnight show and this is where it belongs. Wouldn't recommend it for any other time. Played Saturday, April 27.—Henry Sparks, Sparks Theatre, Cooper, Texas.

IDEA GIRL: Jess Barker, Julie Bishop—An average midweek picture. Can't praise it highly, although it did O. K. Played Wednesday, May 1.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D. Small town and rural patronage.

LADY ON A TRAIN: Deanna Durbin, Ralph Bellamy—Played this a little late. From the reports on this I was a little afraid of it, but found it a pretty good picture. However, it was a little out of Deanna's line. Business below Thursday and Friday average. Played April 25, 26.—Henry Sparks, Sparks Theatre, Cooper, Texas.

LADY ON A TRAIN: Deanna Durbin, Ralph Bellamy—Fair. The people expected something different from Deanna. Sunday business average. Monday, poor. Tuesday, pulled the picture. Avoid this if possible and don't give it your best playing time. Played Sunday, Monday, April 28, 29.—M. W. Thompson, Roxy Theatre, Bow Bells, N. D.

MEN IN HER DIARY: Jon Hall, Louise Allbritton, Peggy Ryan—Very, very unacceptable to our trade. No draw. Used on top half of double bill for weekend. Played Friday, Saturday, May 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NAUGHTY NINETIES: Bud Abbott, Lou Costello—Any Abbott and Costello I put on the screen is sure to pull the people in. I thought this was corny but my public didn't seem to think so. Did above average business. Played Wednesday, Thursday, May 8, 9.—Roger O. Gackle, Roxy Theatre, Northwood, N. D. Rural and small town patronage.

SHADY LADY: Charles Coburn, Ginny Simms—Played this one with "Gun Town" which made a good double bill. Played Wednesday, Thursday, May 8, 9.—Louis A. Perretta, Crescent Theatre, Mahoningtown, Pa.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—A swell show in any theatre. Did O. K. for me. Played Sunday, Monday, April 28, 29.—Louis A. Perretta, Crescent Theatre, Mahoningtown, Pa.

Warner Bros.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Bacall—Not a bad story, but too long. Bacall is a dead pan here, and why doesn't he learn to speak English? Not quite average, but they didn't complain, so I guess that isn't too bad. Played Wednesday, Thursday, April 10, 11.—Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

CONSPIRATORS, THE: Hedy Lamarr, Paul Henried—A good picture during wartime, but not now. There are 100 minutes and 30 could have been eliminated. I had plenty of walkouts on this. They are not interested in any Nazi pictures, good or bad. I should have cancelled it. No business at all. The worst Tuesday and Wednesday business I have had in 10 years. If Warners get back their old stride and produce musicals, comedies and action films, instead of heavy dialogue dramas, I for one will certainly thank them. They know how to make good action musicals and big Westerns. Played Tuesday-Thursday, May 6-8.—M. L. London, Gem Theatre, East Boston, Mass.

CRIME BY NIGHT: Jane Wyman, Jerome Cowan—Too old and too short. Business terrible. It is a pleasing enough picture but it lacks star values to get the farmers out of the field. A good Western along with it would have saved the day. Played Wednesday, May 8.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

HOLLYWOOD CANTEEN: Warner Star Revue—The same old story. It is a great picture which was enjoyed by those who came to see it again, but only a few came. These big pictures are washouts for a fourth run house like mine. I need a first or second run, but very seldom get them. Played Tuesday-Thursday, April 2-4.—M. L. London, Gem Theatre, East Boston, Mass.

RHAPSODY IN BLUE: Robert Alda, Joan Leslie—Tops of its type. Patrons appreciate our showing it. Played Sunday, Monday, April 7, 8.—A. E. Munro, Rolla Theatre, Rolla, N. D.

RHAPSODY IN BLUE: Robert Alda, Joan Leslie—Wonderful picture. Grand music. Below average business. As a matter of fact, business was off 50 per cent, but those who came raved about it.—Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

SAN ANTONIO: Errol Flynn, Alexis Smith—A good Western in Technicolor which did above average business. Played Sunday, Monday, May 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SARATOGA TRUNK: Gary Cooper, Ingrid Bergman—Well made and O. K. at the box office. The first half is pretty dull but it picks up toward the end. Played Thursday, Friday, May 9, 10.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—A very pleasing picture. Good for Sunday playing time. Business average. Played Sunday, Monday, May 5, 6.—Henry Sparks, Sparks Theatre, Cooper, Texas.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—Another surprise package. This little feature has something our patrons want. Played Sunday, Monday, April 14, 15.—A. E. Munro, Rolla Theatre, Rolla, N. D.

TORRID ZONE: James Cagney, Ann Sheridan, Pat O'Brien—Out-grossed any other midweek show for weeks. Recommend buying and playing it. Played Tuesday, Wednesday, April 9, 10.—A. E. Munro, Rolla Theatre, Rolla, N. D.

Short Features

Metro-Goldwyn-Mayer

GUEST PESTS: Pete Smith Specialties—Good for some laughs. Smith subjects are still in the comedy class. His "Bus Pests" is better.—Charles L. Jones, Elma Theatre, Elma, Iowa.

MEMORIES OF COLUMBUS: Movietone Adventures—I believe this to be one of the most interesting travel reels in color that I have ever had the pleasure of offering to my patrons.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

HOUSE TRICKS: Popeye the Sailor—The material for laughs in this cartoon is very poor indeed and I believe Popeye is worthy of better treatment than he received here in this item and in recent releases. His popularity shouldn't be taken for granted.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MAGLEA-LULU: Little Lulu — Lulu is slipping. Not much comedy in this.—Charles L. Jones, Elma Theatre, Elma, Iowa.

RUNNING THE TEAM: Sportlights — Exclusively Notre Dame and particularly their football team. An unquestionably excellent reel for anyone who enjoys the game of football and a "must" I'm sure throughout Indiana.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO Radio

MOTHER-IN-LAW'S DAY: Edgar Kennedy—Better than the usual Kennedy farce. Kennedy shorts lead the field in this type of short subject.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

PLUTO'S KID BROTHER: Walt Disney Cartoons—Another good cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE HOUSE I LIVE IN: Specials—Truly a great short.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

TROUBLE OR NOTHING: Edgar Kennedy—Edgar Kennedy is in trouble again in this entertaining two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

BOUNTIFUL ALASKA: Movietone Adventures—Very good. Beautiful color. Enjoyed by all.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

NIGHT CLUB BOOM: March of Time—This is one March of Time which contains some entertainment. Most of them are boring.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SONG OF SUNSHINE: Movietone Adventures—People liked this. Very good.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

Salt Lake City Meeting June 5

Exhibitors, distributors and other representatives of the industry in the intermountain territory will gather in Salt Lake City June 5 and 6 when the Motion Picture Club of Salt Lake City holds its Exhibitors' Round-Up and fourth annual golf tournament.

During the two-day event, theatre problems will be discussed and new films screened. The golf tournament will offer $2,500 in prizes.

The climax of the affair will be a Victory Dinner Dance at the Hotel Utah where the club will present its trophy to the winner of the tournament and award the prizes.

On June 4, at the Newhouse Hotel, Salt Lake City, Intermountain Theatre Association will hold a luncheon meeting for theatre men, to discuss current problems. It is expected that S. H. Fabian, Ted R. Gamble and Robert W. Coyne, president, chairman and executive director, respectively, of the American Theatres Association, will attend and address the meeting.

Increases Admissions

The Paramount, largest of the three Northio units in Hamilton, Ohio, has increased Sunday admissions from 55 to 60 cents. Weekday admissions are unchanged.

Book and Film Executives Honor Taylor Caldwell

The growth and development of motion pictures have contributed considerably to the expansion of the book-reading public, Milo J. Sutliff, president of the Literary Guild, said Friday at Garden City, L. I., N. Y., in an address before a group of motion picture, publishing and book executives honoring Taylor Coldwell, author of the current novel, "This Side of Innocence."

Hal Horne, chairman of the board of Story Productions, Inc., which recently acquired the screen rights to the book, said that release of the film, the company's first, is about a year away.

Attending the luncheon and reception for Miss Caldwell were Armand S. Deutsch, president of Story Productions; Stanley Kramer, vice-president in charge of production; Milton Runyon, a vice-president of the Literary Guild, and Annie Laurie Williams, literary agent for Miss Caldwell.

RKO, Monroe Amusements Drop Rochester Pool

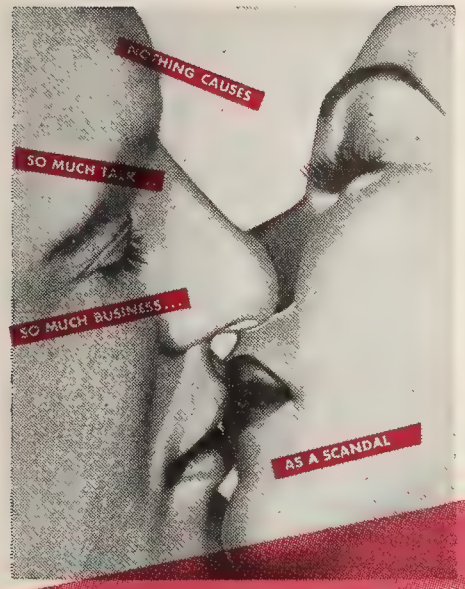
The arrangement between RKO and Monroe Amusements, a Paramount affiliate, whereby their respective theatres in Rochester, N. Y., are operated jointly, will be dissolved August 31. From that date on RKO will operate separately its Palace and Temple, and Monroe Amusements will separately operate its Century, Regent and Capitol.

Plan Studios in Belgian Congo

A. R. Hayman, in charge of the Belgian Congo Government's film program, announced in New York this week that that country would spend between $600,000 and $1,000,000 to build and equip studios at Leopoldville.

Documentaries, newsreels and educational films will be produced, both in 16mm and 35mm, as part of the Government's program to educate the natives. The 16mm educational shorts will be designed solely for them, using native talent. The 35mm films, a series of documentaries and one documentary-feature a year, will be scored in English, French, Dutch and Spanish and will be designed for distribution throughout the world.

In New York to purchase equipment and 16mm films, Mr. Hayman reported the Belgian Congo's biggest complaint was that it was neglected by distributors and equipment manufacturers. There are few real theatres in the Belgian Congo, he said, but interest in films was increasing as the country became more and more industrialized. In the Congo for the past three years, Mr. Hayman will remain in New York until September, and will edit and score four documentaries before returning.



Arnold Pressburger presents

GEORGE SANDERS
SIGNE HASSO
CAROLE LANDIS

in

"A SCANDAL IN PARIS"

with AKIM TAMIROFF
GENE LOCKHART

Alma Kruger • Alan Napier • Jo Ann Marlowe
Vladimir Sokoloff • Directed by DOUGLAS SIRK
Screenplay by Ellis St. Joseph
Produced by ARNOLD PRESSBURGER

"Paris" in the Spring from U.A.

File Arbitration Award in Boston

The American Arbitration Association this week reported on six different cases.

In Boston, an award was made in the Stowaway theatre, Stowe, Vt., case against 20th Century-Fox, Paramount, RKO Radio and Warners, which stated that national clearance of the Rialto, Waterbury, Conn., over the Stowaway, shall be one day. If the Rialto does not play within 20 days of its availability then the picture becomes available to the Stowaway.

Loew's, one of the defendants in the combination clearance and some run complaint filed in Boston by the Narragansett Amusement Pier Corporation, has appealed the decision of the Boston tribunal in abolishing clearance of the Majestic, Albee and Loew's State, Providence, over the Casino.

The arbitration appeal board has modified its clearance decision in the case of Associated Playhouse, Inc., operating the Carlton, New York, against the five consenting companies, ruling that the Savoy, New York, operated by Coy Operating Company, should have a maximum clearance over the Carlton of five days on Loew's, Paramount and Warner product.

The appeal board also modified a clearance award of the Boston tribunal in the complaint of the Weymouth Cameo Theatre Company, operating the Cameo, South Weymouth, Mass., against the five consenting companies, ordering that no clearance be granted on product of the five majors to the Strand, Rockland, Mass., operated by the Rockland Amusement Company, over the Cameo on any pictures to which the Cameo is subject to clearance.

A new clearance complaint against the five majors has been filed in the New Haven tribunal by Morris Keppner, lessee of the Glastonbury, Glastonbury, Conn.

B. Forrest White and Moran K. McDaniel, operating the Maple theatre, Dallas, have filed a clearance complaint against the five majors asking that the 45-day clearance after first runs in the Dallas situation be reduced.

20th-Fox Representatives Leave to Tour Europe

Thirteen representatives of 20th Century-Fox left New York Sunday aboard a TWA Constellation for a three-week visit to London, Paris and Rome for the purpose of surveying motion picture facilities in those centers. The representatives of the firm included Harry G. Ballance, Fred G. Dodson and Paul S. Wilson, Atlanta; Edward Bois Clare, George R. Pabst and H. Paul Shellcross, New Orleans; Harry L. Hancock, George T. Landis and Frank H. Warren, Indianapolis; Tom R. Gilliam, Chicago; Alexander P. Longdon, Dallas; M. W. Osborne, Oklahoma City, and Thomas W. Young, Memphis.

20th-Fox and Movietone Heads Confer on Expansion Plan

Conferences are continuing among 20th Century-Fox and Movietone News executives at the home offices in New York with a view to strengthening the newsreel's staff and extending its coverage throughout the world. In addition to various production and sales executives, foreign chiefs of the newsreel are attending the conferences and upon their completion will determine new policies. Twentieth Century-Fox executives attending the meetings are Murray Silverstone, Tom Connors and Irving Maas. Movietone representatives are Edmund Reek, producer; Gordon Craig, of British Movietone; Harry Guinness, Australian producer of Movietone, and Russell Muth, European director.

Tulsa Papers Ban Ads In Newsprint Strike

Theatre advertising in Tulsa, Okla., became practically non-existent May 18, when both local daily newspapers, the *Tulsa World* and the *Tulsa Tribune* cut their editions to eight pages in size (10 for the *Sunday World*) and banned all advertising, because of the strike of 37,000 logging and sawmill workers in British Columbia which supplied the mills from which the newspapers obtain their newsprint.

A hasty scramble began for radio time but this had already been bought up as part of extensive spring and summer advertising campaigns by all types of advertisers.

Theatres did, however, get a break, for the newspapers announced that they would set aside two columns each day for "announcements of railroads, theatres and utilities" without charge to the advertisers.

Construction Begun On Schaefer Studio

Construction of what will be known as Equity Studio on Cahuenga Boulevard, Hollywood, has started, George Schaefer, president, has announced. The announcement states that the plant will be operated as a rental studio with first leasing to go to producers with whom Mr. Schaefer is now negotiating financial and distribution deals. Jack Schwartz, former PRC producer, is vice-president of Equity Studios, Inc., and Mr. Schaefer is board chairman as well as president.

20th-Fox Tradeshows Set

Tradeshow dates for three 20th Century-Fox pictures were announced last Friday by William J. Kupper, general sales manager. "It Shouldn't Happen to a Dog" will be screened May 21, and "Centennial Summer" will be tradeshown on May 23. "Anna and the King of Siam" will be screened May 31 in all exchanges except Portland and Seattle, where the picture will be shown June 3.

Collects $6,701 for Cancer

The Trans-Lux circuit, New York, collected a total of $6,701 during the recent cancer drive, it was announced this week.

U. S. Product Is Portugal Leader

by JOAO DE MORAES PALMEIRO
in Lisbon

Hollywood product is enjoying the same great popularity in Oporto, the second largest city in Portugal, as in Lisbon. Frequently only American pictures are shown at Oporto's principal theatres. Warner Brothers' "Saratoga Trunk" was the box office champion for the first quarter of 1946 in Oporto, achieving a run of three weeks at the local Rivoli.

A new theatre is currently under construction in Oporto which, its owners claim, will be in every way a first class theatre. It will be called the Forum.

American pictures recently shown in Lisbon are Warners' "In Our Time," Twentieth Century-Fox's "A Tree Grows in Brooklyn," United Artists "The Great John L.," RKO's "First Yank Into Tokyo."

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At Lisbon, the president of the Cinema Exhibitor Aggremiation, Anselmo Pinto Basto Vieira, has resigned. The new board of directors consists of Dr. Artur Campos de Figueira Gouveia, Juvenal de Araujo, Armando de Miranda and Joao Ortigao Ramos.

Paramount Adds More To 25-Year Club

Six Paramount employees in Boston were made charter members of the Paramount 25-year Club at a dinner in the Copley-Plaza Hotel last Wednesday. The dinner, held in conjunction with "Paramount's 34th and Greatest Year Contest," was addressed by Charles M. Reagan, vice-president in charge of sales, and others. The dinner followed the opening session of a three-day sales meeting presided over by Mr. Reagan. Veterans receiving gold membership badges were: Katherine Schaefer, Margaret Cignarelli, Rose Godes, Edward Bradley, Kenneth Robinson and John Gubbins. The sales meeting was a prelude to others to be held throughout the country. In New York last Tuesday 80 employees of the home office and other New York departments were made charter members of the 25-year club.

Screencraft Acquires Four

Screencraft Pictures, Inc., New York, last week acquired four features for distribution in the United States. The pictures are: "Something to Sing About," with James Cagney; "Hats Off," starring John Payne; "Trouble in Texas," with Rita Hayworth, and "Shriek in the Night," with Ginger Rogers.

Books "Native Land"

"Native Land," feature length documentary reissued by Brandon Films, has been booked into the Stanley theatre, New York, beginning May 30. Produced by Frontier Films, the film deals with civil liberties.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Mopping Up

One of the most unusual promotion campaigns we have ever received has arrived at the desk.

The campaign, conceived and executed by manager Louis E. Nye, with the assistance of his staff at the Hoosier theatre, Whiting, Ind., emphasizes the fact that showmanship is not limited in scope of activity.

During the recent coal crisis the Hoosier theatre, along with other motion picture houses, was forced to close for four days.

Mr. Nye, on crutches because of a broken leg, called an emergency meeting of his co-workers, gained their cooperation, and for the four days everyone devoted his time to cleaning and painting the theatre. Even the women employees turned to with a will.

By the time the closing order was rescinded, the theatre was as bright and immaculate as the day it was first opened to the public. Backstage dressing rooms, storerooms, alleyways and every part of the theatre from basement to rooftop was given a thorough going-over.

While the theatre was being repaired, a sign outside announced the fact to patrons with news that, "We're using no power — just good old 'elbow grease', soap and water."

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— Situation in Hand

Lee Kamern, remembered as the manager of the New York Astor theatre who resigned his post the day after Pearl Harbor to enlist in the U. S. Marine Corps, is now assistant to M-G-M's managing director in India. His duties also include direction of the company's theatres in Bombay and Calcutta.

"Publicity and exploitation have been sadly neglected throughout India," writes Mr. Kamern, "but we are doing our best to change that.

"This is a fascinating country . . . as screwy as can be. High-priced motor cars vie for right-of-way with bullock carts, rickshaws and pedestrians. It is a paradox between modern methods and ancient beliefs."

Accompanying the letter is a campaign designed to promote "The Last Chance" at the Metro theatre in Bombay.

There is nothing ancient about the methods which were used to exploit the picture.

On the Atchison . . .

Willis Shaffer, manager of the Fox Atchison theatres, Kansas, was one of the "24-Hour Club" showmen who came to New York last week. Mr. Shaffer paid a get-acquainted visit to the Round Table and was extremely interested in the administration and judging of the Quigley Competitions.

Upon his return home, he wrote his impressions, which follow:

"I don't mind telling you that I am going to give this Quigley Award competition a run for its money — at least, I'm going to try. I can easily see now that there is much more incentive than just winning the Award, especially if they bring the winners to New York next year as they did this year.

"I know my chances of winning are not especially good, since the competition is so keen, but I also know that somebody will win it, and the judging is fair. For my money a fellow is a chump if he doesn't try for it.

"Get your Atchison scrapbooks ready because you will be hearing from me regularly from now on."

△ △ △

When to Use Discretion

The current issue of "24 Sheeter", house organ of the Robb & Rowley circuit, contains an interesting schedule of an English theatre manager's workday, contributed by W. J. Raynor of Sudbury, Soffolk.

Mr. Raynor's outline follows the pattern of British punctiliousness from the time of arrival at 10:00 A. M. through the morning engagements to lunch time, the afternoon preoccupations including tea at 4:45, the change to evening dress and then through the evening's exciting moments which culminate with inspection of the theatre for lost articles and smoldering carpets at 10:30.

From 8:00 to 9:00 P. M., when he is "out for a drink—maybe two", the fearlessness for which our English cousins have been noted is far more apparent than at 10:15 when the program concludes. "Be on the floor to greet patrons with a 'Good Night'," is Mr. Raynor's comment, cautiously adding: "unless the program is weak".

—CHESTER FRIEDMAN

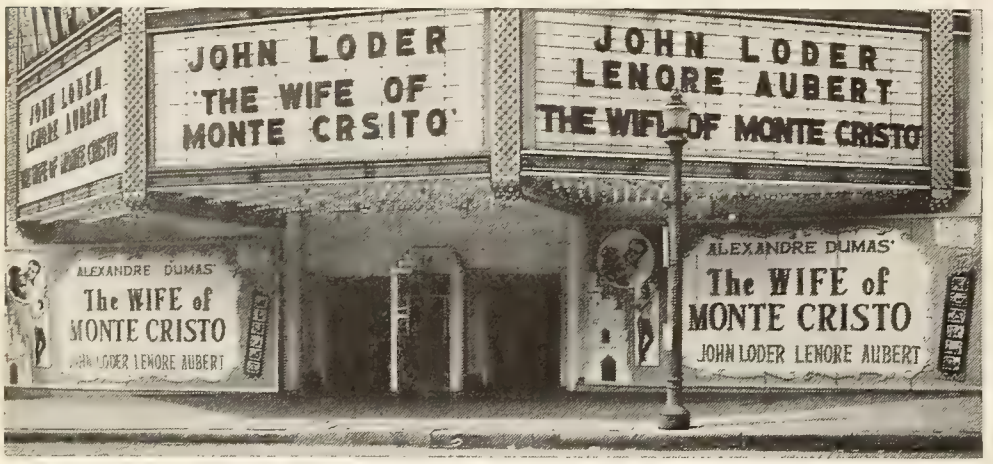
Theatre Displays Ballyhoos And Exploitation



Jeep ballyhoo, left, manned by Coast Guardsmen, served to exploit "Tars and Spars" at the Hoosier theatre, Whiting, Indiana, for manager Louis Nye.



"Kill two birds with one stone" is the motto of C. W. Barnes, Jr., manager of the Granada, Kansas City. This jeep, promoted from a local motor company, served as an effective theatre front when not in use as a street ballyhoo.



To exploit "Wife of Monte Cristo", Robert Marhenke, manager of the Mayfair, Baltimore, designed and built this front, highlighting the film's action with cutouts and stills.



Special theatre front and electric sign atop the marquee helped Laurence Kaplan, manager of the RKO Grand theatre, Columbus, Ohio, to exploit "Saratoga Trunk". Overhead banner had translucent lighting effect behind red gelatin.



One of the highlights of the premiere for "Yank in London" at the Strand, Niagara Falls, was a parade which culminated with a demonstration in front of the theatre. This kiltie band gave a concert, attracting wide attention. Credit Bob Hayman, manager of the Strand.



This giant banner, promoting the "Adventure" date at Loew's, Evansville, Indiana, was arranged by manager Arthur Groom. The display fronted on the Hotel Sonntag building.

Productive Ideas By Round Table Men



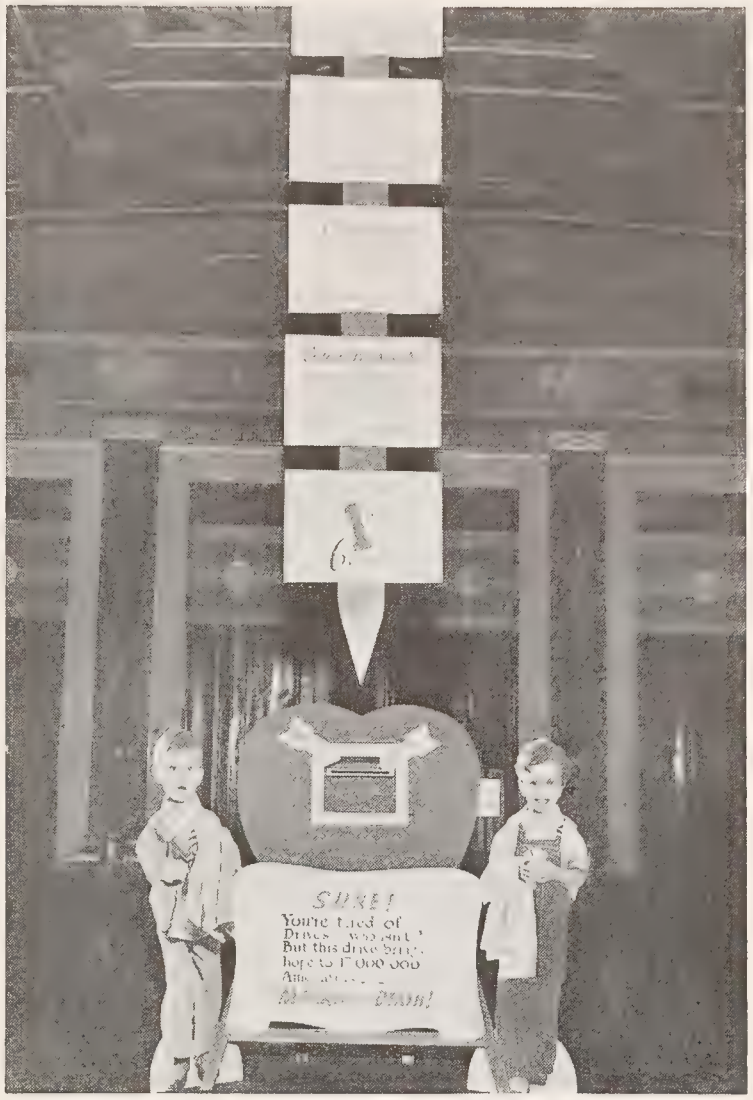
Howard Pettengill, manager of the Palace theatre, Jacksonville, Fla., created this smart theatre front for the opening of "Enchanted Forest".



For his date on "The Sailor Takes a Wife" at the Roxy, Logan, Utah, manager Ray Taylor arranged for this attractive window display.



This impressive lobby display was created by Ed Pyne, manager of the RKO 105th Street theatre, Cleveland, to exploit "Spiral Staircase".



During the recent Cancer Drive, manager Murray Greene had this ingenious display directly in front of the main entrance at the Albemarle theatre, Brooklyn. Collections went way over the top.



For his recent showing of "They Were Expendable", Evan Thompson, manager of the Strand, Plainfield, N. J., borrowed a model P-T boat from a local boy who had created the vessel while stationed at Okinawa, using it as a focal point for this lobby exhibit.

BUFFALO THEATRE OPENING SETS SHOWMANSHIP MODEL

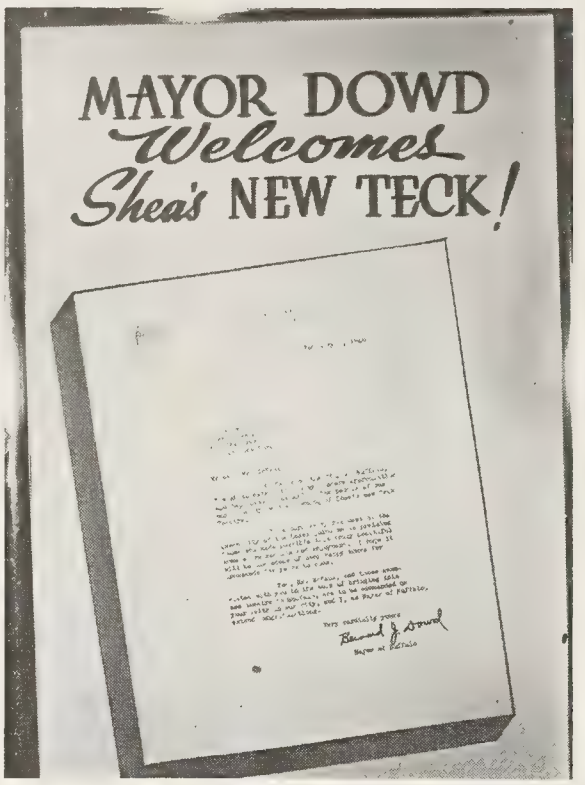
Many new theatres are scheduled to open during the coming months. The Round Table presents here a general plan for such an undertaking which can serve as a practical guide for managers assigned to open new operations.—C. F.

Three months ago the Shea Theatre interests with headquarters in Jamestown, N. Y., opened the New Teck theatre in Buffalo, N. Y. The campaign conducted by Charles B. Taylor, director of advertising and publicity for Shea's Buffalo theatres, is a model for the opening of a new theatre.

Taylor freely employed all promotional media to arouse the public's interest in the opening and in the inaugural program featuring "Up Goes Maisie." Dedication ceremonies were arranged, extensive newspaper publicity was garnered, a "Miss Teck" contest was promoted and cards, heralds, banners, etc., of all sizes and descriptions were distributed around town and in adjacent communities.

The dedication ceremonies opened with a street parade followed by a stage program consisting of speeches by Bernard J. Dowd, mayor; Daniel W. Streeter, president of the Chamber of Commerce; Vincent R. McFaul, general manager of Buffalo Theatres, Inc., and music by the Choral Guild of Buffalo. The winner of the "Miss Teck" contest was presented from the stage.

Prior to the opening, Mayor Dowd had issued a proclamation on the opening of the New Teck. The proclamation, which was blown-up and used in the lobbies of all Shea theatres, said in part: "I am sure every resident of the Queen City of the Lakes joins me in praising those who made possible this truly beautiful home of recreation and enjoyment. I hope it will be the scene of many happy hours for scores of years to come."



Blowups of Mayor Dowd's formal letter of welcome to the new Teck theatre were used in all associated theatre lobbies.

For the "Miss Teck" contest all girls of 18 or over were eligible to submit photographs, the winner acting as hostess at the inaugural ceremonies. The stunt was well publicized in the newspapers and in addition Taylor promoted an evening gown for the winner from E. W. Edwards and Sons and a bouquet from Anderson's florist.



Here's a view showing the new Teck theatre in Buffalo and the adjacent business area, with lamp-posts placarded with welcome signs and gaily decorated bunting.

Newspaper Campaign Takes Effect

A comprehensive newspaper ad campaign was augmented by advance and current stories in the *Courier Express, Criterion,* Lancaster *Enterprise, Evening News,* Erie County *Independent* and in Italian and Polish language newspapers. Metro-Goldwyn-Mayer, Warner Brothers and Twentieth Century-Fox ran newspaper ads on the opening.

Over 15 merchants paid for cooperative newspaper ads during the campaign. They included Berger's, Wurlitzer, Edwards Dept. store, Theodore P. Vandercoy, Bafo's La Cantina, Bison Lumber Co., Joseph J. Luraschi, The Toy Tent, Niagara Frontier Glass Co., De Spirt Mosaic and Marble Co., Whiteman Song Shop, Press Coffee Shop, Joseph Davis, Flint and Kent, J. N. Adams and Hengerer's.

A highlight of the exploitation campaign were signs on light and trolley poles that lined both sides of Main Street 10 days before opening. In addition banners were strung from pole to pole along Main Street a week in advance. Every Greyhound bus leaving Buffalo carried streamers two weeks before opening.

All Main Street downtown stores and shops on principal cross streets displayed streamers. Special processed cards were used on the outside of every trolley in Buffalo. Two hundred bumper strips were distributed at parking lots for use on cars. One hunded fifty cabs used cards. Twenty-five Royal Crown, 20 Richter News Co. and 20 Empire State News Co. Co. trucks were bannered.

Other Merchant Aids

Ten thousand imprinted shopping bags were distributed by the two Beck's shoe stores. Fifteen thousand menus were distributed to downtown restaurants. Twenty-five thousand cards were passed out to guests at desks of five downtown hotels. Ten thousand coasters were planted at bars and cocktail lounges all over the city. Ten thousand heralds were distributed by the New York Central in the Buffalo terminal and stations throughout Western New York.

Twelve Harvey Carey drug stores displayed streamers in windows and behind soda fountains. Two hundred cards were distributed throughout the district by the Eversharp representative. One hundred downtown newsstands had cards tacked on three weeks in advance. Ten thousand napkins were used by two Kresge's store restaurants.

Fifteen thousand laundry stuffers were placed in bundles by Frank's laundry. Ten thousand imprinted milk bottle hangers were distributed by a local dairy. Two hundred beauty shops used cards in their windows

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Wise Promotes Co-Op Ads For "Gilda" at Albee

Cooperative newspaper display ads augmented a heavy press campaign arranged by RKO Theatres' publicist Nathan Wise for "Gilda" at the Albee theatre in Cincinnati. Most prominent of the co-ops was a nearly full page paid for by Jenny's specialty shop. The Fair store ran an ad on cosmetics. Grassmuck's jewelry store ran a series of co-op ads for the Columbia short, "The Magic Stone," which was booked with "Gilda." Wise promoted a three-column fashion art break in the *Times-Star.* Through a tieup with Decca Records, fifty window displays were arranged. An additional 15 other window displays were promoted with merchants.

The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

▽

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

▽

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained and continued effort.

▽

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

▽

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper availability and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

▽

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

▽

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue
New York 20, New York

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

TED AMES
Opera House, Millinocket, Me.

BOB BACHMAN
Indiana, East Chicago, Ind.

CHARLES W. BARNES, JR.
Granada, Kansas City, Kans.

JAMES G. BELL
Penn, New Castle, Pa.

WILLIAM J. BEYTAGH, JR.
Lucas, Savannah, Ga.

MEL BLIEDEN
Voge, East Chicago, Ind.

JOSEPH BOYLE
Loew-Poli, Norwich, Conn.

CARROLL BRADLEY
Forest, Forest Park, Ill.

BILL BURKE
Brant, Brantford, Ont., Canada

WALTER CHENOWETH
Alexandria, San Francisco, Calif.

L. C. CLARK
Bucklen, Elkhart, Ind.

LOU COHEN
Loew-Poli, Hartford, Conn.

DAVID DALLAS
State, Manhattan, Kans.

ARTHUR K. DAME
Palace, Penacook, N. H.

GEORGE DARANSOLL
Granby, Norfolk, Va.

TOM DELBRIDGE
Loew's, Nashville, Tenn.

L. C. DYTTMER
Varsity, Buffalo, N. Y.

ED FITZPATRICK
Loew-Poli, Waterbury, Conn.

W. R. GINGELL
Hiser, Bethesda, Md.

ALICE GORHAM
United Detroit, Detroit, Mich.

ARTHUR GROOM
Loew's, Evansville, Ind.

LEO HANEY
Lido, Maywood, Ill.

HANK HAROLD
RKO Palace, Cleveland, Ohio

LOU HART
Glove, Gloversville, N. Y.

W. P. HENDLEY
Bradley, Columbus, Ga.

SID HOLLAND
Palace, Akron, Ohio

BILL HOYLE
Lichtman's, Washington, D. C.

HOMI HYDERABADWALA
Metro, Bombay, India

PHIL KATZ
Kenyon, Pittsburgh, Pa.

PAUL O. KLINGLER
Strand, Waterbury, Conn.

JAMES J. KOLBECK
Loew's, Jersey City, N. J.

ANTON KOTT
Fox, La Porte, Ind.

HOMER McCALLON
Loew's State, Houston, Texas

BILL McCLAIN
Virginia, Carrollton, Ohio

W. R. McCORMACK
Roxy, La Porte, Ind.

P. E. McCOY
Miller, Augusta, Ga.

CYRIL MEE
State, Harrisonburg, Va.

E. D. MILLER
Orpheum, Elkhart, Ind.

JOHN MISAVICE
Ritz, Berwyn, Ill.

ANDREW G. NICKOLS
Windsor, Chicago, Ill.

LOUIS NYE
Hoosier, Whiting, Ind.

FRED PERRY
Liberty, Cumberland, Md.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PYNE
RKO 105th St., Cleveland, Ohio

W. QUANTRILL
Granada, Sussex, England

PATRICK REED
Odeon, Portsmouth, England

BILL REISINGER
Loew's, Dayton, Ohio

KEN ROCKWELL
New Babcock, Wellsville, N. Y.

HARRY ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Loew-Poli, New Haven, Conn.

FRANK SHAFFER
Dixie, Staunton, Va.

WILLIS E. SHAFFER
Fox, Atchison, Kans.

NORTON SHAPIRO
Rivoli, Roxbury, Mass.

SOL SORKIN
RKO Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

SPENCER STEINHURST
Strand, Syracuse, N. Y.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
Loew's State, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

HERB THACHER
Hamilton, Lancaster, Pa.

JAMES E. TIBBETTS
Loew's State, Boston, Mass.

ARTHUR TURNER
Parsons, Parsons, Kans.

WANNIE TYERS
Capitol, Niagara Falls, Canada

ERIC V. WALLS
Clifton, Birmingham, England

FRED WALTON
Loop, Detroit, Mich.

ERNIE WARREN
Elgin, Ottawa, Ont., Canada

BROCK WHITLOCK
Palace, Washington, D. C.

HELEN WINGEARD
Forsythe, East Chicago, Ind.

NATE WISE
RKO Palace, Cincinnati, Ohio

GERRY WOLLASTON
State, Harrisburg, Pa.

CHARLES A. ZINN
State, Minneapolis, Minn.

May Garners Extra Radio Time

Manager Edward C. May garnered extra radio time for his playdate on "Eve Knew Her Apples" by playing up the outstanding job performed by Ann Miller, star of the picture, at veterans' hospitals in Miami, Fla. May, who manages the Rosetta theatre in Miami, promoted fifty per cent of Eve Tellegan's "Let's See a Movie" program over WGBS to publicize the playdate.

Uses Star's Costume for Display in England

The actual cloak and hat worn by Margaret Lockwood in "Wicked Lady" was used by manager Eric V. Walls for a lobby display well in advance of playdate to exploit the picture at the Clifton Cinema, Great Barr, Birmingham, England. The costume also was used for a window display tieup with L. Capener's gown shop.

Exploit "Gilda" Through Dance Hall Tieups

Tieups with leading Boston dance halls which sponsored "Gilda Glide" dance contests resulted in exceptional publicity breaks in connection with the opening of "Gilda" at Loew's Orpheum and State theatres in that city.

Publicists George Kraska and Joe Di Pesa, Jack Mercer, manager of the Orpheum, and Jim Tibbetts, manager of the State, worked together in effecting the tieups with the dance hall management, awarding small cash prizes to winning couples and theatre guest tickets to runners-up. The Boston branch of the Arthur Murray dance school tied in with the picture, incorporating theatre and playdate mention in regular newspaper ads. The school also arranged to furnish a dance team to demonstrate the "Gilda Glide" in the Oval Room of the Copley-Plaza Hotel, with resultant publicity.

Life-size cutouts of Rita Hayworth as "Gilda," the theatre and playdate were spotted in hotel lobbies. Merchandising displays promoting the film were set with many of the city's leading stores covering women's wear, handbags and jewelry.

Sets Radio Contest

Station WORL conducted a contest on its "Mary Ruth" program, awarding theatre guest tickets to listeners sending in the correct titles of previous pictures in which Miss Hayworth starred. Orchestras in leading hotels featured music from the picture, with theatre plugs. An invitation was extended to all women named Gilda to be guests of the State on opening day, after proper identification had been furnished.

The Boston *American, Record* and *Traveler* used art on beauty pages, and Royal Crown Cola bannered its fleet of trucks, exploiting the film. Additional tieups were made with music shops handling Decca records, tobacconists, and chain drug stores which carry Max Factor make-up products.

Quizzes Patrons of Community On Likes and Dislikes

Ralph G. Tiede, manager of the Community theatre, Welland, Ontario, recently instituted a survey of his patrons' likes and dislikes.

Ralph circulated "patrons' quiz cards," asking for information on what advertising medium was most effective in arousing their interest in coming attractions.

Other questions asked were, "Would you like a matinee performance each Thursday?" "Would you like Western pictures more than once a week?" The card also invited patrons to submit titles of features they would like to see again.

OH! FOR THE LIFE OF A BABY BALLYHOO



Theatremen playing "Life With Baby" should have no difficulty creating word-of-mouth comment with the use of a street ballyhoo such as this one used by Al Frank, manager of the Fond Du Lac theatre, Fond Du Lac, Wis.

Amateur Hour Draws Big For Perry at Liberty

A variety amateur hour presented from the stage and sponsored by a local merchant drew tremendous business for manager Fred Perry at the Liberty theatre, Cumberland, Md. Perry reports that hundreds of people were turned away because the house was filled to capacity. McCrory's, sponsors of the show, have sanctioned a weekly amateur hour as a result.

School Hook-Up For "Bandit"

Through a tieup arranged with the Syracuse Board of Education the "Robin Hood" album of records were played in junior high and high schools throughout the city to exploit the engagement of "Bandit of Sherwood Forest" at the State Theatre. Manager H. S. Mortin reached approximately 50,000 pupils by this means.

Mimeographed letters signed by the director of the English Department of Public Schools also were sent to all English teachers instructing them to encourage all pupils to see the picture. 5,000 bookmarks were distributed to the Public Library and eight suburban branches.

A cooperative newspaper ad featured by a photo of Anita Louise, star of the picture, was arranged with Dey Brothers department store. Five window displays were set, featuring the record album.

Mee Uses Novelty Mat for Ad

As a novelty newspaper advertisement manager Cyril Mee ran the "Star Gazing" mat from "The Enchanted Forest" press book, with theatre and playdate listed below, to exploit the engagement of the picture at the State theatre, Harrisonburg, Va.

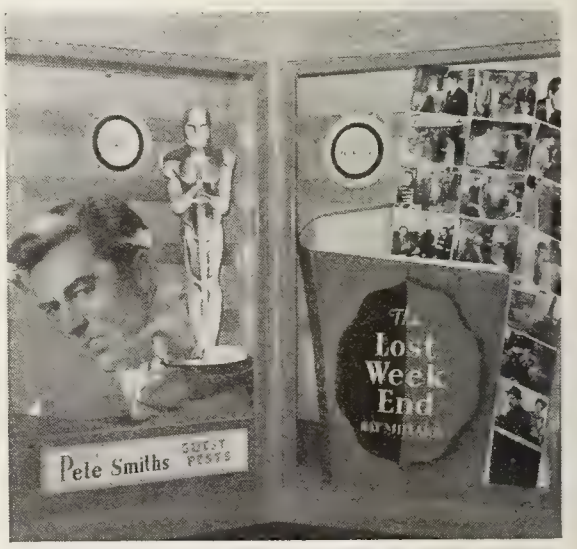
Promotes Window Displays

For his date on "Abilene Town," J. G. Samartano promoted window displays with F. W. Woolworth, featuring the music from the picture, and with Liggett's Drug Store. Samartano manages the State theatre in Providence, R. I.

Third Dimensional Displays



— are featured at the Alexandria theatre, San Francisco. Manager Walter Chenoweth, in conjunction with Frank A. Duino, house artist, creates these striking and original exhibits to publicize the theatre's coming and current program. Still displays also come in for special attention.



Two Page Co-Op Heralds Contest On "Adventure"

Twenty-three Waterbury, Conn., merchants paid for a double truck cooperative newspaper ad to publicize a letter-writing contest manager Ed Fitzpatrick promoted for "Adventure" at the Poli theatre, Waterbury, Conn. The co-op ad plus additional stories in the news pages appeared in the *Democrat,* which sponsored the contest.

Nylon stockings were awarded to the first six winners and guest tickets were given for the next 10 best letters. Participants were required to write a letter of 300 words or less on their most thrilling "Adventure" in 1945.

A whispering campaign was conducted well in advance of playdate, using members of the theatre staff and couples who were sent around town and through downtown stores. They mingled with the crowds, saying: "Have you heard the latest? Clark Gable's back and Greer Garson's got him!" Milk bottle hangers imprinted with playdate copy were distributed by Cashin's Dairy.

Announcements at Sports Arena

Special announcements were made over public address systems at Buckingham Hall between rounds of wrestling and boxing matches, and, at the State Armory during basketball games. A large poster was displayed at Temple Hall during the Firemen's Carnival. Posters also were placed on all Farer News trucks, on drug and cigar store counters.

For a lobby stunt, Fitzpatrick had a girl sit in a prominent spot for four days before opening. On her lap was a card reading: "I am going to be the first one to welcome Clark Gable back."

Spot announcements over WATR and WBRY and plugs on the Kay's Jewelry Store program also were promoted.

Bookmarks Used for "Devotion"

An attractive bookmark was designed by manager Frank Shaffer to exploit the engagement of "Devotion" at the Dixie theatre, Staunton, Va. Copy on the bookmarks concerned the Bronte sisters and the books they wrote. They were distributed in colleges, high schools and public libraries.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.

SPECIAL PREVIEW HELD FOR BLIND STUDENTS

A special preview of "The Hidden Eye" recently was held for the entire student body of the Georgia Academy for the Blind at the Rialto theatre in Macon, Ga. "The students are intensely interested in motion pictures," said John S. Herndon, superintendent of the academy, in accepting the invitation extended by Holt Gewinner, Jr., publicity director in Macon for the Lucas & Jenkins circuit. The campaign began 10 days in advance, with the newspapers welcoming all related stories because of the unusual angle of the blind attending the movies en masse. Stories and pictures were run daily in both local papers. Ice cream for refreshments was promoted from local dairy, as were cold drinks from Royal Crown.

Co-Op Ad Sells "Whistle Stop"

A five-column 17½ in. deep cooperative newspaper display ad which featured a large photo of Ava Gardner was promoted by publicist Gertrude Bunchez for the playdate of "Whistle Stop" at Loew's Century theatre. Baltimore, Md. The ad which ran in the *Evening Sun* and *News-Post,* was paid for by the Wonder Clothes store.

Circulars Sell "Dick Tracy"

By inserting "Dick Tracy" circulars in copies of the New York *News* and *Mirror,* which have a large circulation in Asheboro, N. C., manager W. P. Stone almost doubled his business for the picture's engagement at the Capitol theatre.

Press and Radio Tieups Sell New "Saint" Film

Newspapers, radio and numerous tieups were employed to exploit "The Hoodlum Saint" at the Stillman theatre in Cleveland, Manager Arnold Gates planted art and readers in all dailies, including suburban papers, and the *Reserve Tribune,* college periodical.

Radio plugs were had on Sidney Andorn's "Gossip Column of the Air" and "Sidewalk Cracker Barrel Quiz" programs over WGAR and on "Burt's Amateur Program." Two restaurants, Gazelle's and Clark's, used special displays.

Gates arranged numerous window tieups, including Wurlitzer's, Statler Florist Shoppe and Adam Hats. Special emphasis was placed on the romantic team of William Powell and Esther William in newspaper ads.

Firemen - Sponsored Contest Draws Big in Columbus

Nylons, the Glenn Miller band under the direction of Tex Beneke and particularly a Fire Fighter's Sweetheart contest packed the Palace theatre in Columbus, Ohio, to capacity for the two nights of the affair. Arranged by John L. Barcroft, RKO publicist in Columbus, the contest drew 54 entries. From this group 25 were selected by audience applause to appear the following night for the finals. A pair of nylon hose were given to each contestant by the firemen as well as tickets to their Ball. The 18 local fire engine houses selected three girls each to be represented in the contest, which insured city-wide publicity.

M-G-M TRADE SHOW!

CLEVELAND
TERRITORY ONLY

"THE GREEN YEARS"

LOWER MALL THEATRE
310 SUPERIOR AVE. — OPPOSITE MAIN LIBRARY

TUESDAY
MAY 28 AT 800 P.M.

Johnson Pushes Short Promotion

Special attention was directed toward the exploitation of the March of Time short subject, "Life With Baby," by managers of the Fox Wisconsin circuit. Ed Johnson of the Lode, Houghton, had an old-fashioned baby buggy wheeled around town displaying a sign with playdate copy. In addition, he had cashiers and vending attendants wearing nurses' caps. Cooperative newspaper ads were arranged with Gardner's and Wilcox Studios.

Manager Al Frank of the Fond Du Lac theatre, Fond Du Lac, Wis., also used a baby carriage on the streets to exploit the short. A sign on the buggy featured a diaper pin and copy, reading: "Who should know, but it's all terrific, etc." For a lobby display, Frank used diapers strung on a clothesline.

In Beaver Dam, Wis., manager J. Hould of the Odeon theatre gave top billing on the marquee to "Life With Baby" and also used an attractive display for the front of the theatre. A story was planted in the local newspaper.

Promotes Gas Masks for Giveaways to Kiddies

Surplus OCD gas masks were awarded as prizes at a Saturday Kiddie Club matinee at the Madison theatre, Mansfield, Ohio. Manager Harold E. Old, recently discharged from the Navy, promoted the masks from Kobacker's department store. Kobacker's publicized the promotion with a cooperative display ad in the *News-Journal.*

For a recent engagement of Ted Weems and his orchestra, Old had a discharged G. I. and his Australian bride, the first in Mansfield, pose against a 40x60 advertising the engagement. The picture was sponsored by the *News-Journal* as part of a feature article and was published in the Sunday edition of the newspaper.

Publicizes Appearance of Local Starlet in Film

By publicizing the appearance of a local starlet in "Kiss and Tell," manager Larry Beltz garnered extra newspaper and radio publicity for the playdate of the picture at the Grand theatre in Wausau, Wis. Beltz additionally stressed the screen appearance of Virginia Welles, the Wausau starlet, with an attractive lobby display and by 10 teaser ads spotted on alternating pages of an issue of the *Daily Record-Herald.*



SHOWMEN PERSONALS

In New Posts: Dave Gold, Plaza, Chicago, Ill. George Brown, Strand, Minot, N. D. C. O. Donaldson, Palace, Terrell, Texas. Edward Hale, Highland, San Antonio, Texas. James Juaslano, Mode, Chicago, Ill. Reuben Porit, Walton, Philadelphia.

Bill Turk has been upped from assistant to city manager for the McSwain-Kiva-Ritz Griffith theatres in Ada, Oklahoma, to succeed Don Hall who has been made city manager at Ponca City; Hall replaces Bob Browning, new Oklahoma City district manager for the circuit.

Dave Gould, manager Essaness circuit, Chicago. Fred Kraft, city manager, Alliance circuit, Terre Haute, Ind. Martin Burnett, assistant easter division manager, Loew's Theatres; will headquarter in Washington. Henry Miller, Beachview, Pittsburgh, Pa.

Assistant Managers: Gordon Beyer and H. L. Alexander, assistant managers, Chicago, Chicago, Ill. Wally J. Beach, Court Square, Springfield, Mass. David Geddef, Hope, Providence, R. I. Jack Zelman, Devon, Bronx, N. Y. C.

Returned Servicemen: Howard Skelton, Village, Houston, Texas. L. C. Dyttmer, Varsity, Buffalo, N. Y. Maurice Druker, relief manager, Loew's eastern division under Carter Barron; will headquarter in Reading, Pa. Clint Livingston, Joy, San Antonio, Texas.

Hilliard T. Hightower, assistant city manager for Corpus Christi Theatres, Corpus Christi, Texas. Arthur Sanford, Majestic, Grand Rapids, Mich. Jim Shrake, Garden, Cleveland, Ohio. Harold Larson, State, Mendota, Ill. Dan Hudson, Garrick, Duluth, Minn.

Orville Crouch, city manager, Loew's Theatres, St. Louis, Mo. Albert H. Reynolds, Underwood and Ezell circuit staff, Dallas, Texas. Norton "Babe" Schwartz and Ralph Ermilio, assistant managers, State Lake, Chicago, Ill. George Watson, city manager Interstate Theatres, San Antonio, Texas.

Birthday Greetings: William E. Burton, Paul G. Robinson, John T. Ward, P. A. Jordan, Jr., Gus F. Morris, Steve Bennis, Albert F. Avey, J. E. Poynter, A. E. Moule, George E. Keenan, Alice Simmons, James T. Grady, Franz M. Westfall, H. T. Wales, F. H. Gow.

Carroll Coffell, M. M. Swank, Rex M. Bell, Vernon V. Trembley, Jay H. Guthrie, Wayne T. Jenkins, Murray Alper, James Frailey, George Laurey, Bernard Payne, Frederick B. Dressel, J. W. Nagel, Garry Lassman, Joel Armstrong.

Wallace Nordy, Charles C. Stanfield, Jack Berry, Walter A. Dynan, Allan T. Easson, Pedro Gelabert, Jr., Richard J. Ashmun, Leon Sidosky, Lew Breyer, Horatio Wolf-Hendrickson.

Showmen's Calendar: July 1st: Battle of Gettysburg—1863; Dominion Day in Canada; First airmail, Chicago to New York—1919. 3rd: Idaho admitted to Union—1890. 4th: Independence Day. 10th: Wyoming admitted to Union—1890. 24th: Pioneer Day, Utah.

Tieup Sells "Road to Utopia"

Through a tieup with the Royal Crown company, publicity director W. D. Hendley secured a cooperative newspaper ad, banners on all the Royal Crown trucks and a lobby display to exploit "Road to Utopia" at the Bradley theatre, Columbus, Ga. In addition Hendley planted a three-column scene cut in the Sunday edition of the *Ledger-Enquirer.* One thousand heralds were distributed from the theatre. Spot announcements were arranged with both local radio stations.

Attractive Front Aids Playdate

A special theatre front was devised by manager Louis Charninsky for "Song of Arizona" and a stage show at the Rialto, Dallas, Texas. The entire front of the theatre was utilized to display attractive art and copy. Three-sheets, window cards, 30x40's in the lobby and spot announcements on the radio also were employed to promote the stage and screen combination.

Holds "Breakfast" Party To Exploit Picture

Extensive publicity resulted from a "Hollywood Breakfast" party arranged by manager John J. Haney to boost "Breakfast in Hollywood" at the Patio theatre, Freeport, Ill. Seven major prizes were promoted from merchants and awarded to winners of various contests. Haney publicized the party in a series of teaser ads starting eight days in advance. A beaver board display was used in the lobby 10 days before opening.

Uses Bicycle Stunt Ballyhoo

To ballyhoo "Brewster's Millions," manager E. D. Miller had a boy ride a bicycle around town during rush hours. A card on the bike publicized the playdate at the Orpheum theatre, Elkhart, Ind. When not in use the bike was left in the parking lot next to the high school.

OPPORTUNITY KNOCKS AT YOUR DOOR

Are you an exploitation minded, experienced theatre manager recently discharged from military service?

Would you like a real opportunity, with good pay and car expense allowance, in the public relations field?

To qualify, you must own an automobile and be free to travel.

Tell us all about yourself by writing to Box S711.

MOTION PICTURE HERALD
1270 Sixth Avenue, New York 20, New York

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE BLUE DAHLIA (Para.)

First Report:

Total Gross Tabulated	$448,800
Comparative Average Gross	392,100
Over-all Performance	114.4%

ATLANTA—Fox 75.3%
ATLANTA—Roxy, MO 1st week 105.2%
ATLANTA—Roxy, MO 2nd week 78.9%
BALTIMORE—Keith's, 1st week 147.0%
BALTIMORE—Keith's, 2nd week 78.6%
CHICAGO—Chicago, 1st week 124.9%
(SA) Vaudeville
CHICAGO—Chicago, 2nd week 96.5%
(SA) Vaudeville
NEW YORK—Paramount 125.2%
(SA) Cab Calloway's Orchestra, Mills Brothers.
OMAHA—Paramount 125.8%
OMAHA—Omaha, MO 1st week 107.8%
(DB) Girl of the Limberlost (Col.)
PITTSBURGH—Stanley, 1st week 140.4%
PITTSBURGH—Stanley, 2nd week 78.6%
PROVIDENCE—Strand, 1st week 126.0%
(DB) Blondie's Lucky Day (Col.)
PROVIDENCE—Strand, 2nd week 117.6%
(DB) Blondie's Lucky Day (Col.)
SALT LAKE CITY—Centre 113.2%
SAN FRANCISCO—Paramount, 1st week . . 139.4%
(DB) Radio Stars on Parade (RKO)
SAN FRANCISCO—Paramount, 2nd week . . 98.7%
(DB) Radio Stars on Parade (RKO)

DRAGONWYCK (20th-Fox)

Final Report:

Total Gross Tabulated	$1,159,300
Comparative Average Gross	1,030,800
Over-all Performance	112.4%

BALTIMORE—New, 1st week 150.0%
BALTIMORE—New, 2nd week 117.5%
BALTIMORE—New, 3rd week 90.0%
BOSTON—Memorial, 1st week 118.1%
(DB) Ding Dong Williams (RKO)
BOSTON—Memorial, 2nd week 104.5%
(DB) Ding Dong Williams (RKO)
BUFFALO—Great Lakes 106.8%
CHICAGO—Apollo, 1st week 141.2%
CHICAGO—Apollo, 2nd week 103.0%
CINCINNATI—RKO Palace, 1st week . . . 136.9%
CINCINNATI—RKO Palace, 2nd week . . . 83.1%
CINCINNATI—RKO Shubert, MO 1st week . 96.1%
CLEVELAND—Warner's Hippodrome, 1st wk. 135.0%
CLEVELAND—Warner's Hippodrome, 2nd wk. 70.0%
CLEVELAND—RKO Allen, MO 1st week . . 92.1%
DENVER—Denver 106.5%
(DB) Gay Blades (Rep.)
DENVER—Esquire 119.5%
(DB) Gay Blades (Rep.)
DENVER—Webber 80.0%
(DB) Gay Blades (Rep.)
DENVER—Aladdin, MO 1st week 73.5%
(DB) Gay Blades (Rep.)
DENVER—Rialto, MO 2nd week 55.5%
(DB) Gay Blades (Rep.)
KANSAS CITY—Esquire, 1st week 96.3%
KANSAS CITY—Esquire, 2nd week 80.0%
KANSAS CITY—Uptown, 1st week 117.1%
KANSAS CITY—Uptown, 2nd week 93.4%
LOS ANGELES—Chinese, 1st week 150.6%
LOS ANGELES—Chinese, 2nd week 105.7%
LOS ANGELES—Chinese, 3rd week 83.3%
LOS ANGELES—State, 1st week 135.7%
LOS ANGELES—State, 2nd week 98.5%
LOS ANGELES—State, 3rd week 60.0%
LOS ANGELES—Uptown, 1st week 133.8%
LOS ANGELES—Uptown, 2nd week 111.5%
LOS ANGELES—Uptown, 3rd week 84.0%
MILWAUKEE—Wisconsin 118.0%
NEW YORK—Roxy, 1st week 129.1%
(SA) Jackie Miles, Connee Boswell, others
NEW YORK—Roxy, 2nd week 133.7%
(SA) Jackie Miles, Connee Boswell, others
NEW YORK—Roxy, 3rd week 118.8%
(SA) Jackie Miles, Connee Boswell, others
NEW YORK—Roxy, 4th week 84.3%
(SA) Jackie Miles, Connee Boswell, others
PHILADELPHIA—Fox, 1st week 152.1%
PHILADELPHIA—Fox, 2nd week 108.7%
PHILADELPHIA—Fox, 3rd week 84.3%
PITTSBURGH—Fulton, 1st week 155.9%
PITTSBURGH—Fulton, 2nd week 112.9%
PITTSBURGH—Fulton, 3rd week 96.7%
SALT LAKE CITY—Centre 110.2%
SALT LAKE CITY—Studio, MO 1st week . 142.8%
SAN FRANCISCO—Paramount, 1st week . . 118.0%
(DB) Fear (Mono.)
SAN FRANCISCO—Paramount, 2nd week . 98.7%
(DB) Fear (Mono.)
SAN FRANCISCO—St. Francis, MO 1st week 84.0%
(DB) Fear (Mono.)
SEATTLE—Fifth Avenue 119.7%
ST. LOUIS—Ambassador, 1st week . . . 150.0%
ST. LOUIS—Ambassador, 2nd week . . . 81.2%

FROM THIS DAY FORWARD (RKO)

First Report:

Total Gross Tabulated	$323,800
Comparative Average Gross	301,600
Over-all Performance	107.3%

BALTIMORE—Hippodrome, 1st week 109.6%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week 96.2%
(SA) Vaudeville
BOSTON—Keith's Memorial, 1st week . . . 123.0%
(DB) Blonde Alibi (Univ.)
BOSTON—Keith's Memorial, 2nd week . . . 104.6%
(DB) Blonde Alibi (Univ.)
BUFFALO—Twentieth Century, 1st week . . 141.7%
(DB) Ding Dong Williams (RKO)
BUFFALO—Twentieth Century, 2nd week . . 98.4%
(DB) Ding Dong Williams (RKO)
CINCINNATI—RKO Allen 100.6%
CINCINNATI—RKO Shubert, MO 1st week . 103.7%
DENVER—Orpheum 96.3%
(DB) Ding Dong Williams (RKO)
NEW YORK—Palace, 1st week 142.9%
NEW YORK—Palace, 2nd week 113.6%
NEW YORK—Palace, 3rd week 80.0%
OMAHA—RKO Brandeis, 1st week 119.7%
(DB) Dick Tracy (RKO)
OMAHA—RKO Brandeis, 2nd week 89.4%
(DB) Dick Tracy (RKO)
PROVIDENCE—Albee, 1st week 115.1%
(DB) Dick Tracy (RKO)
PROVIDENCE—Albee, 2nd week 82.2%
(DB) Dick Tracy (RKO)
ST. LOUIS—Ambassador 100.0%
(DB) Smooth as Silk (Univ.)
ST. LOUIS—Missouri, MO 1st week 96.5%
(DB) Cinderella Jones (WB)

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending April 30, 1946. The previous period ended January 31, 1946. This brings into the new base a recognition of current economic conditions as they affect box-office performance.

Holland Aids in Purchase of U. S. Films for Dutch

The Dutch Government has appropriated about $350,000 in American money to independent distributors for the purchase of U. S. product from September 1 to December 31, it was reported in New York last week by Dr. Herman Kahlennberg, owner of the distributing company, Lumina Films, and the first Dutch purchasing agent to visit New York since the war.

In the United States to buy what films are available, Dr. Kahlennberg reported that the Bioscoop Bond, the Dutch trade organization, is still actively fighting the American Motion Picture Export Association.

Although the Association's agents are now contacting Dutch theatres concerning the placement of Association members' product, Dr. Kahlennberg reported that no commitments had been made. He believes, however, that agreement between the Bond and the Export Association will come.

The great stumbling block now is the Bond's ruling that a distributor can make no more than 32½ per cent on his picture and that he can be given no guarantees.

Currently there are 350 theatres operating in Holland, and business is still very good. Dr. Kahlennberg makes his New York headquarters with J. H. Hoffman, independent distributor.

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UA Sets Service Unit for Europe

United Artists has established a European Service Organization in Paris to aid its expansion program in Europe, Walter Gould, foreign manager, announced in New York last week.

The office, which is separate from the UA sales organization in Paris, will serve as a central agency for the dubbing, processing and shipping of prints, the printing of accessories in various languages, the development of standardized methods for the operation of UA's foreign exchanges and as a technical research bureau.

Heading the new office are Alfredo Ayulo and Raymond Leforgeais, formerly of the home office staff.

Mr. Ayulo has been at the New York office for the past five years, serving in the foreign publicity, print and titling departments. Mr. Leforgeais joined UA several months ago to study his particular ESO assignment.

Jeanette Emrich Dies; MPA Staff Member

Funeral services for Mrs. Jeanette Wallace Emrich, a member of the staff of the Motion Picture Association, were held Tuesday afternoon in Framingham, Mass. Mrs. Emerich died Saturday of a bronchial ailment at the home of a son in Cambridge. Mrs. Emerich had been a member of the staff of the MPA and its predecessor organization since 1931 as liaison between the motion picture industry and such women's organizations as the Daughters of the American Revolution, General Federation of Women's Clubs, International Federation of Catholic Alumna, Better Films Councils, and others. She is survived by two sons and two sisters.

Booth Tarkington

Booth Tarkington, 76, novelist and playwright, died May 19 at his home in Indianapolis. Perhaps best known for his "Penrod and Sam," Mr. Tarkington twice won the Pulitzer Prize for literature for "The Magnificent Ambersons" and "Alice Adams," both of which have been filmed, as were "Presenting Lily Mars" and "Monsieur Beaucaire."

Lee Kohlmar

Lee Kohlmar, 75, stage actor and father of Fred Kolmar, Twentieth Century-Fox producer, died in Hollywood May 15 of a heart attack. Interment was at Mount Judah cemetery, New York.

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The Stranger

***RKO Radio-International*—Death in the Clock-Tower**

Edward G. Robinson, Loretta Young and Orson Welles are the names showmen can stress in this suspense drama. Welles, in fact, does the best acting of his career in the role of the Nazi mastermind who, having destroyed every clue to his identity, comes to America and marries the daughter of a Supreme Court Justice.

Robinson, always excellent, surpasses himself as the agent sent by the Government in pursuit of the Nazi. Miss Young scores in what is probably the most difficult characterization of all: that of a young wife torn between her love for her husband, and her mounting fear and distrust of him. In the supporting cast, Billy House distinguishes himself in the role of a small-town storekeeper.

Anthony Veiller's screenplay, based on a story by Victor Trivas, takes place in the quiet little town of Harper, where Welles is employed as an instructor at a boys' boarding-school. The distinguishing feature of the town is its church-tower, containing a 17th century clock, silent for many years.

It is this clock which serves, in large part, to bring the Nazi to his doom, for, having altered his identity as far as humanly possible, he cannot repress his interest in clocks, nor his desire to repair this particular timepiece. It is the clock, too, which kills him, in as gruesome a death scene as has ever been filmed.

On the day set for the wedding of the Nazi to the Justice's daughter, a stranger comes to town, a Nazi released by American officials in the hope that he will lead them to Welles. The latter, sensing his danger, murders the stranger and buries his body in the woods.

Thereafter the suspense mounts to almost unbearable heights, as Robinson closes in on Welles, and as Miss Young discovers, unwillingly and with increasing horror, the kind of man she has married. Climax comes when Welles is trapped in the church-tower, his escape barred by his wife, the Government agent, and the aroused citizens of Harper. He leaps from the tower, only to be impaled on a sword which is in the hand of one of the clock's ornamental figures.

Welles' direction is strongly reminiscent of Hitchcock's: eerie, spine-chilling, macabre. Russell Metty's photography, which is superb, enhances the mood of mounting horror. S. P. Eagle's careful craftsmanship and attention to detail are everywhere evident through the entire length of the production.

Seen at the Pantages theatre, Hollywood, where the audience was audibly impressed. Reviewer's Rating: Excellent.—THALIA BELL.

Release date, special. Running time, 85 min. PCA No. 11289. Adult audience classification.
Wilson.....Edward G. Robinson
Mary .....Loretta Young
Prof. Charles Rankin.....Orson Welles
Philip Merivale, Richard Long, Byron Keith, Billy House, Konstantin Shayne, Martha Wentworth, Isabel O'Madigan.

The Walls Came Tumbling Down

***Columbia*—Melodrama**

An interesting and suspenseful melodrama, Albert J. Cohen's production more than fills the requirements of its category. Lee Bowman and Marguerite Chapman are cast in the leading roles, the former appearing to advantage as a columnist turned detective, and Miss Chapman beguiling in her portrayal of a young heiress in search of a mission masterpiece by Leonardo da Vinci, once owned by her grandfather.

Other people are as anxious as Miss Chapman to lay hands on the priceless painting. Among them are Edgar Buchanan, George Macready and J. Edward Bromberg, all cast as characters without qualms or conscience Macready is particularly outstanding, though the use of the cloth as a gangster's disguise is open to question on the score of taste.

Two murders, several of the slugging scenes so popular in current melodramas, and a ghoulish grave-robbery make up the body of Wilfrid H. Pettitt's screenplay, based on the novel by Jo Eisinger. At the conclusion of 82 exciting minutes, the girl gets the painting, and the boy gets the girl.

Lothar Mendes directed with zest and vigor.

Seen at the studio. Reviewer's Rating: Good.—T. B.

Release date, June 7, 1946. Running tmie, 82 min. PCA No. 11454. General audience classification.
Archer .....Lee Bowman
Patricia .....Marguerite Chapman
Edgar Buchanan, George Macready, Lee Patrick, Jonathan Hale, J. Edward Bromberg, Elisabeth Risdon, Miles Mander.

Don't Gamble With Strangers

***Monogram*—Chicanery with Cards**

Kane Richmond and Bernadene Hayes do a smooth job of interpreting the peculiar attitude toward life held by those who live by their wits. As a couple of card-sharps—sophisticated swindlers who move in the best circles—both are completely believable. So sympathetic is Miss Hayes' portrayal, in fact, that the ending, which sees her still plying her profession, is satisfactory from an audience viewpoint, though not by moral standards.

Before this denouement, however, a lot of things happen. Richmond takes over a swanky gambling club in a middle-sized city, and proceeds to rook the citizens, among them a prominent banker, whose son is assistant to the district attorney. The son is engaged to a local heiress, but she jilts him for the more attractive gambler. Smart as he is in other respects, the latter has never learned that "hell hath no fury like a woman scorned," and is surprised and resentful when his former partner turns stool-pigeon.

A timely murder, committed by the gambler whom Richmond has ousted, solves matters for all concerned, and after a brief sojourn in the local jail, Miss Hayes takes to the Atlantic liner run, where gambling is legal and pigeons are plump.

Jeffrey Bernerd, an expert at this sort of thing, has given the picture polished production values. William Beaudine, who directed, never allows the action to lag. The picture should be welcomed by all audiences save those who can't tell a straight from a flush.

Harvey Gates and Caryl Colman wrote the screenplay.

Seen at the studio. Reviewer's Rating: Good.—T. B.

Release date, not set. Running time, 68 min. PCA No. 11595. General audience classification.
Mike Sarno .....Kane Richmond
Fay Benton .....Bernadene Hayes
Peter Cookson, Gloria Warren, Charles Trowbridge, Frank Dae, Addison Richards, Phil Van Zandt.

Renegades

***Columbia*—Super-Western**

Tricked out in Technicolor and embellished with some novel twists, this is the story of a way of life long since vanished from the western prairies, but one which still provides vicarious thrills for almost every type of audience.

Evelyn Keyes, Willard Parker and Larry Parks are the principals in the screenplay by Melvin Levy and Francis Edwards Faragoh, based on a story by Harold Shumate. Miss Keyes, portraying the daughter of a prosperous insurance man, a leading citizen of the town of Prairie Dog, is engaged to be married to the local doctor, played by Willard Parker. Before this happy event, however, she meets Larry Parks, whose role is that of a renegade member of the notorious Dembrow gang.

Turning against his family, particularly against his evil old father, played with relish by Edgar Buchanan, young Parks tries to go straight. But the suspicions of his neighbors hound him and he is tried for a crime he did not commit. His family rescues him from the courtroom at pistol point, and the disillusioned young man decides to throw in his lot with his kinfolk, taking the girl with him as his bride.

Months of fleeing from the law, and the approaching birth of her child, impel her to send for the doctor, who has never ceased to love her. But her troubles are not yet at an end. Her husband kidnaps the child in order to force her to rejoin him. In a tense gun-battle the doctor is forced to kill the outlaw. Thereafter he restores the child to its mother, and the end-

ing points to a probable marriage between the doctor and the now-chastened girl.

Michel Kraike has given the film a fine production, which the use of color vastly enhances. George Sherman directed in his usual smooth style.

Seen at the studio. Reviewer's Rating: Good. —T. B.

Release date, June 13, 1946. Running time, 87 min. PCA No. 11086. General audience classification.
Hannah Brockway .....Evelyn Keyes
Dr. Sam Martin .....Willard Parker
Ben (Taylor) Dembrow .....Larry Parks
Edgar Buchanan, Jim Bannon, Forrest Tucker, Ludwig Donath, Frank Sully, Willard Robertson, Paul E. Burns, Eddy Waller.

Specter of the Rose

Republic—Ballet Madness

Ben Hecht's first one-man show for Republic is a bizarre and sometimes exciting melodrama combining three currently popular box office M's—murder, music and madness. He has written, produced and directed "Specter of the Rose" with that same flair for straightforward, single-line story telling that has boosted him to a unique position in the literary field. Yet you wonder again how Mr. Hecht can be so bad and so good at the same time.. The exotic and florid story is an intense study of Sanine, an insane ballet dancer, suspected of murdering his wife.

Since the leads, Ivan Kirov and Viola Essen, are unknown to the screen, chosen for their dancing rather than their acting ability, the story and not the stars will have to be sold. However, two of Hollywood's best supporting players, Judith Anderson and Michael Chekhov, take care that the film is well acted.

Sanine (Kirov), world-famous ballet dancer, has retired after the death of his wife and is believed mad. Lured out of retirement by a fly-by-night producer, played by Chekhov, he marries Haidi (Miss Essen), the ballet pupil of La Bel Sylph (Miss Anderson). His mental illness returns and he attempts to kill Haidi. Later, in a hotel room, he tries again. But before he plunges the knife into the throat of his sleeping wife, the voices return and he leaps through a window.

There are good characterizations in this story —so good that the few glaringly bad ones are all the more obvious. The producer is excellently conceived and acted to the hilt. Two bit roles, one that of a cloak-and-suit manufacturer, the other the head of a musician's local, are the best touches in the show. But balancing this is Mr. Hecht's poet, played by Lionel Stander, who is called upon to say seriously such things as: "My heart is dancing a minuet in the ash can."

The success of the film's climactic scene is questionable since Kirov is called upon to dance a prolonged and wierd death bed scene before making the final leap.

This combination of the good and bad has produced an uneven picture in which hollowness and vitality vie for attention. Because of its unusual treatment of a strange and strong theme, "Specter of the Rose" appears to be an exhibition problem.

Seen in a New York projection room. Reviewer's Rating: Uncertain.—RAY LANNING.

Release date, not set. Running time, 90 min. PCA No. 11410. Adult classification.
La Belle Sylph.....Judith Anderson
Max Polikoff .....Machael Chekhov
Andre Sanine .....Ivan Kirov
Haidi .....Viola Essen
Lionel Stander, Charles Marshall, George Shdanoff, Billy Gray, Juan Panalle, Lou Hearn.

Larceny in Her Heart

PRC—Detective Story

This detetctive film in the Michael Shayne series has a complicated story with Hugh Beaumont as Mike Shayne, the peanut-chewing private detective who skillfully gathers evidence and eventually cracks the case with the help of his secretary, played by Cheryl Walker.

Shayne is called on a case to locate a missing step-daughter of Burton Stallings. Just as he accepts the case a girl who had been drugged stumbles into Shayne's office. Shayne leaves her sleeping in his office. When he returns he finds that she has been strangled. The detective does not want the police to find the body in his office so he places it near the Stallings home. However, it is found in the river.

Mr. Stallings identifies the body as that of his step-daughter, but Shayne discovers that the girl who had been strangled was not Stallings' step-daughter. Stallings had been mismanaging the girl's money and decided to kill her. The girl who was murdered was a double. Mike Shayne solves the case.

Sigmund Neufeld produced and Sam Newfield directed from a screenplay by Raymond L. Schrock, based on the original characters and story by Brett Halliday.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, July 10, 1946. Running time, 68 min. PCA No. 11546. General audience classification.
Michael Shayne.....Hugh Beaumont
Phyllis .....Cheryl Walker
Ralph Dunn, Paul Bryar, Charles Wilson, Douglas Fowley, Gordon Richards, Charles Quigley, Julia McMillan, Marie Harmon, Lee Bennett, Henry Hall, Milton Kibbee.

West of the Alamo

Monogram—Jimmy Wakely, et al

Mighty purty singin' that thar Wakely boy turns in, Pa'dner, and who cares a hang what else he does in a picture that gives him five chances to loosen his pipes and let go? 'Bout the singin'est Western goin' the rounds jest now, seems like, even givin' Lee "Lasses" White a turn at the warblin' for extra measure. Yessiree, she's okay for sound, this 58-minute jobbie, and she's got ridin' and shootin', too.

Oliver Drake produced and directed this item, using a script by Louise Rousseau, and there's quite a story in it, too, although it would have benefited by a little more bearing down by the actors. They take it pretty much in stride, notwithstanding the fact that it concerns a girl bandit (actually no bandit at all, of course) and a killing committed under circumstances extraordinary enough to have warranted more painstaking development. Some outfits have made upper-bracket Westerns in color with less promising material than this, but that's a parenthetical observation. Anyway, the town banker turns out to be the baddie, and is dealt with appropriately.

Reviewed at the Hitching Post theatre, Hollywood, where the afternoon turnout of addicts to Westerns appeared satisfied. Reviewer's Ruling: Average.—WILLIAM R. WEAVER.

Release date, April 20, 1946. Running time, 58 min. PCA No. 11476. General audience classification.
Jimmy .....Jimmy Wakely
Lasses .....Lee "Lasses" White
Tris Clive, Jack Ingram, Red Holton, Budd Buster, Eddie Majors, Ray Whitley.

Galloping Thunder

Columbia—Western

To his customary dual characterization, Charles Starrett, in his latest adventure, adds a third. He appears first as Steve Reynolds, investigator for the Arizona Stockmen's Syndicate, whose herds have been consistently stampeded by outlaws. Next, he is the Durango Kid, mysterious rider of the western plains. Last of all, he's Buck McCloud, a hardened and vicious lead-slinger. It is to Starrett's credit that he makes all three characterizations convincing. Assuming each personality in turn, he is able to expose the town banker who has instigated the stampedes, and to send several outlaws to an early grave.

Adelle Roberts, as the banker's loyal fiancee, who refuses to believe anything but the best of him, is charming. Richard Bailey, as the banker, is not happily cast. He does not appear to possess those qualities requisite in a villain of such stripe. Smiley Burnette provides the comedy, which is not sufficiently funny to warrant the footage given it. Merle Travis and his Bronco Busters accompany Smiley in several western songs.

Colbert Clark's production is not exceptional. Ray Nazarro directed at a speedy clip. The original screenplay, which is somewhat better than average, was written by Ed Earl Repp.

Seen at the Hitching Post theatre, Hollywood, where the audience seemed satisfied. Reviewer's Rating: Average.—T. B.

Release date, April 25, 1946. Running time, 54 min. PCA No. 11037. General audience classification.
Steve / Durango .....Charles Starrett
Smiley Burnette, Adelle Roberts, Richard Bailey, Kermit Maynard, Ed. Cobb, Ray Bennett, Curt Barrett, John Merton.

The French Key

Republic—Murder Mystery

Albert Dekker, a private detective, and his ape-like sidekick, Mike Mazurki, go through a series of melodramatic adventures before they clear themselves of a murder charge. With chuckles thrown in liberally, the film, patterned in the usual murder-mystery formula, makes for agreeable entertainment.

The title is derived from a soft-metal key, which, when inserted in a lock, can easily be broken off. Not having paid their hotel rent, the boys find themselves the victims of this embarrassing predicament, and, to complicate matters, with a corpse in their room.

The final solution of the mystery entails an involvement with a night club performer, Evelyn Ankers, an 1832 gold coin, a foray into a deserted mine, and three bronze bears.

In one scene, Mazurki comes to grips with Sammy Stein, noted wrestler of another day, with all surrounding poolroom furniture soon coming to ruin.

Walter Colmes was associate producer, also directing, from a screenplay and novel by Frank Gruber.

Seen at the home office projection. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, May 18, 1946. Running time, 67 min. PCA No. 19303. General audience classification.
Johnny Fletcher.....Albert Dekker
Sam Cragg.....Mike Mazurki
Janet Morgan.....Evelyn Ankers
John Eldridge, Frank Fenton, Selmer Jackson, Byron Foulger, Joe DeRita, Marjorie Manners, David Gorcey, Michael Branden, Sammy Stein, Alan Ward, Walter Soderling, Emmett Vogan.

Quiet Weekend

Associated British-Pathe—Polished Wit

Despite the absence of star names, discriminating showmen over here will make rich play with this piece of diverting, comely nonsense; as should their American counterparts.

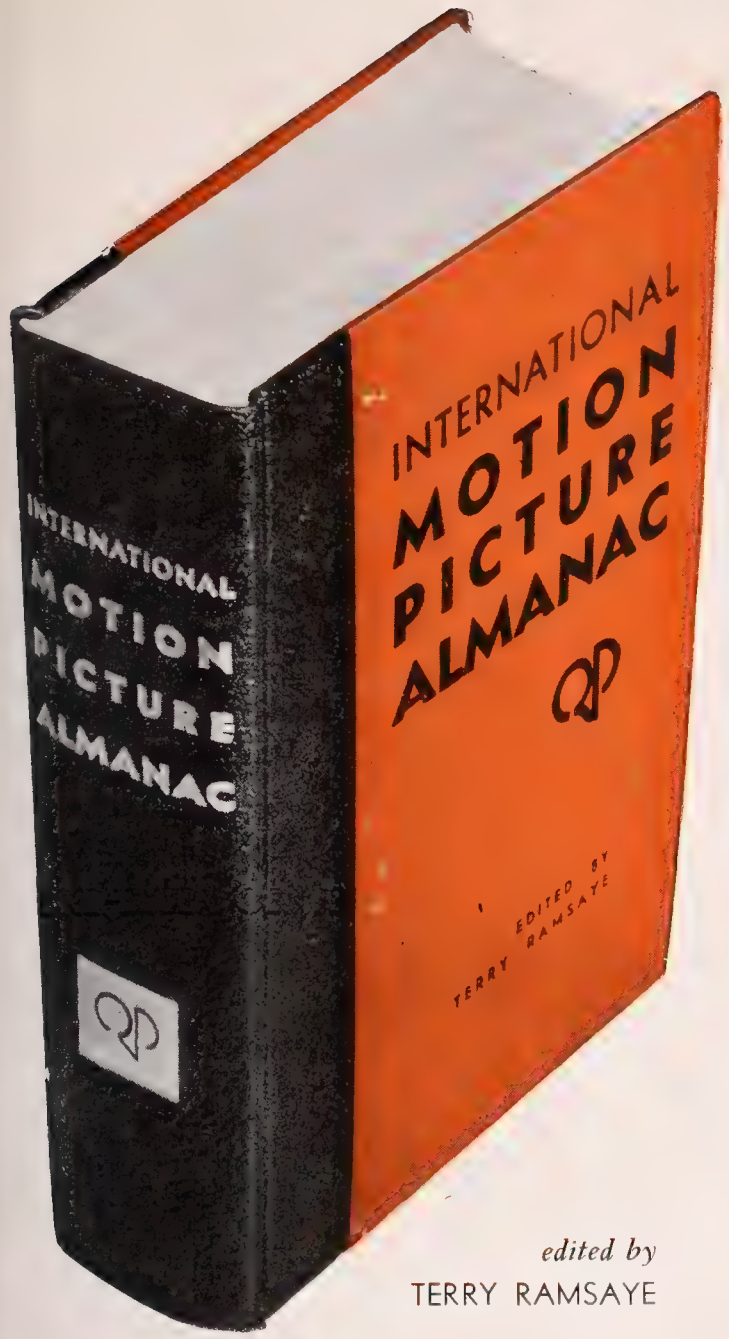
It's adapted with discretion from a stage play which lived lucratively through the worst of the London bombings; no mean merit that. But director Harold French—experienced hand at this kind of trick—doesn't slavishly follow the stage play formula. He lets his cameras rove over a politely pleasant English countryside, pointing the original's wit with new polish, evoking at proper intervals sly chuckles and sudden guffaws.

One of those comfortable, but not-so-well-off English families goes down to its rustic retreat where plumbing is non-existent and whose Tudored thatched roof seems perilously near final collapse. But it's a not so quiet weekend that the well-bred bunch experiences.

Papa gets into trouble on a midnight salmon-poaching escapade; mama has to cope with a glamour gal who comes in chase of the slightly brash son of the house; adorant young cousin of that same young man does a little weeping on account of the sweetheart she appears to be losing thereby. It's all nicely mannered, told with easy grace, diverting to the connoisseur of wit's nicer points, evoking gusty laughter among other persons. In other words, a gem of a picture for the slightly-above-the-usual audience.

The acting is of a pattern with the piece; accomplished, gay, easy.

Also—though she's no star yet—there's a young woman, Barbara White, who puts across



edited by
TERRY RAMSAYE

Facts . . . Motion picture company personnel . . . production code . . . advertising code . . . industry economics . . . tax data . . . award and poll winners . . . exchange systems . . . production . . . distribution . . . exhibition . . . theatre equipment . . . radio . . . television . . . foreign film markets . . . motion picture industry activities . . .

Figures . . . Corporate financial structures . . . theatre attendance . . . film costs . . . theatre circuits . . . exports and imports . . . production statistics . . . distribution figures . . . top picture grosses . . . film securities . . .

Names . . . Nearly 12,000 Who's Who biographies . . . home office and studio executives . . . players . . . union officials . . . arbitration board personnel . . . newspaper critics . . . trade and fan magazine editors and writers . . . Hollywood press correspondents . . .

Titles . . . Titles, stars and release dates of all product from 1937 to 1945-46 . . .

Organizations . . . Business, social, labor associations . . . reviewing groups . . . censorship . . . better film councils . . .

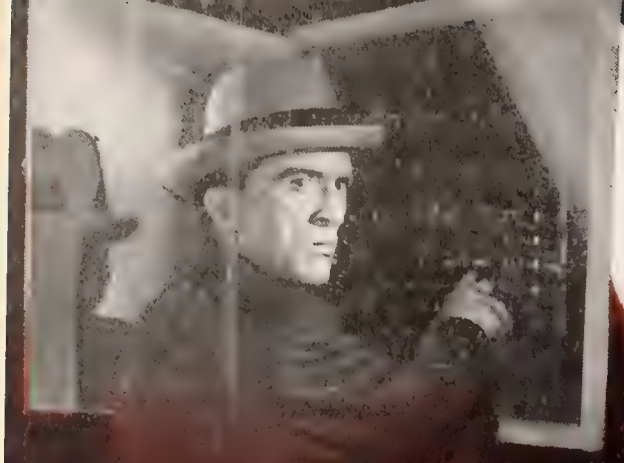
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Screenplay by Charles O'Neal
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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Blondie's Lucky Day

Freddie Steps Out

Valley of the Zombies

Ghost of Hidden Valley

(In News Section)

Centennial Summer

ALLIED DECLARES WAR ON ATA; CIE TO FIGHT FOR NEW FIELD UNITS

SKOURAS IN CHICAGO TELLS EXHIBITION: "PUT HOUSE IN ORDER"

RODGERS RESTATES MGM 19-POINT SALES POLICY

REPUBLIC MEETS IN N. Y.

Better Theatres

Basic Facts and Schemes for

Planning the Small Theatre

SPECIAL DATA PRESENTED IN COLLABORATION WITH ARCHITECTURAL RECORD

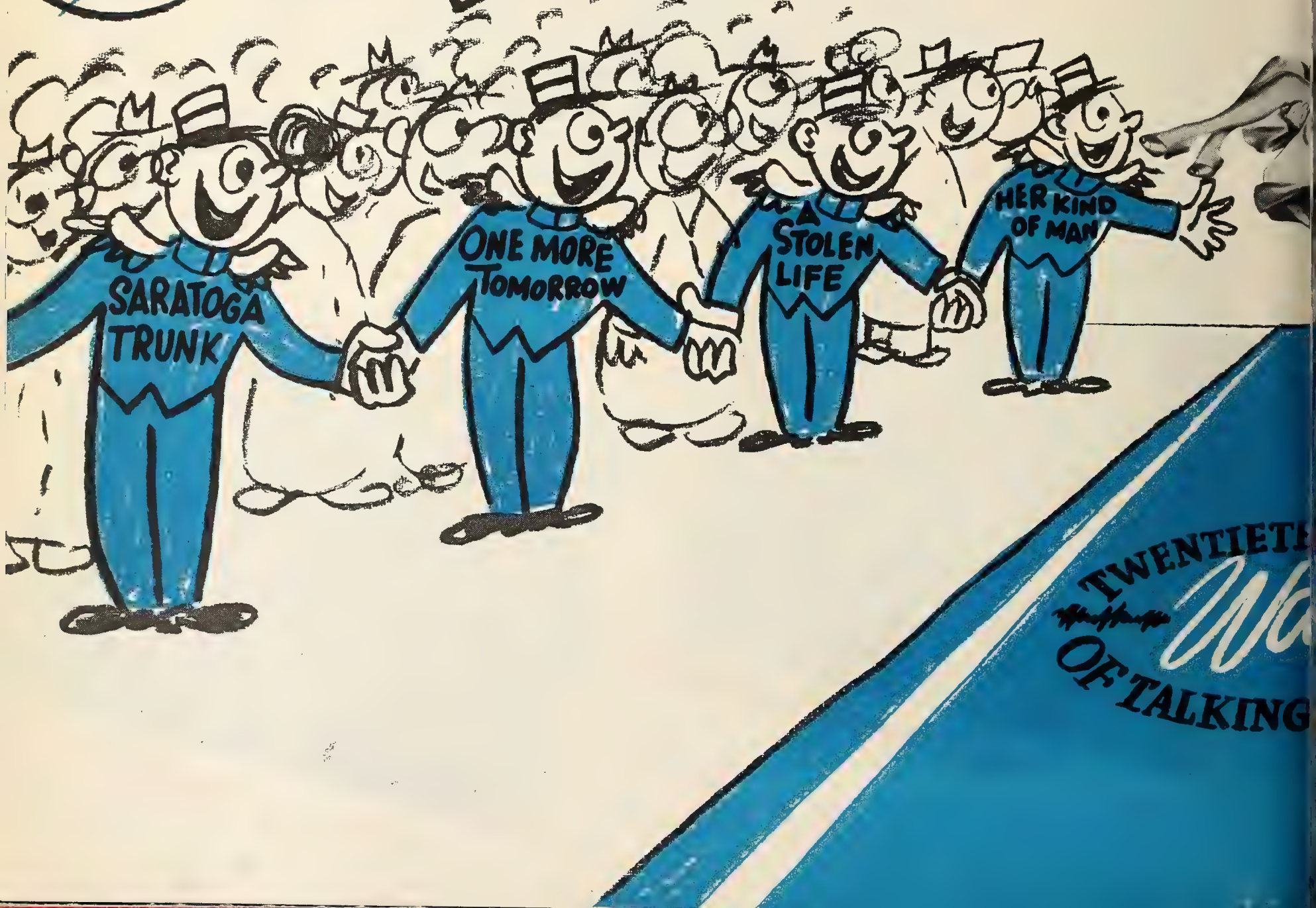
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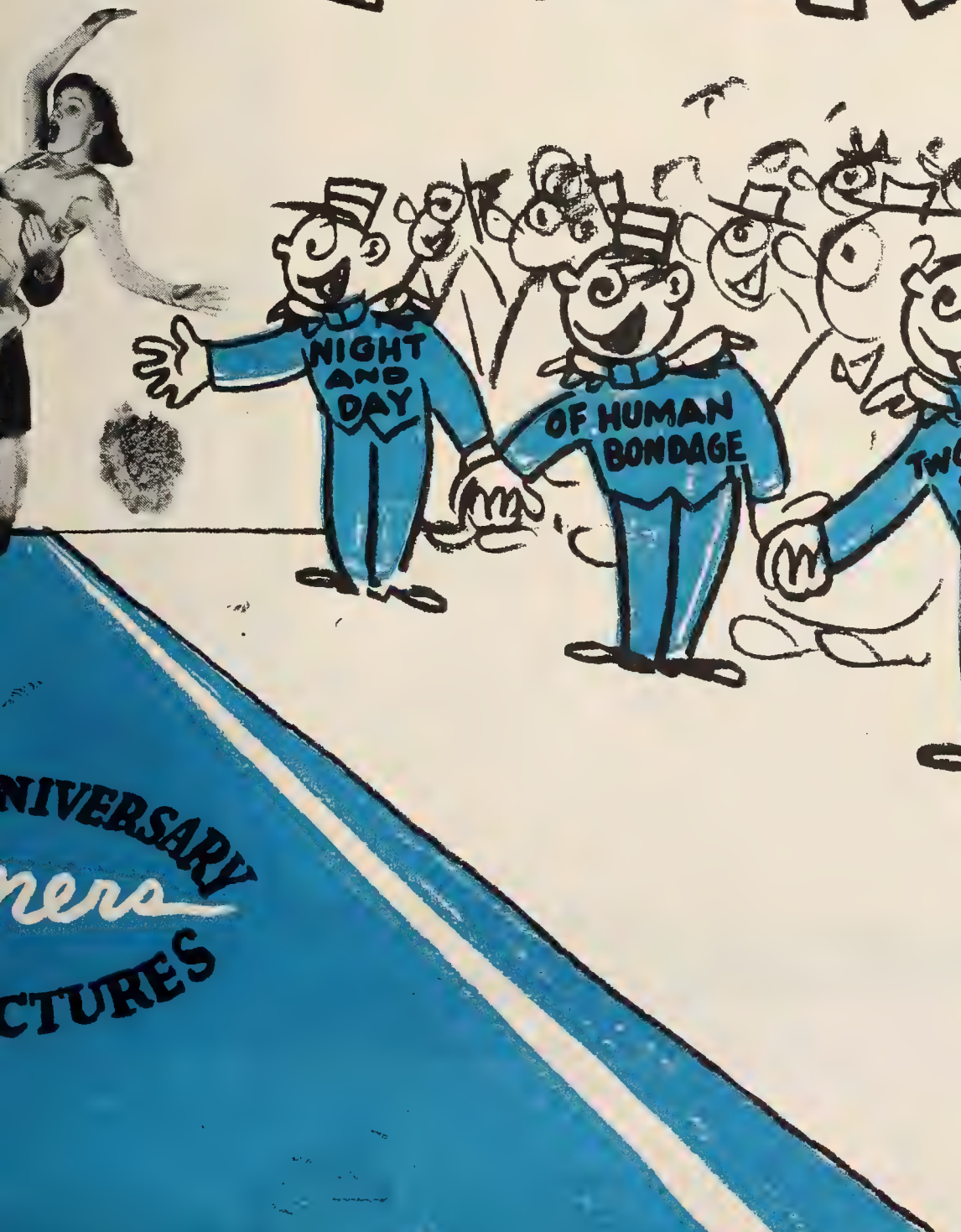
Make Way!!!

"JANIE GE



ON JUNE 22

IT'S MARRIED"



JACK L. WARNER, *Executive Producer*

THE PICTURE OF THE MOMENT

—WORLD PREMIERE, JUNE 1st, RIVOLI, N.Y.C.!

THE PICTURE OF THE WEEK

—IN LIFE MAGAZINE, IN LOOK MAGAZINE!

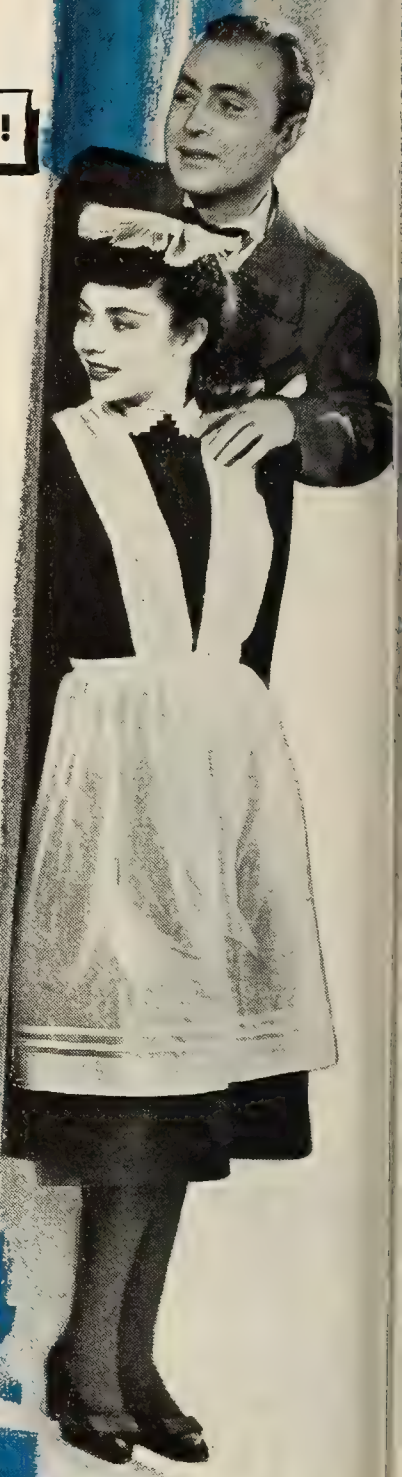
THE PICTURE OF THE MONTH

—IN REDBOOK, COSMOPOLITAN, PARENTS' MAGAZINE!

THE PICTURE OF THE YEAR

—WITH THE STAR-TEAM OF A LIFETIME!!!!!





CHARLES BOYER · JENNIFER JONES

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Cluny Brown

with **PETER LAWFORD**

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Sir C. Aubrey Smith · Richard Haydn · Margaret Bannerman

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Screen Play by Samuel Hoffenstein and Elizabeth Reinhardt · Based on the Novel by Margery Sharp



THAT BEST-SELLER! THAT LUBITSCH TOUCH! THAT WONDERFUL 20th CENTURY-FOX!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol 163, No. 9 — June 1, 1946

SKOURAS SPEAKS OUT

A MOOD of special earnestness and disposition for poignantly plain speaking possessed Mr. Spyros Skouras when he arose to address the Allied States Association dinner honoring its president, Mr. Jack Kirsch in Chicago last week. The like of it has not been heard from a rostrum of this industry for a decade or two.

Mr. Skouras was listed on the abundant program as president of Twentieth Century-Fox Film Corporation, but he urged that he was there as an exhibitor of some thirty years' experience, in behalf of the common interest of the motion picture. He achieved an emphasis by direct address to Mr. Kirsch and discussion of his administration as the new president of Allied States.

"We hear too often of the things Allied is against . . . against percentage pictures . . . against preferred playing time . . . against local checkers. . . . The arbitrary refusal to co-operate . . . is not the answer."

"We must hear," said Mr. Skouras, "if this industry is to go forward, an affirmative program which recognizes the economic problems of the producers . . . recognizes the right of established theatre operators . . . recognizes the rights of every free man to enter our business . . ."

Again there was candour in Mr. Skouras' urging that "the distributor should recognize there are only so many days of preferred playing time . . . that the exhibitor is in business for profit, just as he is."

There was sharp meaning, too, in the observation that since the dollar comes in at the box office some exhibitors have "the mistaken belief that it was all theirs . . . and some distributors fell into the same way of thinking."

A sharp point was made in observations about "moving our business from film row to the courthouse." The public has been getting too much courthouse news for years.

■ ■ ■

PATTERSON of THE NEWS

THE passing of Mr. Joseph Medill Patterson, founder and publisher of *The New York Daily News*, takes the most spectacularly effective figure of American journalism to arise in a generation. His paper has reached a circulation of two and a quarter millions daily and four and a half millions Sunday, about twice that of any other American paper.

Most considerably the policies of this remarkable journalist's performance have been rooted in motion picture experience. No other publisher, and certainly few other patrons, ever saw so many pictures as Mr. Patterson, who rarely passed a working day without an hour at the movies. It was one of his ways of knowing the common people, their likes and loves and laughs and hates.

That process began in the years of his newspaper beginnings in Chicago when a little grind house called "The Star", down in Madison Street, ran night and day with the General Film program of Westerns and one-reel melodramas.

So it came that the Chicago *Tribune* was the first paper in the world to give consistent attention, complete with a review column, to the motion picture. It was the *Tribune*, too, in the days of the early Patterson ardour, which elected to promote its circulation in collaboration of page and screen in serials, beginning with the first one, "The Adventures of Kathlyn", and continuing with such famed titles as "The Million Dollar Mystery" and "The Diamond from the Sky", and ending the fever with the ill-fated and loftily pretentious "Gloria's Romance", the de luxe serial which failed and sent the chapter plays back to the minors.

It was incidentally this activity of *The Tribune* which brought your editor, then a staff writer of that paper, to the motion picture those thirty-and-odd years ago. Mr. Patterson has been for years a reader of *Motion Picture Herald* and, just by way of keeping its editor subdued, used to remark: "I find the ads interesting."

For the record it can be set down that it was the early and aggressive interest of Mr. Patterson and his dynamic city editor, Mr. Walter Howey, which broke the way through censorship controversy to put "The Birth of a Nation" on Chicago's screens.

One should set down, too, that *The Daily News* motion picture page reviews, conspicuously among metropolitan journals, have ever been written precisely for the customers at the box office, with no critical self-consciousness, in plain words for plain people. That department has these years been under the administration of Mr. Patterson's sister-in-law, Miss Kate Cameron.

"J. M. P." knew the people.

■ ■ ■

END of THE PARTY

THAT gay expedition by Mr. Orson Welles, who went romping down to Rio in cinematographic pursuit of the "good neighbor" policy under the elastic auspices of the Office of the Coordinator of Inter-American Affairs, has now fetched up in the law courts, like the aftermath of a Manville honeymoon.

RKO had a part in the project, which seemed to be marked by much merry social activity on the creative sojourn in the land of the Latins and some picture negative shipped under the working title of "It's All True". The relevance of the title has never been explained.

The relations between Mr. Welles and RKO suffered malnutrition and they parted with him holding the negative and RKO holding his note for $205,000, secured by the film. Now they would take the film in lieu of payment. That might renew the original problem of what to do with it. But it is better bookkeeping to close the transaction. There is morale value.

—Terry Ramsaye

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Bit Player

HOLLYWOOD screen tests recently sent to Australia for viewing by Tedwell E. Pade, film executive, resulted in bids for the services of several American actors. One included an offer of $150 weekly salary, a 16-week guarantee and transportation for the unnamed comedian in a test numbered 19. The Australian company's local man, A. H. Silver, after difficulty in identifying the actor in this numbered test, finally traced it to the RKO Radio studios and learned it was a makeup test of a man who had played an unimportant bit in the Mervyn LeRoy-directed film, "Without Reservations," co-starring Claudette Colbert and John Wayne. The international deal fell through. The actor in question could not be had for the $150. He is producer-director LeRoy.

Red Tape Music

WHEN the Czechs decreed that from here on out the film industry would be a Government monopoly that's just what they meant. Even theatre music now comes under Government supervision. It was reported from Prague last week that a decree had been issued establishing a special service to supply all theatres with victrola records to ensure that only "suitable" (the word wasn't defined) music is played in the theatres. The decree was issued by the Plenipotentiary of the Ministry of Information for the Administration of Theatres. That makes it official.

Good Start

THAT THEATRE which Universal opened last week in Brady, Texas, for Bob Shanks, World War II veteran, is still playing "Frontier Gal" to capacity business. Yvonne De Carlo, star of the picture, made an appearance twice during the theatre's opening day. Mr. Shanks is the first former service man to open a theatre in the southwest under Universal's plan for supplying veterans in the area with product.

All—American

Washington Bureau

A SPECIAL "All-American Award" to be given by the Academy of Motion Picture Arts and Sciences for the best picture representing the highest ideals of American life to our own and other peoples was suggested in Washington last week by Senator Alexander Wiley of Wisconsin.

He said that such an award would stimulate producers to an effort correcting misleading notions abroad about America and encouraging a better understanding of America in our own people. The Senator stressed that the award must be an "all-industry affair," with no interference by the Government.

He said that films long ago had graduated from the level of mere entertainment to that of being an important weapon in the "world-wide battle between the forces of individualism and collectivism. . . . Many of the industry's worthy projects have been overlooked by those engaged in the rush to point out the industry's shortcomings," he said.

Rent Control

RALPH BELLAMY, who has been paying $750 a month for a seven-room New York apartment—without a swimming pool—was rescued by the Office of Price Administration last week. The OPA ordered his rent reduced to $400 a month. Mr. Bellamy, currently appearing on Broadway in "State of the Union," had to pay 10 months' rent in advance, $7,500, to get the apartment last year. Now he gets back some of that money.

Arkansas Awards

C. C. MUNDO, recently relected president of the Independent Theatre Owners of Arkansas, has been presented the Outstanding Exhibitor Award for 1945 by his organization. ITOA also gave an Award of Appreciation to Tom Young, Twentieth Century-Fox representative in Arkansas.

Wired for Sound

WARNER BROTHERS, which 20 years ago produced the first sound picture, has begun experiments in the use of wire recording for motion pictures. Under the supervision of Col. Nathan Levinson, head of the Warner studio sound department, a practical method of using wire recording for sound effects for re-recording on film is being worked out. Although the new system is still in the experimental stage, a production crew has made successful tests of wire equipment, weighing only a small fraction of the usual apparatus, on sound effects in connection with "Life With Father"—a new-fangled idea for an old-fashioned motion picture.

Facing the Music

YOU CAN'T frighten James Caesar Petrillo, president of the American Federation of Musicians, even if you do dangle that recently passed "anti-Petrillo" bill (the Lea bill) over his head. Petrillo Tuesday called a strike against radio station WAAF of Chicago, charging the studio had failed to follow up the demand of the union and double the number of musicians it employs. When reminded that violation of the Lea bill means a possible $1,000 fine, one year in jail or both, Petrillo, according to the United Press, shouted: "I'm ready to face the music, gentlemen. And I don't mean amateur music or foreign music."

"Tripe" and Quota

THE BRITISH Board of Trade reported May 25 that British theatres failed to show the required quota of English films last year. An industry spokesman, according to the United Press, blamed the poor quality of second features for the decline. Only 19.73 per cent of those films shown in England during 1945 were of English origin. In 1944, 20.69 were English films. Eric Pelly, managing director of Film Producers Guild, was quoted by U. P. as saying that "full length British films have improved in quality, but some of the second feature films are just tripe."

Steady Rise

ADMISSION tax collections for April (representing theatre admissions for March) showed an increase of $97,760 over the $36,374,653 of the previous month, and soared to $7,395,443 above the collections of April of last year. Since the beginning of the fiscal year July 1, 1945, admission tax collections have amounted to $342,913,284. In the fiscal year 1945-46 revenue already has climbed to $45,528,507 above the 1944-45 level.

Russian Account

JUST FLOWN in from Russia, American audiences are now able to see the cinematic version of the recent Soviet elections, the Stanley theatre, New York's showplace of Russian-made product, announced this week. The film, a special issue of the new Soviet newsreel service, includes a 20-minute cross country resume of election day—"real Russian style." Candid camera scenes of notables going to and from the polls includes Joseph Stalin, Marshal Zhukov, Marshal Koniev, and others.

Promised Fruits

Brussels Bureau

U. S. PRODUCT in Belgium has been enthusiastically received, as witness these excerpts from an article on "The American Film in Belgium," written by Maurice Schwilden for *La Cinegraphie Belge*:

"This magnificent series (of U. S. films) makes us crave for the fruit promised by the bloom. We want to know the new producers, the new Hollywood stars, and, what is more, the new face of the American nation."

"As soon as we were liberated," the article began, "we got an orgy of American films already seen before 1940, but re-seen with such a joy. . . . Innumerable difficulties have pathed the way of new American films in Belgium, the main stumbling-block being the requisitioning of the big theatres by Allied troops. Second-rate halls, not requisitioned, have mainly showed French productions, cheaper to buy than the Yankee ones."

Dissolution

SURPRISE and confusion were felt in Hollywood and along Broadway Tuesday as Metro-Goldwyn-Mayer in an unexpected move abolished its entire play department, indicating it was no longer interested in Broadway plays as a source of motion picture material. The department personnel, including 20 people, received notices of dismissal Tuesday.

Welcome

THERE IS excitement in Shukhotatomaha by the Tombigbee down Mississippi way these days, which is by way of saying that Columbus, Miss., the one-time Indian village of "O'Possum Town" by the "Box Maker" river is getting ready to entertain the members of the board of the Motion Picture Theatre Owners of America.

T. C. Billups, secretary of the Chamber of Commerce, has written a welcome:

"June 10-11, 1946! A memorable day in the history of Columbus! The directors of the Motion Picture Ttheatre Owners of America are our guests. It is an honor to have this distinguished group meet in our City by the Tombigbee. It honors, too, our native son, able, genial, kind Ed Kuykendall, president of the organization.

"Welcome, Gentlemen, to Columbus, Miss., City of Charm and Culture, once called the 'Sleeping Beauty of the Deep South'—a City unique in architecture, reminiscent of great days long past and with a colorful history extending over a period of 126 years."

It can be adde dthat the other two rivers in Columbus are the Buttahatchie and the Luxapalila, respectively the "Pretty River" and "Floating Turtle."

Fire! Fire!

PICTURES with stories involving arson should be banned, according to the mayor of Columbus, Ohio, James A. Rhodes. He has asked the state division of film censorship to ban such films as a step toward reducing the number of false alarms and fires set by juvemiles in Columbus.

PEOPLE

WILLIAM DOZIER, assistant to N. PETER RATHVON, president of RKO, has settled his contract with the company and will leave that position Saturday. Mr. Dozier will announce his new affiliation upon his return to Hollywood next week.

ARTHUR FIELD, until recently a producer with MGM, has been named executive vice-president of London Film Productions, Inc., the American affiliate of Sir Alexander Korda Productions, it was announced in New York last week.

MARK SHERIDAN, JR., formerly a salesman of the 20th Century-Fox exchange in Atlanta, has been appointed manager of the New Orleans exchange, it was announced last Thursday by WILLIAM J. KUPPER, general sales manager of 20th-Fox.

EARLE W. SWEIGERT, Paramount division manager in Philadelphia, will be guest of honor at a dinner to be given June 24 by the Motion Picture Associates and the Philadelphia Variety Club.

GEORGE PAL, producer of Puppetoons for Paramount release, was guest of honor at a cocktail party in the Yacht Room of the Hotel Astor in New York, Tuesday.

HARRY B. SMITH, general manager; WILLIAM ALTHAUS, comptroller, and JOHN GLAZIER, film buyer and booker, all of Western Massachusetts Theatres, conferred with Paramount home office officials last weekend.

JAMES V. PISAPIA, manager of the Harbor theatre in Brooklyn, N. Y., for the Interboro Circuit, has been authorized to wear the Army Commendation Ribbon for the outstanding manner in which he executed his responsibilities as assistant company manager of the Army Air Force show, "Winged Victory."

J. E. PERKINS, Paramount International division manager for the Far East, Australia, New Zealand and South Africa, left New York Tuesday for a three-month survey of the territories.

JEAN BENOIT-LEVY, French director, has been appointed director of films and visual education of the Department of Information of the United Nations, it was announced Monday in New York.

WALTER GOULD, United Artists foreign manager, flew to Paris last weekend on company business. He is expected to return in about a week.

K. L. STREUBER, associated with the international activities of RCA, has resigned from that company and has formed his own organization in New York to handle motion picture equipment for export.

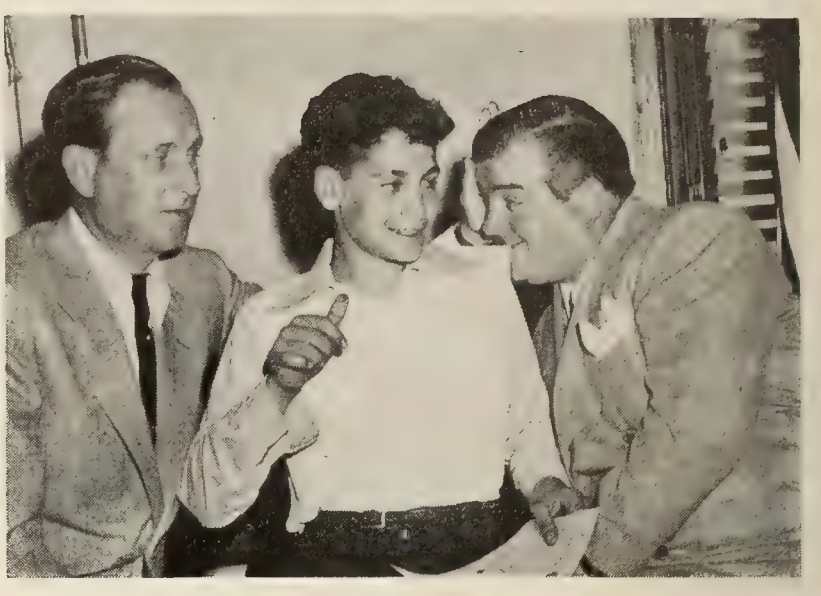
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THIS WEEK the Camera reports:



Floyd McCarthy

TWENTY-FIVE YEARS with the Warner Burbank studio were marked last week by Harold J. McCord, head of the film editing department. The company tendered him a luncheon, and Mr. McCord signed a new seven-year contract. Many executives and others of the company were at the luncheon. Shown above are: seated, Jack L. Warner, executive vice-president in charge of production; Mr. McCord and Gordon Hollingshead. Standing are directors Irving Rapper, James Horn and Michael Curtiz.



THE BEST FATHERS OF 1946 are Bud Abbott and Lou Costello, according to the Boys Clubs of Newark. The reason: their "adoption" of boys through the Lou Costello, Jr., Youth Foundation. The comedians are shown in Newark with Steven Adubata, Boys Club representative. They may establish a foundation branch there.



By the Herald

HELP, for the United Nations, through films, was the appeal of Benjamin Cohen, UN information chief, at the Associated Motion Picture Advertisers luncheon in New York Tuesday. See page 27. At the right, Mr. Cohen speaks. Listening are Ned E. Depinet, RKO Radio Pictures executive vice-president; Rutgers Neilson, AMPA president, and Francis S. Harmon, MPA vice-president.



LUNCHEON IN LONDON. The host was Fred Hutchinson, Paramount general sales manager there. The guests were exhibitors and distributors. The occasion was his departure for the United States. Left to right, Arthur Brown, J. Crane, H. Fontaine, Theo. Fligelstone, Oswald Croft, M. Shipman, Sam Graham, Mr. Hutchinson, Richard Hamer, Alfred Black, Earl St. John, Lou Morris, D. Abbey, Tony Reddin and D. J. Goodlatte. Britain needs at least 156 "A" pictures yearly, Mr. Hutchinson reported on his arrival in New York.



G Felici

AFTER an audience with Pope Pius, Simon Schiffrin, MGM International representative, and Dr. Galli. Mr. Schiffrin has been reviewing Italian films for possible distribution by MGM, and is reported to have recommended four. See page 39.



LEONARD SCHLESINGER has been elected president and general manager of the Warner Brothers Service Corporation, which operates concessions for confections in Warner theatres.

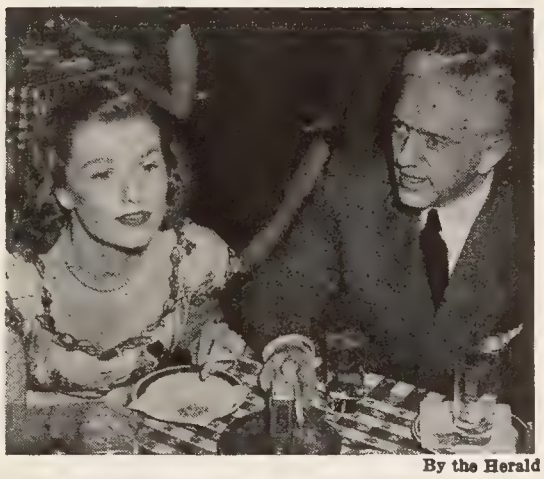


Angelo Regina Margherita

MARCUS' DEATH: from the new Italian film, "Sun of Montecassino", one of a series in the revived Italian industry which hopes to make its impress on world markets.

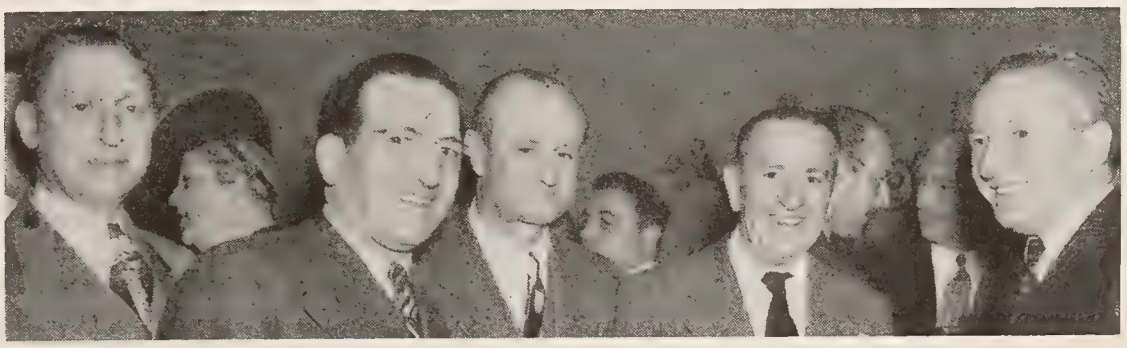


DOUGLAS F. GEORGE, who heads the new Veterans Administration office of liaison with the motion picture industry. He is a former exploiteer, recently a Navy lieutenant.



By the Herald

BARBARA BEL GEDDES and Anatole Litvak at the RKO party in the "21 Club", New York, last week. She is an actress and he the director of RKO's "A Time to Kill".



IN LONDON, on tour as guests of the War Activities Committee, the six theatre managers who won the Victory Bond sales contest were guests the other day of Joseph Friedman, who was WAC representative there. Left to right, Lewen Pizor, Philadelphia manager; Mr. Friedman; Ray Beall, representing the WAC; William Brown, New Haven manager, and Max Thorpe, Columbia general sales manager in Britain.



Spyros Skouras



William F. Rodgers



Jack Kirsch



Abram F. Myers



Van A. Nomikos

Photos by Lawrence-Phillip

ALLIED AND CIEA DECLARE WAR ON ATA AT CHICAGO

by WILLIAM G. FORMBY

THE INDUSTRY in the field churned this week as the politics of exhibition reached a new high for activity. Contributing importantly to the agitation were these developments:

1. The declaration of war upon the American Theatres Association by Allied States Association of Motion Picture Exhibitors and the Conference of Independent Exhibitors in convention in Chicago the final three days of last week.

2. The continuation of ATA with its program of organization, despite condemnation by independent exhibitors at the Chicago meeting.

3. Implementation of the Allied-CIEA plans to solicit the affiliation of exhibitor associations not now identified with it, regardless of their present national status.

4. The bid of the Independent Theatre Owners Association of New York for support from independent and unaffiliated associations for a new national independent association to deal solely with trade practices.

The opening of formal hostilties came last Thursday at the Palmer House in Chicago, when the CIEA adopted a double-headed resolution which brought opposition of the Allied camp out into the open. There was no euphemism this time.

The Allied-sponsored Conference voted to denounce ATA as representative of and spokesman for independent exhibitors who had not designated it as such. It voted to resist the formation of ATA units in territories already containing Allied units; to organize new local independent associations where ATA groups were set up outside of Allied territory.

"We repudiate all organizations and individuals who presume to speak for or represent the independent exhibitors without their authority or consent," the resolution stated. It was explained by Abram F. Myers, chairman and general counsel of Allied, by Jesse

(*Continued on opposite page, column* 1)

Industry-Wide Dinner Inducts Kirsch As Allied President

Jack Kirsch, recently elected president of the Allied Association of Motion Picture Exhibitors, stood Saturday night before some 1,000 people in the gold and ivory of the Palmer House's Grand Ballroom in Chicago and received the oath of office at a testimonial inaugural dinner sponsored by his association.

Surrounding Mr. Kirsch, who also is president of Allied Theatres of Illinois, were many of the industry's great in distribution and production, and exhibitor leaders from all parts of the nation.

Present as principal speaker was Spyros Skouras, president of 20th Century-Fox. Also delivering addresses were William F. Rodgers, vice-president of distribution for Loew's, and Abram F. Myers, chairman of the board of Allied. George Jessel, producer for 20th-Fox, was toastmaster. Yvonne de Carlo, Universal, and Carole Landis, were others from the studios.

Pledging his active leadership of the association, Mr. Kirsch denied that Allied's "insistence on the maintenance of a separate organization for independent exhibitors reflected a non-cooperative attitude." He pointed the national policy toward matters "dealing with the every day operation of theatres."

The trend toward Allied expansion was indicated in Mr. Kirsch's statement that he intended, "as far as conditions permit, to bring Allied and its work home to the independent exhibitors." He said that independent exhibitors may have "become confused by recent developments and are being beckoned by many hands to follow strange leaders."

Referring to the Caravan, an agency for the exchange of information on rental details, Mr. Kirsch said Allied "extends a cordial invitation to all independent exhibitors of good will to join in these undertakings.

"No organization should presume to speak for the independent exhibitors in reference to film prices, trade practices or industry readjustments made necessary by law," he said, "if to do so would put its leaders in a false position due to their affiliation with the published resolutions of the national board."

Van A. Nomikos, Chicago, was general chairman of the dinner. The oath of office was given by M. A. Rosenberg, Allied president in 1942-43.

Among others seated at the dais were:

W. A. Steffes, Wm. Heineman, Walter E. Branson, Thomas J. Connors, E. T. (Peck) Gomersall, Chas. M. Reagan, James R. Grainger, Senator Richard J. Daley.

J. P. Adler, Wm. Ainsworth, Benj. Berger, Ray Branch, Col. H. A. Cole, James Donahue, Wm. W. Downey, Morris M. Finkel, J. E. Flynn.

Wm. G. Formby, W. C. Gehring, James Gregory, Nate Gross, Roy Haines, Dale Harrison, P. S. Harrison, Irv. Kupcinet, Meyer Leventhal.

Harry H. Lowenstein, L. O. Lukan, A. J. O'Keefe, Dave Palfreyman, Robert H. Poole, Trueman Rembusch, Arthur Sachson, Sidney E. Samuelson, Louis Schainmark.

Arthur Schoenstadt, A. W. Schwalberg, Sam Shain, Martin G. Smith, Jesse Stern, Leo F. Wolcott, Nathan Yamins.

ALLIED TO WAR

(*Continued from preceding page*)

Stern, chairman of CIEA, and by regional leaders that the program of opposition would be extended fully to all parts of the nation and would be prosecuted vigorously.

Stung by letters recently sent to Government officials by S. H. Fabian, ATA president, extending cooperation of the theatres in time of emergency, Allied and CIEA leaders construed the activity as indicated to establish ATA as spokesman for all theatres. They decided to write some letters of their own.

"We direct that public officials and others who have been approached by the volunteer organizations and individuals . . . be informed of the existence, membership and aims of CIEA," it was resolved. Further, "that such officials be further informed that the vast membership of the organizations composing that body are represented by CIEA and said organizations and by no others."

Satisfied with the "experience to date of the CIEA," the meeting decided to put it on a permanent basis and to "define with certainty the scope of its interests and activity."

Committee Designated To Draft Constitution

The drafting of a constitution and by-laws, and the method of expansion will be the duty of a committee composed of Col. H. A. Cole, Dallas; L. O. Lukan, Seattle; Benjamin Berger, Minneapolis; Leo Wolcott, Eldora, Ia.; W. A. Steffes, Minneapolis; Nathan Yamins, Fall River, Mass., and of Abram F. Myers, Washington, and Jesse Stern, New York, as ex-officio members.

In the broadening of the base for activity, it was decided that CIEA would become more active in legislative and taxation affairs, and all matters of general interest "to exhibitors in the everyday operation of their theatres." Also to be included are "industry readjustments growing out of court orders."

It is in this respect that Allied and CIEA are believed to be priming their guns for the battle with ATA and for the movement to bring in additional independent units. Although these associations in the past have given attention to matters other than trade practices, the indicated emphasis is stronger than ever before.

The suggestion of local autonomy is held out to prospects in this wording of one part of the resolution: "While the CIEA and its members will continue to cooperate with the representatives of other branches of the industry in matters of common interest, we strongly feel that independent exhibitors should be represented in legislative matters and public affairs generally by their own organizations."

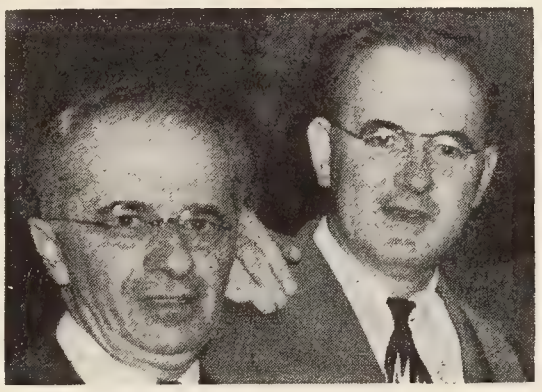
Ratify CIEA Action at Allied Board Meeting

The Allied board meeting Friday and Saturday ratified the CIEA action. It was the consensus, further, that the opposition of Allied to ATA would disappear if that association devoted itself to activity in behalf

(*Continued on following page, column 2*)



***A DINNER GROUPING:** standing, Col. H. A. Cole, Abram F. Myers, Al Steffes, Jack Kirsch, Martin Smith, Nathan Yamins, M. A. Rosenberg, Sidney Samuelson; seated, Yvonne de Carlo.*



P. J. Wood and Leo Jones



Robert H. Poole and L. O. Lukan

SKOURAS ASKS FOR SPIRIT OF FAIRNESS

The problems of the industry in regard to exhibition pose difficulties "that call for great statesmanship if they are to be solved equitably," Spyros Skouras, 20th Century-Fox president, told independent exhibitors assembled last week in Chicago.

Speaking at the Palmer House at the testimonial inaugural dinner to Jack Kirsch, Allied president, Mr. Skouras said that questions of run, of clearance, the rights of established customers, and construction of new theatres could not be solved by "denouncing the major companies." He suggested they could not be solved by "bitter attacks on each other," or by suing the distributors.

"The answer obviously is for you as exhibitors to set up your own arbitration machinery," he said. "If the arbitration system maintained by the distributors is not adequate, you will have to supplement and add to it. But," he warned, "it takes more than a system. It takes a spirit of fairness, a spirit of concilation, a spirit of being willing to live and let live."

A caution against excessive litigation was urged by Mr. Skouras. "We cannot in the years to come, move our business from film row to the court house," he advised. "And we need not if everyone in the industry will approach these problems, realistically, and with patience, understanding and a willingness to cooperate in their solution."

At one point in his suggestions to Mr. Kirsch for major objectives, Mr. Skouras urged that Allied "should not be simply a negative opposition organization. We hear too often of the things that Allied is against. We hear that Allied is against percentage pictures. Allied is against preferred playing time. Allied is against local checkers.

"What we must hear, if this industry is to go forward, is an affirmative program which recognizes the economic problems of the producers—which recognizes the rights and economic problems of the established theatre operators of the country—which recognizes the rights of every free man to enter our business and seeks to harmonize them all."

Mr. Skouras had more to say about percentage pictures. "The distributors are forced by high cost of production to demand higher terms, and they favor percentage as the most equitable plan," he said. I am confident that by sitting down together and frankly discussing mutual problems, a prop-

(*Continued on following page, column 1*)

SKOURAS WARNS

(*Continued from preceding page*)

er percentage basis for every type of theatre can be worked out, which will distribute the box office dollar equitably."

Allied was urged to give "unstinted cooperation with every worthwhile movement in the industry," on the ground that "whatever fosters better public acceptance of our industry benefits us all directly. When one section of our industry is attacked, all parts feel the effect. A hostile move in a distant state may be the forerunner of a direct local attack within a few weeks."

Says Production Cost Influences Relations

Pointing to the increased cost of production, Mr. Skouras said it had had a "very important influence on the relation between all companies and their exhibitors." He moved into the subject of the box office dollar and its handling.

"The only source of payment for the production of motion pictures is the dollar paid in by the public at the box office," he emphasized. "Out of that dollar, every expense of the whole industry must be paid. Since, however, that box office dollar is collected by the exhibitor's cashier, there has grown up in the minds of some exhibitors the mistaken belief that it was all theirs.

"As a result, they felt it was their privilege to share as little of it as possible with the producer of the film.

"And some distributors, I am sorry to say, fell into the same way of thinking. In their opinion, the box office dollar was their exclusive property to do with as they would because they had made the original investment in the film that drew the crowds. In my opinion, both theories are wrong.

"The dollar which the patron pays must support the entire industry and, therefore, belongs to the entire industry. It was earned by our mutual efforts and should be shared fairly by all who made its collection possible."

Mr. Skouras then urged that no organization of any branch should prevent "the equitable distribution" of that dollar, or justify the "offenses of those who have not respected their contractual obligations."

"Gentlemen," he said, "I want to appeal to you, in your own interest, to put your own house in order. You are an all-important factor in our industry and with that importance goes responsibility.

Cites Fraternal Spirit as Essential to Solution

"You must see to it that each one of your members so conducts himself that never again will one of them be embarrassed because a distributor asks for an explanation."

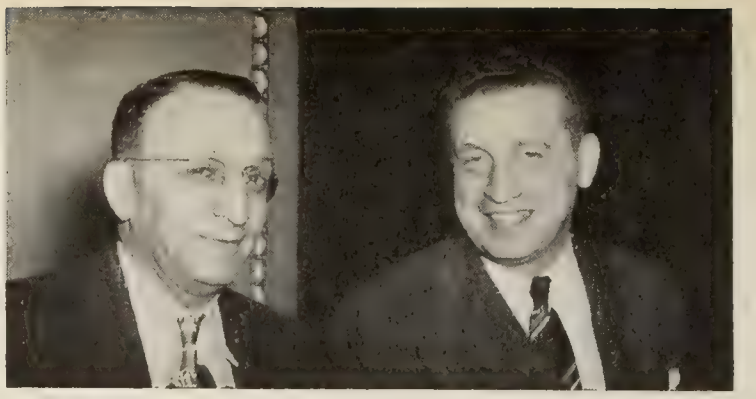
In paying tribute to Mr. Kirsch and to Allied, Mr. Skouras observed that "if the fraternal spirit evidenced here tonight is continued in our working relations next Monday morning, the problems of our industry are well on the road to solution."

Terming it "the most benevolent and philanthropic industry," Mr. Skouras praised the contributions of the trade to the Red Cross, Infantile Paralysis Foundation, American Cancer Society, the USO, the National War Fund, and the United Jewish Appeal. He spoke especially in behalf of the last-named, urging still greater support.

"I know of no greater humanitarian effort," he said, "and I am confident that you, and all of us, will rise to its support."



Benjamin Berger



Maxwell Alderman and Morris Finkel

ALLIED TO WAR

(*Continued from preceding page*)

of distributor-affiliated circuits; if it "frankly admitted" it was an affiliated circuit association and did not attempt to speak for independent exhibitors.

If such a situation came about, it was indicated, Allied would cooperate with ATA on matters of general importance; that it would name its members of a joint coordinating committee to permit the two associations to work together.

Colonel Cole, president of the Allied Theatres of Texas, was announced as an unofficial observer to attend the meeting of the MPTOA board June 10-11 in Columbus, Miss. No observer was designated to attend the meeting June 1-2 of the Southeastern Theatre Owners Association in Jacksonville. Mr. Myers had been invited to attend and extend "An Explanation of Allied."

Fred Wehrenberg, St. Louis, board chairman of MPTOA, who attended the CIEA meeting as an observer, was invited into the sessions of the board. He was welcomed by Mr. Myers as "an old friend whom we very much respect for his broad experience in exhibitor affairs."

Boston and mid-October were tentatively selected as the place and the time for the first annual post-war national convention.

The American Theatres Association went ahead with its expansion plans. No statements came from leaders on the Allied attitude. The Independent Theatre Owners of Arkansas, in annual convention Sunday and Monday at the Marion Hotel in Little Rock, voted to become a member of ATA. The invitation was extended by Ted R. Gamble, chairman; Mr. Fabian, president, and Robert W. Coyne, executive director.

Malco Theatres, operating in Arkansas and Tennessee, and Robb & Rowley-United Theatres, operating in Arkansas and Texas, also became members. C. C. Mundo, Little Rock, was renamed president of the Arkansas unit. Other officers elected included W. D. Mitchell, Dumas, vice-president, and Sam B. Kirby, Little Rock, secretary-treasurer.

Seek to Get Texas Unit Started at Dallas

A meeting to get the Texas unit under way was held Tuesday at the Adolphus Hotel in Dallas. The Gamble-Fabian-Coyne trio flew to Dallas from Little Rock for the meeting with Texas chairmen R. J. O'Donnell, John Rowley, Mark Cole, Henry Reeve.

Paul Williams, general counsel of the Southern California Theatre Owners Association, telegraphed ATA that his membership had voted to join the new association.

A new element entered the crowded national picture. Harry Brandt, president of the Independent Theatre Owners Association of New York, announced that he was discussing the formation of a new national independent exhibitor association to deal exclusively with trade practices. Mr. Brandt, an executive of ATA, indicated he would model the new organization along similar lines. He started discussions last week with executives of the new Michigan Independent Theatre Owners on its affiliation with ITOA.

ENTERTAINMENT MOST VITAL, SAYS SKOURAS

"The great and ultimate object of our industry is to bring entertainment, inspiration and relaxation to the people and, at the same time, educate and elevate," Spyros Skouras, Twentieth Century-Fox president, said at the Allied dinner last Saturday in Chicago. "But, I repeat," he added, "most important is to entertain."

Johnston Asked by NCA To Halt Over-Playing

Charging that Minneapolis first runs are "milking" their features, North Central Allied has called upon Eric A. Johnston, president of the Motion Picture Association, to "take drastic action" to relieve the situation, which, according to charges by Ben Berger, president, causes independent exhibitors to work under a serious handicap. The unit also asked that in case of a heavy blacklog, distributors should make releases available to subsequent runs 30 days after national release regardless of whether they had been played by the first runs. Further, the organization seeks to have contracts provide for cancellation privileges on product over-played by first runs.



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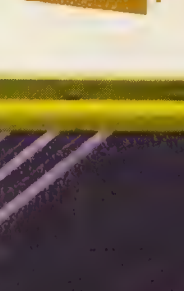
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Gladys COOPER · Dean STOCKWELL
RICHARD HAYDN
Screen Play by Robert Ardrey and Sonya Levien
Directed by VICTOR SAVILLE
Produced by LEON GORDON
A Metro-Goldwyn-Mayer Picture



LITHO U.S.A.

Tax Rise Voted In Philadelphia; Protest Others

The Philadelphia City Council last Friday passed the amusement tax bill which increases the present tax on admissions from four cents on the dollar to 10 cents. Meanwhile, in St. Louis and Indianapolis, exhibitors have organized to fight proposed admission taxes.

After weeks of deliberation and in the face of vehement protest from exhibitors and patrons, the Philadelphia City Council accepted the recommendations of its Finance Committee and passed the tax bill. The revenue was to raise the pay of municipal employees and reduce the working hours of firemen. The council had received a petition signed by more than 150,000 theatregoers and more than 200,000 postcards of protest.

In St. Louis 110 exhibitors have united to fight the proposed five per cent amusement tax introduced in the Board of Aldermen last week.

Fred Wehrenberg, head of the MPTOA of St. Louis, has organized the theatre opposition to the bill and has sent wires to all exhibitors urging them to use trailers, lobby displays and circulars to impress upon patrons that the tax will be passed on to them.

The MPTOA, in conjunction with six unions, ran a full-page advertisement in the *Star-Times* Monday urging the public to oppose the tax.

In Indianapolis, the ATO of Indiana is fighting the proposal for a five per cent amusement tax made by John Stelle, national commander of the American Legion. "Once again the exhibitors get thanked for their efforts (during the war) with a kick in the pants," Don Rossiter, executive secretary of the ATO, said.

Michigan ITO Adopts A New Constitution

The Michigan Independent Theatre Owners Association adopted a constitution and by-laws at its meeting in Detroit last week but postponed to June 5 election of permanent officers. Membership, it was decided, would be open to any exhibitor not affiliated with the distributors. Circuit operators are eligible, but only if they bring in every house in the circuit when they join. Sam Carver, interim chairman, presided at the meeting which was attended by 113 houses.

Warners To Release Six In Next Three Months

Warner Brothers will release six films during the next three months, two each in June, July and August. The schedule is as follows: June 1, "One More Tomorrow"; June 22, "Janie Gets Married"; July 6, "A Stolen Life"; July 20, "Of Human Bondage"; August 3, "Night and Day"; August 17, "Two Guys from Milwaukee."

OFFER THEATRES' AID IN STRIKE CRISIS

Representing the American Theatres Association, Ted R. Gamble, chairman, and S. H. Fabian, president, in Washington last week following reports that theatres were to be shut down on a national basis as a result of the strike situation, invited Edward Falck of the Civilian Production Administration to suggest ways in which the theatres could assist in the event of a national crisis. They pointed out that open theatres could perform vital informational functions as well as provide entertainment, whereas closed theatres could not. They urged that theatres not be discriminated against in comparison with the treatment of other businesses.

U. A. International Sales Meeting August 12

United Artists will hold a four-day international sales conference at the Waldorf-Astoria Hotel in New York, August 12-15, with Gradwell L. Sears, vice-president in charge of world wide distribution, and J. J. Unger, general sales manager, presiding.

This will be the first general meeting of the company's sales representatives since the start of the war and the first international conference.

Attending in addition to the company's domestic sales force will be a foreign contingent headed by David Coplan, managing director in Great Britain, and Georges Rouvier, managing director in France. Walter Gould, foreign manager, will handle foreign sales phases.

Six district meetings were held earlier this year, in New York, Boston, St. Louis, Chicago, Dallas and Los Angeles.

New York ITOA Reelects Harry Brandt President

Harry Brandt was reelected president of the Independent Theatre Owners Association of New York at the meeting held May 23 at the Hotel Astor, New York. Other officers elected were: David Weinstock, first vice-president; Max A. Cohen, second vice-president; Leon Rosenblatt, treasurer; J. Joshua Goldberg, secretary; John C. Bolte, sergeant-at-arms. Members of the board of directors include Mr. Weinstock, Leo Brecher, A. H. Eisenstadt, Lou Feld, Sam Freedman, Isidore Goldmark, Isidore Gottlieb, Emanuel Hertzig, Murray LeBoss, Abe Leff, Al Margulies, Lou Mazze, Irving Renner, Ray Rhonheimer, Rudy Sanders, Abe Shenk, Henry Siegel and Charles Steiner.

Republic Dividend 25 Cents

A regular quarterly dividend of 25 cents per share on preferred stock, payable July 1, 1946, to stockholders of record June 10, was declared Tuesday by the board of directors of Republic Pictures Corporation.

Theatres Facing Dimout as Coal Strike Continues

As the industry was recovering from the effects of the 48-hour stoppage of the nation's railroads, the prospect of a dimout for the 22 eastern states loomed at midweek, as the Civilian Production Administration said disrupted coal production might necessitate curtailing power consumption. The order was to have been issued Wednesday, if by that time the coal miners' dispute was not settled.

Edward Falck of the CPA's Emergency Power's Office said last weekend, however, that the Government did not contemplate a national theatre shutdown.

Although settlement of the strike resulted in the abandonment of the film carriers' network relay plan for assuring movement of film prints, as devised by company print executives and James Clark of the National Film Carriers Association at a recent conference, the meeting did have the advantage of offering for future use a formula for dealing with any future similar situations.

Coast Theatres Hard Hit

Hardest hit by the strike were downtown Los Angeles and Hollywood theatres because the Pacific Electric trains, which function like street cars in the city and link the metropolitan area with the suburbs, stopped in concert with the major railroads. City authorities said the stoppage added 500,000 to 1,000,000 persons already put afoot by the then three-week-old trolley strike. Downtown exhibitors reported business down 30 per cent while suburban houses experienced a slight increase.

In New York, the strike had its gloomy effect on Broadway houses. Reports from some managers were that business fell off from 25 to 50 per cent.

Tuesday, Mayor O'Dwyer reinvoked the city's voluntary dimout because of the coal situation. He ordered minimum use of light and power in public buildings and urged theatres, nightclubs and hotels to economize also.

San Francisco Normal

San Francisco film shipments by local exchanges continued relatively normal.

Albany exchanges at the weekend were shipping prints by truck in out-of-the-way places and exhibitors were directed to pick up returned film at the nearest point reached by delivery lines.

A survey of Minneapolis exchanges showed shipping activities not hampered there. In Philadelphia, downtown theatres showed a sharp decline.

In Denver last Friday, managers and bookers held an all-day meeting and arranged for additional trucklines to carry film as far as Albuquerque, N. M., there to transfer to interstate trucking to reach as many towns as possible.

ON THE MARCH

by RED KANN

EXHIBITORS are talking, and wondering as they talk, about the frequency with which Paramount is letting go on attractions which star, or co-star, Ray Milland. "The Lost Weekend" in Block I was followed by "Kitty" in Block 2. Now comes "The Well-Groomed Bride" in Block 4. Or a total of three from November to May, according to release date.

It's only slightly different with Olivia de Havilland: "The Well-Groomed Bride," May 17 in Block 4, and "To Each His Own," July 5 in Block 5. She's also practically just getting around in "Devotion," April 20 from Warner.

Only slightly different, too, with Alan Ladd: "The Blue Dahlia," April 19 in Block 4, and "O.S.S.," July 26 in Block 6. Warner pridefully advertised Dane Clark in two pictures playing day-and-date on Broadway. One was "Her Kind of Man." The other, "A Stolen Life." They'll be tussling it out throughout the nation as well.

There are those who argue this is too much. At first blush, the contention seems justified because marquees across the country no doubt will be fighting one another with the same stars. But there are others who suggest stop worrying. They base their answer on the case of those three Bergmans hitting the market simultaneously: "The Bells of St. Mary's," "Spellbound" and "Saratoga Trunk." The first is lead-all grosser of the season and all-season record-smasher [at prevailing, not advanced admissions, and without benefit of roadshows] after "Gone With the Wind." The other two of the Bergman trilogy are among the $$$ giants of the current year.

Fishing in familiar red herring waters, Hearst's New York *Journal-American* reels in its Washington line with this excerpt credited to an as-yet-unpublished report of the House Committee on Un-American Activities:

"If the industry itself continues to do nothing about it [referring to the allegation made earlier that Communists, through infiltration into the writing and technical sections of the business, have become "one of the most influential forces in the industry"] the great majority of the persons in the industry performing work of a creative nature will, within the not distant future, be either Communist Party members or close sympathizers following the party line. The industry will then be dependent upon this radical group for its output.

Ridiculous to the point of absurdity.

ROAD PAVERS: HOLLYWOOD—"The exhibitor must realize the cost of production has continuously increased beyond our control in the past few years, and theatre operators must carry their share of the load in increased rentals if the quality and quantity of productions are to be continued."—*Herbert J. Yates,* addressing a Republic sales convention at the studio.

CHICAGO—Spyros Skouras, 20th Century-Fox president, last night [May 25] urged the Conference of Independent Exhibitors' Associations and Allied States to give some attention to rising production costs, warning that pictures made at today's costs will have to command higher terms and rentals.—From *Motion Picture Daily.*

Harry E. Huffman, district manager of Fox Intermountain Theatres, writing from Denver to Albert Warner in New York on the occasion of Warners' observation of two decades of sound: "I shall never forget my visit to New York when you gentlemen told me that I should hear your two productions of 'Don Juan' and 'The Better 'Ole' before you talked to me, and then asked me to sign a contract in blank, which I did."

Relations have been cordial ever since.

Question: If the American Theatres Association stands by its determination not to become involved in trade practices, what happens with its announced decision to fight inimical legislation under these never remote circumstances:

1—A bill—Federal or state—for or against designated playdates?

2.—A bill—Federal or state—for theatre divorcement?

3.—A bill—Federal, this time—to reduce admission taxes when big first runs and modest subsequents fail to see, eye to eye, on the extent of the reduction?

Etc., etc., in that large and not always definable area where legislation can create new trade practices or affect those already flourishing.

Byron Price, vice-president of MPA [Hollywood terminal], observes America is friendly to the importation of foreign films provided they conform to American moral standards.

A necessary reason, but not enough. Theatremen of America will be friendlier to imports when they can learn to depend upon them for regular do-re-mi at the b.o.

Case of author knocking the brains out of her own brainchild is that of Anya Seaton, who conceived "Dragonwyck." In a Washington interview commenting on selection of Gene Tierney as feminine lead, she said, "It didn't make much difference who played the part. The character is such a dope."

U. S. Says Schine Realignment Is Aimed at Delay

The long argument over the dissolution of the Schine circuit grew more heated this week as the Department of Justice charged the only intent of the Schine self-reorganization plan was simply to secure further delay in the entry of a final judgment."

Apparently unperturbed, Schine Chain Theatres, Inc., Tuesday asked Judge John Knight in Buffalo Federal Court to postpone adoption of any reorganization until additional testimony is taken on operations of the circuit in the light of present day conditions—this testimony to be heard by a specially appointed master.

Retains Garfield Hays

Along with this request went an affidavit filed by Arthur Garfield Hays, attorney newly retained by the circuit.

Said Mr. Hays: "The government has submitted a plan which would completely cause the destruction of a business that has been built up by painstaking effort over a period of 30 years. . . . It is submitted that a presentation of the facts as to the Schine business in the year 1946 and of the industry in general is necessary before proper consideration can be given to any plan."

This attitude, according to the Department of Justice, is treating the case just as though the circuit had not been found guilty of violating the Sherman Anti-trust Act.

"We therefore respectfully suggest," the Department asked, "that the court should without further hearing and in accordance with arrangements made April 16, enter an order approving such plan as may coincide with its conception of the proper means to effectuate Section III of its judgment . . .

"Since we had already obtained by consent a limited theatre divestiture, the main purpose of the trial of the suit was to determine the extent to which further divestiture should be ordered," the Department said. "In filing their socalled tentative plan of May 7, the defendants have now formally announced that they regard this adjudication as meaningless . . .

Asks Order in 30 Days

"Even if the defendants' plan contemplated the creation of new corporations actually competing with each other, rather than a non-competitive territorial division of the existing monopoly, it would be absurd to suppose that sole control of such corporations by the two guilty brothers and their wives would dissipate the effects of the monopoly."

The Department of Justice called on the court to enter an order within 30 days.

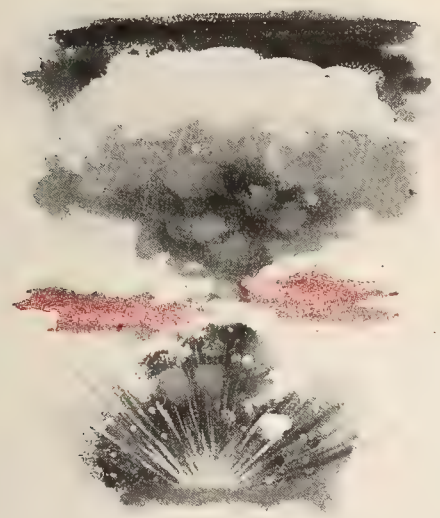
Willard S. McKay, Schine counsel, has declared that the final version of the Schine self-reorganization plan would demonstrate inaccurate allegations in the contentions of the Government.

BEFORE THE ATOM BOMB FALLS ON BIKINI—

FILM DAILY says:
Leo is a smart lion. Witness the fact that Metro is releasing a Carey Wilson Special Miniature, "Bikini–the Atom Island" on June 15, before the atomic bomb test scheduled for early July...Metro is increasing the print order to 300, twice the usual number.

M-G-M has an absorbing Short Subject for Sure-fire Extra Revenue!





The eyes of the world are on Bikini. The most publicized event of years is of highest interest to your patrons. M-G-M's film shows the dramatic preliminaries. BOOK IT NOW!

Metro-Goldwyn-Mayer presents

A **CAREY WILSON** SPECIAL MINIATURE

"BIKINI–THE ATOM ISLAND"

19-POINT POLICY TO GOVERN MGM SALES, SAYS RODGERS

Cautions Sales Force to Follow Terms Exactly; Lists Two Specials

Rigid, unequivocal adherence to the 19-point sales policy laid down last year will continue to be the primary basis of MGM sales procedure, William F. Rodgers, vice-president and general sales manager, told sales, district and branch managers at the company's sales convention at Chicago's Drake Hotel.

The executive sales staff was advised, during the five-day meeting ending Monday, that "The Green Years" and "Easy to Wed," the last in Technicolor, would be sold as specials. The company's 17th block will include "Boys' Ranch," "Courage of Lassie," "Faithful in My Fashion" and "Three Wise Fools."

Short Subject Schedule, Promotion Outlined

An outline of 54 short subjects scheduled for next season, and plans for concentrated promotion were outlined to the delegates.

"The Green Years" is expected to be available for release about the middle of July, it was indicated. "Boys' Ranch" will be released the first week in August, followed by "Easy to Wed" the second week. "Courage of Lassie" will be made available the third week in August, and "Faithful in My Fashion" will follow a week later. "Three Wise Fools" will be released the first week in September.

"Two Smart People" is scheduled for trade showing in all exchanges June 4, with screenings June 10 of "Three Wise Fools" and "Faithful in My Fashion." "The Green Years," "Easy to Wed" and "Boys' Ranch" already have been shown. Selling of the 17th block will not take place until after June 10, the date of the last two trade showings.

Six Series of Shorts on New Season Schedule

It was announced the company would have six series of short subjects, totaling 58 reels, exclusive of the 104 issues of News of the Day. One series of four subjects will be known as Two-Reel Specials. The other five series include 12 FitzPatrick Traveltalks, 16 MGM Cartoons, 10 Pete Smith Specialties, six John Nesbitt Passing Parades, and six MGM Miniatures.

Addressing the delegates Monday, William R. Ferguson, exploitation director, said: "Showmanship is finding out what people want and doing more of it, and what they don't like and doing less of it.

"It is the duty of every sales, district and branch manager, as well as salesmen, to see that exhibitors promote our pictures consistently and intelligently," he continued. "We must study new factors in showmanship. Putting over successful showmanship means rolling up your sleeves and going to work." Mr. Ferguson outlined promotion plans and so promotional services which go to 16,000 exhibitors.

On Threshold of Great Era, Dietz Declares

"We are on the threshold of a great era and on the verge of a rebirth of accomplishments," Howard Dietz, MGM's advertising and publicity director, speaking on behalf of Louis B. Mayer, told the convention. "Pictures to be produced by MGM are greater than those made in the past, and this potential lineup will be coming through in the next few months."

The advertising program for the company was outlined by Silas F. Seadler, advertising manager. Newspapers, national magazines, radio and poster advertising on "The Green Years" for the four months starting in April have been stepped up by MGM to reach every possible potential reader and listening audience, he said. April 19, the Lions' Roar column on the special began for four consecutive months in 22 national and fan magazines with a total circulation of 26,807,993 readers.

Following the close of Tuesday's meeting Mr. Rodgers announced the promotion of William Zoellner, Atlanta manager, to special sales representative to work out of the home office effective July 1.

Rodgers Gives Details of 19-Point Sales Policy

Mr. Rodgers emphasized that every member of the MGM sales organization would be required, in dealing with exhibitor customers, to follow the 19-point sales policy, details of which follow:

I. If We Make a Mistake in designating a picture in a bracket higher than justified by results, it is not necessary or expected that our customer be required to ask for an adjustment in terms, but when called to our attention with the supporting facts, *and they must be facts,* we will re-classify the picture in the bracket where is rightfully belongs.

II. There Is No Policy in our company that prevents one of our top bracket pictures being re-classified even to the balance or lower bracket, if that is the proper classification based on results *at that theatre.*

III. We Intend to Retain our right of designation as there is no other means we know of to intelligently price our merchandise.

IV. We Intend to Continue to sell on the sliding scale; that this basis is considered by us and by thousands of our customers as being a fair method of dealing.

V. We Will, Where Justified, change the unit figure if results of record disclose a hardship, and by hardship we mean either a loss, or a minimum profit to the theatre on pictures of ours played on this basis.

VI. We Recognize the Effect because of shifting populations, industrial inactivity and other reasons, in some small localities, on some of the subsequent runs, and we mean later runs in cities and small towns, and are prepared *in such situations* to adjust our terms to meet present-day business levels. In such situations we are prepared to forego so called preferred time in exchange for what our managers consider its equivalent in the way of mid week playing time. In such instances it can be incorporated in the contract with our customers as optional.

VII. This Is a Matter of negotiation between our representatives and our customers and in our desire to help in specific situations which need help it is not to be considered that we are going to forego entirely preferred time, because, to the contrary, we expect to continue to seek and we hope to get our pictures played under *the most favorable circumstances.* But we do not want to do everything in our power to assist deserving cases.

VIII. We Deplore the Thought that exhibitors must come, as they cite it, with "hats in hand" looking for an adjustment. That is very definitely contrary to our policy, and the sliding scale was devised to automatically take care of an adjustment. So far as flat rentals are concerned, we can have no knowledge of the results unless we are informed, and we are prepared to rectify any unintentional error made by *re-classifying the picture immediately* when authentic facts justifying it are presented.

IX. Our Branch and District Managers have authority to adjudicate what appear to be unintentional errors; they can when justified adjudicate any business contracts.

X. We Do Not Want, much less expect, any unfair terms or advantages.

XI. Our Policy of Fair Dealing will be carried out in the future as in the past.

XII. We Do Not Exact as a policy, home office approval of re-classification or adjustment in terms when presented with facts.

XIII. It Is Not Necessary for our customers to come or write to New York for relief, but if it is not granted where absolutely justified they are invited to lay their case before us for consideration and attention.

XIV. For Some Time we have been cognizant of the problems of what we term the sub-subsequent runs. Our definition of this type of operation is a theatre following the key runs in a zone located generally within the corporate limits of a metropolitan city, not necessarily the second run in a city but those which follow the key or first runs in individual zones. Hence, for this type of run and for this type only, we will offer the pictures sold in a group on a basis whereby those who desire can lease such pictures in the top brackets on a flat-rental basis.

This will be optional at the time of negotiation. It must be understood that where flat rental in this direction is desired it is not contemplated to offer pictures in this category at bargain prices; we do not intend to price our pictures below that which we believe our top bracket justifies, neither will we ask premium prices for the privilege of playing flat rental versus percentage. We want only the proper terms.

We, of course, prefer to play on a participating arrangement with this type of run, as well as all other runs, but because of conditions as they have been reported to us and because of our desire to cooperate with our customers, we will in such cases where this type of exhibitor so desires, offer all of our pictures sold in a group on a flat rental basis.

XV. As to "News of the Day," short subjects and trainers, each unit must stand on its

(Continued on opposite page, column 2)

Republic's Final Sales Parley Is Held in New York

Republic's third and final regional sales convention was held Monday through Wednesday at the New York Athletic Club, with James R. Grainger, executive vice-president and general sales manager, conducting meetings with district managers, branch managers and salesmen of the eastern, New England and central sales districts. Monday's session was devoted to screenings of the company's latest product, while Tuesday and Wednesday were given over to business meetings.

Herbert J. Yates, president, told Tuesday's meeting the company's production plans, the three-point expansion program covering studio construction, development of personalities and quality of production. Earlier he announced the company would double its advertising budget during the coming year, saying experience had shown advertising was essential to the maintenance of a consistant increase in business.

Mr. Yates also predicted the next 12 months would mark a period of greater prosperity for the industry than it has enjoyed since the beginning of the war. This will be due, he said, to the lack of new automobiles and other luxury items which affect box office receipts. Mr. Yates also pointed out that the company was now in a position to produce "big" pictures, with stories and stars to match those of any company in the business.

The promotion of Frank P. Dervin to Republic New England district manager was announced last weekend by Mr. Grainger along with the appointment of Thomas Duane as Boston branch sales manager.

Prior to the New York meeting, Mr. Yates and Mr. Grainger attended company meetings at the North Hollywood studios, May 20 through 22, and in Chicago last Friday through Sunday.

Attending the New York meeting, in addition to Mr. Yales and Mr. Grainger, were: Maxwell Gillis, eastern district sales manager, and the following branch managers: William P. Murphy, New York; Joseph Engel, Philadelphia; Jake Flax, Washington. The salesmen attending were: Rubin Perlman, Dave Black, Anthony Ricci, Robert J. Fannon, Richard Yates, New York; Joseph Schaeffer, William C. Karrar, Norman Silverman, William U. Bethel, Philadelphia; Edward J. Martin, William M. Madden, Samuel Tabor, Washington.

Those attending from the New England territory were: Mr. Dervin, Arthur Newman, Leon Herman, Jerome Lewis, Mr. Duane, Richard Struwe, George Miller, Michael A. Jusko, Jules Livingston, John J. Martin, A. J. Fecke, John J. Jennings and Walter G. Dyer.

The Central area was represented by Sam Seplowin, district sales manager; William Feld, George H. Kirby, Irwin H. Pollard, Lew Lefton, Frank Dana, F. Klingensmith, Thomas C. Alley, Walter E. Boyle, Paul C. Krieger, Sam Haber, James A. Curren, Willard J. Emback, William Sturgess and Bert G. Tighe.

Also present were: A. W. Perry, president and general sales manager of Empire Republic Films, Ltd., distributors of Republic product in Canada; M. J. Isman, assistant sales manager, and F. L. Vaughan, Toronto branch manager.

Company executives present included: Allen Wilson, studio vice-president; William Saal, executive assistant to Mr. Yates; Edward L. Walton, vice-president and assistant general sales manager; Walter L. Titus, Jr., vice-president in charge of branch operations; Herbert J. Yates, Jr., Richard W. Altschuler, Steve Edwards, Douglas T. Yates, John Petrauskas, Jr., Edward Seifert, Albert E. Schiller, John Curtin, Stephen Dorsey, Fred Franke, David O'Connell, William Nesbit and Henry Owens.



AS REPUBLIC opened its three-day sales meeting in New York Monday: James R. Grainger, seated, executive vice-president and general sales manager, discusses plans with Leon Herman, Buffalo, and Arthur Newman, Albany.

MGM's 19 Points

(*Continued from opposite page*)

individual merit and be priced accordingly. There will be revisions upwards or down, depending upon the situation involved, and *precedent is not the determining factor.* Present-day conditions only should govern. Under no circumstances will we tolerate, much less sanction, the leasing of feature attractions as a condition of buying either one or all of these units. We repeat, each unit must be offered and negotiated for independent of the other and in no way made part of any negotiations for any other product. *Weekly payment plans are not acceptable.*

XVI. Proposed New Theatres are not to be given assurance of any specific availability, and we will not negotiate for representation in such theatres until they become a reality, and then only for such run and product as is then available.

XVII. Ever Effort Possible is to be made to avoid arbitration and by "effort" we mean, as you have previously been advised, that you are to try your level best to adjudicate differences before they reach the arbitration stage. District and sales managers' aid is to be requested by branch managers where needed and, if necessary, the matter should be brought to the attention of the general sales manager.

XVIII. Runs Or Accounts are not to be changed, nor applications even signed, until after complete facts are first submitted to the general sales manager through the district and sales manager, and then such proposed changes are not to be acted upon until proper authority to do so has been received from the general sales manager.

XIX. Complete Support is to be given to our Government in all its undertakings in behalf of the reestablishment of peace. Such participation, including furnishing gratis pictures must have home office approval.

Paramount Sales Campaign Starts

Paramount's "34th and Greatest Year Campaign" got under way in three key cities in the past week.

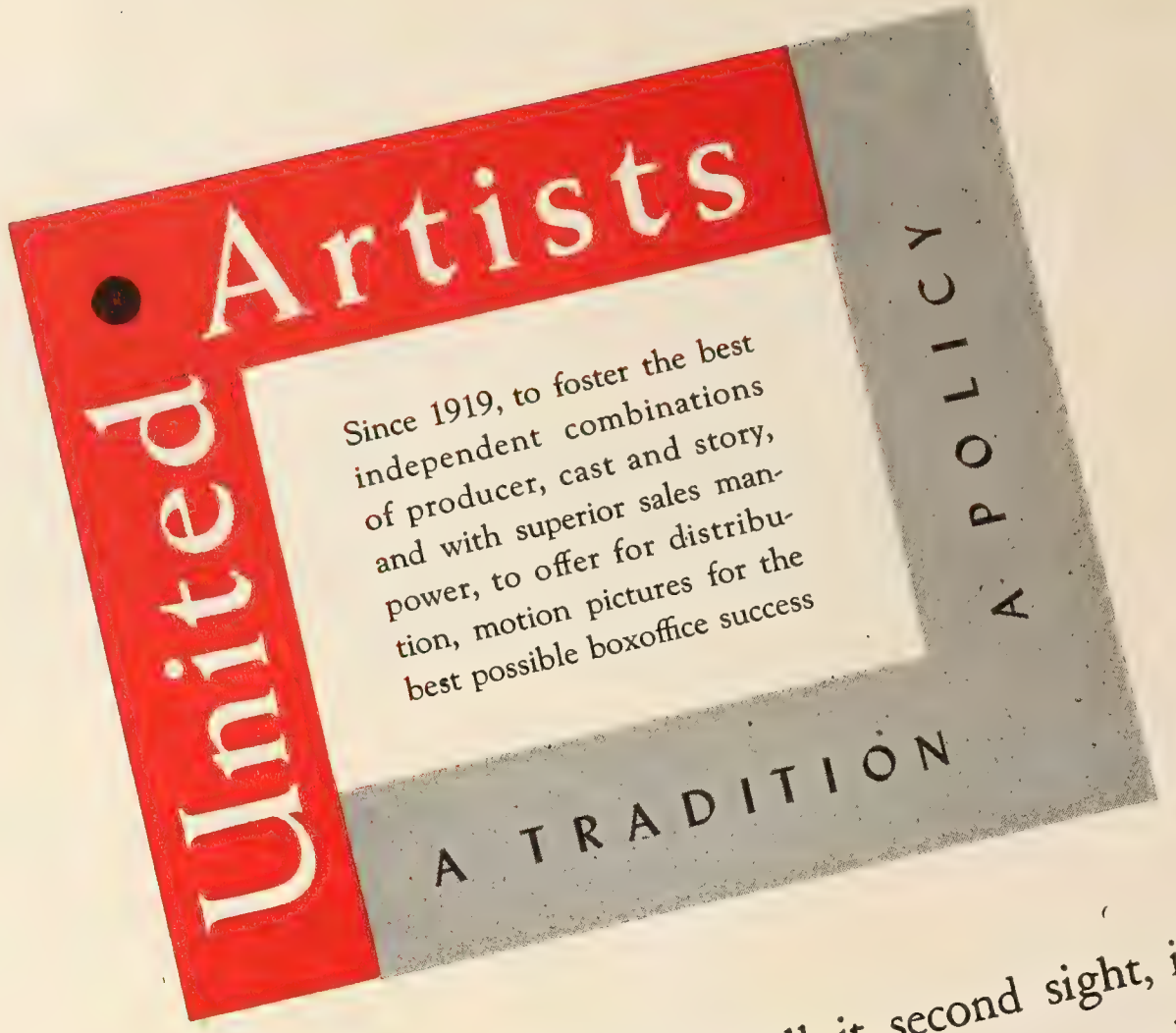
Last Thursday the Minneapolis staff heard J. J. Donohue, central division manager, who after an analysis of product introduced Hugh Braly, district manager of the Denver area. Mr. Braly emphasized the importance of teamwork. Other speakers at the meeting were Allen Usher, Chicago district manager, and Ben Blotcky, Minneapolis branch manager.

Last weekend in Des Moines a meeting was held by George A. Smith, western division manager, at which Harry Hamburg, Des Moines branch manager, appointed Ralph Hayden, office manager, and John Murano, head shipper, co-captains for the drive.

At the same time in Detroit salesmen and bookers pledged support to the campaign after hearing talks by Earle M. Sweigert, mid-eastern division manager, and Claude Lee, who is the director of Paramount public relations.

Morgan Says Short Subject Rentals Must Increase

Although theatre grosses have soared to peaks beyond anything ever known in the industry, short subjects unit rentals generally have remained static for years, Oscar A. Morgan, short subjects and Paramount News sales manager, told the tenth and concluding regional meeting of the company's short subjects department in San Francisco last Friday. "This condition is accentuated by the fact that the costs of production and distribution have increased considerably. . . . Therefore, it becomes essential that we increase our rentals in proportion to the increase of our costs," Mr. Morgan concluded.



THERE is an instinct—call it second sight, if you will—that enables certain producers, certain companies to know what the public wants—and when. It is noteworthy that time and time again, the independent producers of United Artists have brought to the screen a particularly wanted story, a great film personality, and in putting them together, have assured America's exhibitors the best possible box-office success. So it is that David L. Loew cast, with United Artists' hearty enthusiasm, the Marx Brothers in "A Night In Casablanca". So it is that

David L. Loew releases thru United Artists.

---for Great Returns



with CHARLES DRAKE · LOIS COLLIER LISETTE VEREA · SIG RUMAN · DAN SEYMOUR · LEWIS RUSSELL

Presented by DAVID L. LOEW · Directed by ARCHIE MAYO Original screenplay by Joseph Fields and Roland Kibbee

U. S. BREAKS DOWN FRENCH BARRIER

Protection Part of Loan Deal; Czechoslovakian Impasse Breached

Washington Bureau

This week it was a certainty that U. S. product onc again would enter France. And there was more good news, for as the official announcement came from State Department officials, it was learned that American pictures once again were to be shown in Czechoslavakia, although on a governmental rather than on a commercial basis.

The French loan agreement was signed late Tuesday by Fred Vinston, Secretary of the Treasury. The agreement provides that the original 1932 French-American trade agreement, disregarded since the war, will again be binding. The agreemeent is believed to be the first and only instance in which the industry has been singled out by the government for special consideration in the development of international trade documents.

Establishes Precedent

William Clayton, Assistant Secretary of State, indicated that the agreement establishes a precedent for the industry and that it would pave the way toward eliminating motion picture barriers throughout Europe.

"We in the Department gave this problem serious consideration and we believe it is a sound basis upon which to formulate agreements with other nations which erect barriers against American films," Mr. Clayton said.

The agreement gives American films unrestricted opportunity to compete in the French market. However, the agreement does limit the playing time of imports to from four to six years. French exhibitors will be required to give native product four of the 13 weeks playing season for the first two years and provisions have been made for other ratios during the next two-year period.

Had Admitted 188 Annually

In pre-war years, the French had permitted the importation of 188 dubbed feature films annually, without Governmental restrictions. U. S. product yearly accounted for about 150 of this total. The agreement does not place the U. S. in a less favorable position than in pre-war years, either in respect to France or any other country.

Long and involved arguments have kept the ban against U. S. product in force ever since the war. Once, when an agreement almost had been reached, French producers reportedly exerted such pressure upon the government for preferential handling of native product that the whole Franco-American negotiation broke down.

The State Department spokesman said in Washington at midweek, "trade conditions in general will be greatly improved as a result of this loan to France."

The attention given film problems in connection with the loan was a very clear indications, it was felt in New York, that the industry and the State Department were working in close cooperation to eliminate any foreign barriers against the motion picture.

Not Entirely Reopened

Although the U. S. industry has regained a foothold in Czechoslovakia, once one of the best European markets, that country has not yet been entirely reopened, it was pointed out in New York this week.

The agreement recently concluded in Prague was made on a governmental level rather than on a commercial basis and is concerned only with those 40 films prepared by the Office of War Information and sent to Czechoslovakia before the invasion of North Africa.

Carl E. Milliken, in charge of foreign matters for the Motion Picture Association, reported the deal was regarded by the companies "as a part of this country's information program rather than as a commercial transaction."

The deal was transacted, technically, by an agent of the Export Association working through the U. S. Embassy and was made without "any prejudice to the future," according to Mr. Milliken. Therefore negotiation for further releases still must be made.

However, a showing of the 40 films may well pave the way for a purely commercial agreement since, according to a copyrighted article in the New York *Herald Tribune,* "the popular demand here (in Prague) for American pictures is credited with having forced Communist Minister of Information Vaclac Kopecky to accept terms."

The *Tribune* article also said that the American companies would receive 35 per cent of the gross receipts. Mr. Milliken said he had no such information.

JOHNSTON SEES U. S. COOPERATION ABROAD

Belief that the Motion Picture Association and the State Department will work hand in hand to eliminate export problems was expressed this week by Eric A. Johnston, MPA president, following discussions with James Byrnes, Secretary of State, concerning the barriers to the U. S. industry's commerce abroad. Mr. Johnston reported that Mr. Byrnes "has an excellent knowledge of the industry's problems".

Report Italian Deal Reached

A film agreement between the Italian government and eight American companies permitting the entry of new American product for the first time in years has been reached, a spokesman for the distributors reported in New York Tuesday.

The agreement, reached in negotiations between the Italian Ministry of Foreign Trade and the American Embassy in Rome, and said to have already been approved in New York, calls for American companies to exercise discretion in the number of films shipped to Italy and to leave all monies derived from exhibition in that country.

Reports that each of the companies could distribute 16 films this year do not cover the number that can be imported, but only those distributed. The money that remains in Italy can be used for any film activity, including the purchase of Italian theatres, it was said.

Since the companies are operating with their own sales offices in Italy, there is no necessity for the presence there of the Motion Picture Export Association. In the beginning there was a physical distribution pool established because of lack of transportation facilities, but it is believed that this has been largely superseded.

Maas Will Direct Export Program

Irving Maas, assistant director of the Twentieth Century-Fox international organization, has been appointed vice-president and general manager of the Motion Picture Export Association by Eric A. Johnston, president.

Captain Robert E. Vining, who organized the U. S. Naval Intelligence in Europe, has been appointed assistant to Mr. Johnston. Mr. Maas, who is on a three-year loan from his company, will keep in touch with the associations's representatives in each of the 13 countries where it serves as joint marketing agent for the member companies.

Other officers of the association are Francis S. Harmon, vice-president; Morris Goodman, vice-president and representative in Germany; Gordon E. Youngman of RKO, secretary, and George Borthwick, treasurer. Charles Mayer, recently named representative for Japan and Korea, was to have left New York this weekend for his new post.

Mr. Johnston has advised the directors of the association that he expects to give a substantial amount of his time to international affairs, especially in relation to policy questions. The association is currently negotiating for headquarters in New York.

Buys 14 Roach Features

Favorite Film Corporation, New York, has purchased 14 Hal Roach features for reissue in the United States and Canada.

2nd week figures of *The Outlaw* in St. Louis, Kansas City, Rochester, Nashville and Houston – following all-time 1st week records – top all previous 2nd week grosses for *any* U. A. picture playing these key situations!



BRITISH MOVE TO REGULATE 16mm

Distributors, Exhibitors Adopt Four-Point Policy to Control Operation

by PETER BURNUP
in London

A four-point policy aimed at the control of British 16mm exhibition has been drawn up by the secretaries of the Kinematograph Renters Society and the Cinematograph Exhibitors Association and adopted in its entirety by a joint committee of the two bodies.

Main points of the agreement are:

1. The necessity of a general trade practice ruling sub-standard exhibition with especial provision that 16mm distributors shall give preference to existing exhibitors.

2. Advice to exhibitors that they should immediately stake their claims for 16mm exhibition in areas not covered by 35mm.

3. Both associations should admit to membership 16mm distributors and exhibitors so that departure from accepted standards may be minimized.

4. Regularization of the position of 16mm entertainment film libraries now in operation.

Constitutionally, ratification of the agreement's terms is required by full meetings of the associations; but ratification is already assured.

Non-theatrical films are specifically excluded from the agreement, the committee holding that they are mainly used elsewhere than in cinemas for purposes of education and propaganda. A joint committee of the CEA and KRS will decide whether a film is theatrical or non-theatrical.

For Own Preservation

Says the report, detailing its recommendations in regard to purely theatrical films:

"The film industry has every justification in protecting itself for the sake of its own preservation. 16mm theatrical films, while the present views of licensing authorities prevail, can be shown anywhere without restriction and at admission prices much lower than those charged in commercial theatres.

"As the supply of 16mm films would not be forthcoming without the production in the first instance of 35mm films, it is obvious that distributors of films will create trouble not only for themselves but for all concerned by putting into circulation films of different dimensions with different earning capacities."

It will be necessary, the report indicates, to have an agreed trade pronouncement that by voluntary agreement between KRS, as owners of the films, and CEA, as users, having interests to protect in a legitimate manner, no theatrical 16mm films shall be available for exhibition in areas served by cinemas with 35 mm equipment.

Another facet of the problem demanding early consideration relates to distributor subsidiaries, such as J. Arthur Rank's G.B. Equipments. The reports points out that many dull non-theatrical 16mm programs, for which no charge for admission is made, can be enlivened by the inclusion of an old entertainment film with a popular star. The promoter could hire such a film for a small fee and thereby attract a considerable non-paying attendance; such attendance being lost, of course, to the commercial cinemas.

Urge 16mm Membership

Says the report in this connection:

"For purposes of control . . . it would be desirable for the KRS to give consideration to the inclusion within its society of 16mm distributors and similarly that the CEA should admit 16mm exhibitors to membership."

Despite these recommendations for the maintenance of the status quo, the report counsels exhibitors to start staking out claims for 16mm exhibitions in sites without 35mm theatres. The KRS, the report says, should be prepared to give preference to an established exhibitor. It may be anticipated that a considerable flock of the brethren will proceed to do just that.

Meanwhile, American renters trading here one after another hasten to reassure their customers that the advent of 16mm will in no way affect their interests.

KMTA to Protest 16mm Film Shows in Public Buildings

The Kansas-Missouri Theatres Association last week in Kansas City authorized its legal committee to take whatever steps are necessary to halt the practice of exhibiting 16mm commercial films in tax-supported buildings.

The KMTA procedure is intended to take the pressure off association members who might be embarrassed in making a direct protest, George Baker, secretary, said.

Mr. Baker urged members in a recent KMTA bulletin to notify him "in event your local school or clubs use school property or public auditoriums for which expenses are financed by taxes" so that a protest could be made.

Horne Buys "Home of Brave"

Hal Horne, chairman of the board of Story Productions, has announced the purchase of "Home of the Brave," the prize-winning war-theme play by Arthur Laurents which recently concluded a Broadway run. Mr. Laurents will adapt the play for the screen.

Sweden to Make 60 Next Season

by GOSTA ERKELL
in Stockholm

Sweden will produce 60 features for the next season. Ten of these already have been completed, 13 are in production and the remainder should be completed within six months. Total cost will be approximately 20,000,000 crowns—about $5,000,000. Two, perhaps three, of the features will be produced in the studios at Copenhagen, Denmark. One is already in work there.

▽

Ingrid Bergman, a home town girl, is Sweden's favorite American film star, according to a poll of the country by *Filmjournalen,* Sweden's leading fan magazine. She received 78 per cent of all votes cast. Next in popularity are Gary Cooper, Humphrey Bogart, Van Johnson, Bing Crosby, Spencer Tracy, Esther Williams, Errol Flynn, Bette Davis and Clarke Gable.

Viveca Lindfors, only recently arrived in Hollywood, was voted Sweden's favorite Swedish actress.

▽

There is currently some English production activity in Sweden. A children's educational short, "Peter and Pat in Sweden," has been completed for the British Children's Clubs and Emmeric Pressburger has been in Stockholm in behalf of a forthcoming British picture, "The Red Shoes," part of which will be filmed in Sweden.

British Army Entertainment Service Is Disbanded

England's Entertainment National Service Association, created by the Government during the war to offer entertainment to servicemen, has been ordered disbanded. A newly-formed organization, the Army Kinematograph Service, will handle the ordering and exhibition of entertainment films for the Army. Training films will continue to be made under AKS but will be produced by commercial firms. According to present plans AKS will commence operating in the British Army zone in the Rhine area by the end of May and in the South East Asia Command by the year's end. The Royal Air Force has plans well advanced for the adoption of a similar plan.

Circuit Division Heads See Prefabricated House

National Theatres division presidents, who ended their semi-annual meeting at the company's headquarters in Los Angeles last week, visited Long Beach to inspect the first prefabricated theatre now under construction there. Richard Dickson addressed them at the meeting on the importance of property maintenance, pending availability of material for new construction, and they heard reports from Allen May and William Lyris, in charge of the candy and popcorn departments, respectively.

British Showmen Launch Fight for Taxation Relief

London Bureau

Not disposed to sit down quietly under the Chancellor of the Exchequer's recent refusal to abate the immense volume of entertainment tax paid by their theatres—the total last financial year was £41,000,000 ($164,000,000)—the Cinematograph Exhibitors' Association, led by Sir Alexander Boyne King, has launched a vigorous campaign for a reversal of the decision.

Strategy devised by the CEA is to have a series of amendments to the Finance Bill moved by friendly Members of Parliament when the bill is discussed in detail by a committee of the whole House of Commons, setting forth in comprehensive detail the easement of tax demanded.

Cites Need for Pressure

The CEA claims that it is already assured considerable oratorical support in the Commons but it presses on its membership the imperative need for individual action.

The CEA claims that the burden of the tax falls just as heavily on the public as it does on the industry. A special CEA publicity committee proposes not only to issue propaganda stories to the newspapers, but to have a special series of slides prepared which will be exhibited in every cinema in the land.

Exhibitors pledge themselves to pass on to their patrons a considerable proportion of any tax which the Chancellor may remit.

Shrewdly, Sir Alexander points out that the tax is a two-fold one, hitting at both the film trade and the family.

It is computed that the annual cost to the Exchequer of the proposed abatement would be somewhere in the neighborhood of £10,000,000 ($40,000,000). But, say exhibitors, that is a flea-bite in the enormous fiscal burden which the nation is now called upon to carry. Moreover, they add, remission on the scale demanded would be some slight recognition of the immense efforts the industry put forward in morale-building throughout the war.

Tribute to King

Revival of this exhibitor claim is a tribute to the abounding forceful energy of Sir Alexander. When the Chancellor first announced his decision, CEA's general council was in the mood to accept what they felt to be a certainty. The fiery Scot from over the border, however, was not content. Filled with evangelical zeal, he initiated a raging, tearing campaign among the rank and file of the CEA, saying publicly that he "wished the present General Council had some of the guts of members 25 years ago when they really fought these campaigns."

Discuss Educational Picture In World Program of UN

James Marshall, Commissioner of Education for the city of New York, headed a panel discussion on the role of the educational film in the United Nations Educational, Scientific and Cultural Organization program, Wednesday at a luncheon meeting of the New York Film Council at the Hotel Sheraton. Mr. Marshall outlined the policies of the UNESCO as they pertain to motion pictures as well as other media of communications. Other speakers on the program were Erick Haight, president of Films, Inc.; Willard Van Dyke, of Affiliated Film Productions, Inc., and Professor Charles A. Siepmann, professor of education and director of the film library of New York University.

Increase Assessments On St. Louis Theatres

Personal tax assessments of motion picture theatres in St. Louis have been raised from 200 to 300 per cent and in some instances are 10 times as high as they were a year or two ago. City Assessor Eugene M. Gise has taken the view that the basis of assessments shall be the cost of equipment, carpets, drapes, seats, etc., new, less these depreciation percentages: For one to five years, 25 per cent; five to 10 years, 50 per cent, and 10 years or more 75 per cent. Exhibitors say in some cases the assessments are more than the actual prices paid for the equipment. Exhibitors may appeal to the Board of Equalization which began a four-week session May 20.

New York Directors Vote Affiliation with Coast Unit

The Screen Directors Guild of New York has approved a project for affiliation with the Hollywood Screen Directors Guild and instructed its president, Bud Pollard, and treasurer, Gene Martel, now in Hollywood for the negotiations, to put forward a proposal for the eventual merger of the two guilds into one national body. The New York guild came east this week with a comprehensive joint plan which will embody all the legal limitations of the states of California and New York. Both guilds already have agreed that the newly formed eastern body would adopt the Hollywood basic agreement for entertainment films.

"Kid" Campaign Starts

A $200,000 advertising campaign on Samuel Goldwyn's "The Kid from Brooklyn" has begun to break in general magazines. Half the campaign is comprised of full pages, in four colors, in *Colliers, Good Housekeeping, Ladies' Home Journal, Liberty, Life, Look, Saturday Evening Post* and *Seventeen*.

Bowling League Banquet

The Edmonton Theatres Bowling League held its annual banquet May 19 at the Club Roosevelt, Edmonton, Alberta. Alec Entwisle, one of Canada's oldest theatre managers, was a guest of honor. William H. Wilson was master of ceremonies.

Urges Screen Cooperation on United Nations

The United Nations is appealing to the motion picture industry for cooperation in securing peace for the world. Pointing out that the industry's newsreels covered the current meeting of the Security Council, but that it is not covering more important aspects of the United Nations, such as the Economic and Social Council and the Commission on Human Rights, a UN spokesman Tuesday delivered his organization's appeal to an assembly of motion picture personalities.

Speaking to a crowded North Ballroom at the Hotel Astor, New York, at luncheon that day, as a guest of the Associated Motion Picture Advertisers, was Benjamin Cohen, chief of information for the United Nations.

Says Film Can Do Most

"Of all information media, we feel that the motion pictures can do most in a more permanent manner to get our message across. We must make the people of all countries more familiar with the aims of our charter. It is not enough for everybody merely to feel that war does not pay. The motion picture can give them understanding of our intentions, it can truly appeal, it can speak any language, it is permanent because it is constantly available, and it combines like no other medium sight with sound."

The UN public information department, he said, has established a constant liaison with friendly groups in all countries possible.

The newsreels, Mr. Cohen said, were anxious, because of what they thought was news value, to cover the Security Council; but he had to provide his own film recording of the meeting of the Commission on Human Rights. This, he said, was in spite of the appearance of a representative of the Motion Picture Association before the Commission in behalf of the freedom of communications.

Introduced by Harmon

Mr. Cohen was introduced by Francis Harmon, vice-president of the MPA, who told Mr. Cohen that in addressing the film industry persons at the AMPA luncheon he was speaking to representatives of Hollywood a "miniature United Nations, an international center of the world, which has demonstrated in the past its capacity to translate the art works of all the world."

Rutgers Neilson, AMPA president, presided. A moment of silence was observed for the late Arthur James, motion picture journalist, who died in Baltimore last week. On the dais with Mr. Neilson, Mr. Harmon and Mr. Cohen were Arnold Stoltz, Phil Williams, Charles Schlaifer, Elsa Miranda, Ned E. Depinet, Jack Cohn, Malcolm Kingsberg, John Murphy.

LATE FEATURE REVIEW

Centennial Summer

20th Century-Fox—Fun in Philadelphia

In capsule: "Centennial Summer" is a top-grade musical as good as the best and heading for the kind of money the best deserve, and get. In detail, it's like this: Albert E. Idell wrote a popular novel about people against a background of the Centennial Exposition of Philadelphia in 1876. Michael Kanin did a screenplay and Otto Preminger produced and directed for 20th Century-Fox.

For the music, the late Jerome Kern was engaged. For the lyrics, Kern collaborated with Oscar Hammerstein II, Leo Robin and E. Y. ("Yap") Harburg. Cast power was assembled via Jeanne Craine, William Eythe, Linda Darnell, Walter Brennan, Constance Bennett, Dorothy Gish and then supercharged with Cornel Wilde who started to go places in "A Song to Remember" and gathered momentum with "Leave Her to Heaven" and "The Bandit of Sherwood Forest." A period piece, there was considerable opportunity for considerable production display and an authentic application of Technicolor. Full advantage was taken thereof.

In point of story content, "Centennial Summer" is like a stroll, and just as leisurely. Brennan, railroad man, is married to Miss Gish. Their grown-up daughters are Miss Craine, who waits for her romance and learns his name is Cornel Wilde, and Miss Darnell, who finally discovers hers is William Eythe. But not without complications. The love strain breaks bounds when Miss Darnell bypasses Eythe in a play for Wilde, Frenchman representing his country at the Centennial. Miss Crain decides to fight back and, in the end, of course wins out. This returns Miss Darnell to Eythe. Meanwhile, Brennan, who has invented a clock telling simultaneous time by zones, runs into trouble until Miss Bennett, visiting sister-in-law, interests the president of the railroad in the device. Everyone turns out to be happy in a happy picture.

What makes "Centennial Summer" a delightful attraction, however, is the cohesion arrived at by expert interweaving of the Kern score with the slight story and the pleasant blending of performance, incident, directorial touches and mood. The mixture of these assets is soundly and intelligently contrived by Preminger.

The score registers and thereafter lingers nostalgically. Thematically, the chief number is "Up With the Lark," which deserves to register as a hit and undoubtedly will. The whole enterprise on the music side, however, is reflective of Kern and caught in the atmosphere of the period. In a word, it fits snugly and eminently well.

Seen in the home office projection room. Reviewer's Rating: Excellent.—RED KANN.

Release date, not set. Running time, 102 min. PCA No. 11378. General audience classification.

Julia ..... Jeanne Craine
Philippe ..... Cornel Wilde
Edith ..... Linda Darnell
Ben ..... William Eythe
Walter Brennan, Constance Bennett, Dorothy Gish, Barbara Whiting, Charles Dingle, Larry Stevens, Kathleen Howard

Sees Little Hope of CPA Approval for New Houses

John Friedl, president of Minnesota Amusement Company, sees "little hope" in 1946 of obtaining approval of the Civilian Production Administration for the construction of new theatres not classified as "absolutely essential." Mr. Friedl said he arrived at this conclusion after his circuit failed to get approval to complete construction on a 1,000-seat theatre in St. Paul.

Davis in Canada for Odeon Circuit Talks

Toronto Bureau

John Davis, key executive in the Rank organization, arrived in Toronto from London last weekend to confer with J. Earl Lawson, president, and other executives of Odeon Theatres of Canada. Although Mr. Davis would hold no press conferences upon his arrival, it was learned that no unusual developments were in prospect.

Returning to Toronto for the Davis conference, Mr. Lawson had concluded inspection of the Odeon units and sites through western Canada, while C. J. Appel, eastern general manager, had toured through Quebec. Mr. Lawson has reported that Canadian Odeon plans to build 64 first run and suburban theatres.

Coincidental with the Davis arrival was the announcement of the appointment of a former Toronto newspaperman, R. W. Glendenning, as advertising and publicity manager of Eagle-Lion of Canada, while Lou Spector has been appointed publicity chief of Monogram of Canada.

Martin Toohey Honored On 45th Anniversary

Martin Toohey, veteran Rhode Island exhibitor, was honored on his forty-fifth anniversary in show business May 27 at a testimonial dinner in the Narragansett Hotel, Providence. He has been manager of the Leroy theatre in Pawtucket, R. I., since it was opened in 1923. Approximately 400 attended. Speakers and dais guests included Dennis J. Roberts, Mayor of Providence; Lawrence A. McCarthy, Mayor of Pawtucket; Judge James E. Dooley, former governor William S. Flynn of Rhode Island; Edward M. Fay, Buddy Shepard, master of ceremonies; Thomas J. Meehan, toastmaster; John J. Dervin, president of the Variety Club of Boston.

Bell & Howell Importing English Educational Films

Bell & Howell is importing a large number of educational films by special arrangement with British Instructional Films, Ltd., and these soon will be made available for rental and sale through the company's Filmosound Library. A committee of leading educators will select and adapt those subjects best suited for use in American schools. The first three series to be released will be in the field of physical education.

Movietone News Plans Program Of Expansion

Meeting to establish a new policy of expansion to insure complete world coverage, 20th Century-Fox executives, newsreel editors, foreign producers and managers last week convened at the New York home office for the first peacetime Movietone News convention. The week-long meeting opened May 20.

Pointing out that Movietone already was in possession of greater facilities, equipment and resources, including the most modern newsreel cameras, Edmund H. Reek, vice-president and producer, and chairman of the convention, said that the company was in an extremely advantageous position for expansion that might well be described as revolutionary in scope.

Detailed Program Drafted

The program, he explained, was drafted along precise lines so that it could benefit immediately from the fast air schedules now in operation. Furthermore, Mr. Reek continued, the program was also predicated on a closer coordination of the many centers of production which spearhead Movietone News coverage and would be linked in a vast network system. This means almost immediate service of up-to-the-minute news events is guaranteed for cities in Europe, Central and South America, the Far East and Australasia.

It was also announced that Movietone News would be produced in many more languages than previously under the direction of Boris Vermont, and that a new world trademark would be used on the newsreel in the interests of global uniformity.

Executives at Meetings

Present at the conferences were Spyros Skouras, president of 20th Century-Fox; Murray Silverstone, president of 20th-Fox International; William C. Michel, president of Movietone News; Irving Maas, vice-president of 20th-International-Inter-America Corporations; Francis L. Harley, British managing director; Russell A. Muth, European editor; Sir Gordon Craig, British general manager; Harry Guinness, Australian producer; John H. Haney, news editor; Harry Lawrenson, in charge of Latin America; Leslie F. Whelan, International director of advertising, publicity and sales promotion; Mr. Vermont, head of foreign versions; Albert Cornfield, in charge of International sales control, and Arthur Stromberg, head of International service department.

GPE Declares Dividend

The directors of General Precision Equipment Corporation in New York Tuesday authorized a dividend of 25 cents a share on capital stock, payable June 15 to holders of record June 7, 1946.

See Australian Market Tighter For U. S. Films

by CLIFF HOLT
in Sydney

Two important factors indicate that the American majors face a shrinking market in Australia. These are:

1. Expansion of the two largest circuits, Greater Union Theatres and Hoyts, and a corresponding reduction in the number of independently-operated houses.

2. Increased playing time for British product in key situations as a result of the Rank group's purchase of a partnership in Greater Union.

Smaller circuits, once in opposition to Hoyts and Greater Union, formerly represented a lucrative outlet for American companies. But as control of these circuits passed to the larger circuits, returns from such sources were reduced. On a smaller scale, the same circumstance applied in the case of the independently-owned theatres.

Spokesmen believe that the flattering prices paid by the two large companies for independent circuits and houses are made possible only by their ability to buy film on better terms.

This adds up to this observation: The circuits are increasing their holdings partly at the expense of the distributors.

Except in respect to film hire charges, there has never been any reason to believe that top-heavy circuits can operate theatres at lower expense than the independent owner. Their expectation of running new high-priced acquisitions profitably, then, can be based only on their film buying advantages.

Independents argue that if distributors had sold them film on the same basis as it goes to the circuits, more of them still would be in business. Those remaining in the field contend that they eventually may be forced to sell also unless distributors content themselves with smaller returns, which are what they will get once the independent succumbs to the circuits' tempting offers.

Position Becomes Difficult

The position for American companies thus becomes extremely difficult. Under normal conditions they might see a solution to the problem in building their own theatres. But the nation is so far behind in its home-building program that authority to build theatres and building materials is impossible to obtain.

Furthermore, theatre licensing laws are now enforced in New South Wales and Queensland and not only American companies, but also Australian investors, would find it difficult to obtain a license to erect a theatre except in virgin territory.

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From a wartime peak of 38,000,000, annual attendance at New Zealand theatres dropped to 35,500,000 during 1945. Film hire is down £28,000 from the preceding year.

MGM Latin American Area Managers to Meet June 3

Directors of all Latin American territories for Metro-Goldwyn-Mayer will meet in New York June 3 in the company's first post-war conference of foreign managers. After a week of conferences in New York they will go to the coast for an additional two weeks of discussion concerning Loew's expansion throughout South and Central America. Managers who will attend the meetings include: Elias Barberis, Chile; Stuart Dunlap, Argentina; Dean Banker, Colombia; Carlos E. Niebla, Mexico; W. L. Simpson, Panama, Luis A. Sarmiento, Peru; Adolph Wallfisch, Uruguay; Eugene Coen, Puerto Rico; Harry Bryman, home office; Carl Heumann, Venezuela, and Robert Schoham, Cuba. They will confer with Arthur M. Loew, president of Loew International; Sam N. Burger, regional director for Latin America, and Richard Brenner, assistant regional director.

Cuban Building In High Gear

by CHARLES B. GARRETT
in Havana

The theatre building fever continues at high pitch throughout Cuba. In Havana, in addition to the first run houses to be built by MGM, Warners and Paramount, several new subsequent run theatres will be available to the film-minded public within a few weeks.

The Metropolitan, owned by Federico Pinero, top comic of the Cuban radio and theatre, has been opened in a residential section near Havana. This week the cornerstone will be laid for the Alameda theatre, another pretentious second run near the city. Various other smaller houses will be ready early next year.

Some 20 theatres are being built in key cities of the interior and in smaller situations as well.

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Robert O. Schoham, newly-appointed manager for MGM in Cuba, has arrived in Havana from Puerto Rico, where he headed the MGM office for several years. He succeeds Harry Bryman, manager since 1942, who goes to New York as assistant coordinator for Great Britain.

Associates Name Levy Welfare Chairman

David Levy has been appointed chairman of the welfare committee of the Motion Picture Associates, Fred Schwartz, president, has announced. Others on the committee include: Maurey Miller, Charles Penzer, Harry Furst and Larry Morris. Mr. Schwartz has contacted all branch managers in the New York metropolitan area for the names of underprivileged children who will be sent to summer camp for a period of two weeks. A special sum of $10,000 has been set aside for this purpose.

Mexican Labor Moves Against Subsequents

by LUIS BECERRA CELIS
in Mexico City

The labor situation here is still unsettled. The National Cinematographic Industry Workers has launched what its enemies call an "offensive" against local subsequent and second run theatres by filing a demand with the Federal Board of Conciliation and Arbitration asking the local second run Cine Bravo pay its employees $1,275. The union claims this sum is due as back pay—as far back as 1940—under the exhibitor's contract which, says the union, allows personnel a day off a week with pay or double time on the seventh day.

The exhibitor denies this, but the union has threatened to strike. The union, in addition, has asked the Arbitration Board to order the Cine Bravo to pay its employees the same wage scale as that prevailing in the local first runs. Reports are that the union will make similar demands on other subsequent runs.

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A strike is also threatening at the Estudios y Laboratorios Cinematograficos at San Angel unless the studio-laboratory grants its employees' demand for an 80 per cent wage increase and other concessions.

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The industry has received much financial assistant from its own bank and others. The Banco Cinematografico during the first four months of the year made loans, credits and discounts to the industry in the amount of $4,010,127. The Banco de la Industria Filmica has made loans totaling $79,563 in the same period.

MGM Signs 16mm Contracts For Four More Countries

The signing of first contracts in four countries for the exhibition of MGM 16mm films was announced Wednesday by Orton C. Hicks, head of the 16mm department of Loew's International, and Seymour Mayer, head of the 16mm sales promotion department. The countries are Philippines, Cuba, France and Panama. For some time now the company has been shipping 16mm programs to Argentina, Belgium, Brazil, Chile, Great Britain, Mexico, Portugal, Puerto Rico, South Africa and Venezuela.

Canning Is Guest of Honor At Testimonial Dinner

William S. Canning, of the Empire theatre in Fall River, Mass., was guest of honor at a testimonial dinner given last Thursday night in Fall River for his leadership during the various War and Victory Bond drives. More than 400 representatives of the film industry and social and civic organizations attended.

ALAN LADD

GERALDINE

FITZGERALD

IN

"O.S."

with Patric Knowles · John Hoyt
Written and Produced by Richard Maibaum
Directed by Irving Pichel



smashed every house

record in the Gotham Theatre's 13-year

history – by thousands and thousands of dollars – in

the first weekend* of its Broadway world premiere!

PARAMOUNT

scoops the field with

"the first picture of a new cycle"!

*And, first Monday, in day-long deluge of rain doubled best previous Monday figure!

Big Film Cost Too High to Televise, Says Raibourn

Paul Raibourn, vice-president and head of television activities for Paramount, testifying in Los Angeles Monday at the Federal Communications Commission hearings of applicants for local channels, said the cost of major feature length films would make their use for television prohibitive. He said he did expect television to compete with theatres.

At midweek, the hearings neared conclusion. Klaus Landsberg, testifying Monday for Television Productions, Paramount subsidiary of which Mr. Raibourn is president, said his company was prepared to spend between $500,000 and $750,000 on installation of a station in Los Angeles, to operate at a cost of $7,000 a week.

At the same time, Norman Chandler, publisher of the Los Angeles *Times,* said that the Times-Mirror Corporation had set aside $4,340,000 for construction of a 10-story building to house a television and frequency modulation station.

Representatives of the California Committee for Radio Freedom and the Council of Hollywood Guilds and Unions last Friday protested the granting of a license to Earl C. Anthony and Don Lee.

Earlier in the week, speaking for National Broadcasting Company, Sidney N. Strotz, vice-president, said, "Hollywood will be the television capital of the nation, because of the concentration of talent here, as it is already the radio and motion picture capital."

Spokesmen for Don Lee told the commission it already had invested $376,973 in television and was prepared to spend $172,084 in its first year, televising 28 hours weekly, if given a channel.

Projection Engineers Open Contract Negotiations

Contract negotiations were begun last week between IATSE motion picture theatre sound and projection engineers and inspectors and Altec Service, RCA Service, Warner Brothers and others. The employees are seeking 30 per cent wage increases, increased mileage allowances, adjustments in hours, vacations; other benefits in new contracts which are expected to be retroactive to May 1. The old contracts expired April 30. The engineers and inspectors receive a minimum of $92 a week at present. They are asking almost $120 for a 40-hour week.

Sazin Joins Astor

Henry Sazin has been appointed assistant to Jacques Kopfstein, executive vice-president of Astor Pictures Corporation, it was announced in New York Monday. Mr. Sazin until recently was an executive of Post Pictures Corporation, in charge of sales and distribution.

Short Product in First Run Houses

NEW YORK—Week of May 27

***ASTOR:* Pluto's Kid Brother.....RKO**
Feature: The Kid from Brooklyn.....RKO

***CAPITOL:* Musical Masterpieces.....MGM**
***Visiting Vera Cruz*.....MGM**
Feature: The Postman Always Rings Twice...MGM

***CRITERION:* Bad Bascomb.....MGM**
***Studio Visit*.....MGM**
Feature: Picnic Panic.....Columbia

***GLOBE:* Ten Pin Titans.....RKO**
Feature: Make Mine Music.....RKO

***HOLLYWOOD:* With Rod and Gun in Canada Vitaphone**
***Hollywood Canine Canteen*.....Vitaphone**
Feature: A Stolen Life.....Warner Bros.

***MUSIC HALL:* A Knight for a Day.....RKO**
Feature: To Each His Own.....Paramount

***PALACE:* In Dutch.....RKO**
***Street of Shadows*.....RKO**
Feature: Heartbeat.....RKO

***PARAMOUNT:* Riding the Hickory.Paramount**
Feature: The Blue Dahlia.....Paramount

***RIALTO:* House Tricks.....Paramount**
***Popular Science*.....Paramount**
Feature: Dressed to Kill.....Universal

***RIVOLI:* College Queen.....Paramount**
Feature: Kitty.....Paramount

***ROXY:* Svengali's Cat.....20th Cent.-Fox**
***Behind the Footlights*.....20th Cent.-Fox**
***Tomorrow's Mexico*.....20th Cent.-Fox**
Feature: Do You Love Me?.....20th Cent.-Fox

***STRAND:* Daffy Doodles.....Vitaphone**
***Michigan Ski-daddle*.....Vitaphone**
Feature: One More Tomorrow.....Warner Bros.

***WINTER GARDEN:* Bathing Buddies.Universal**
***Cartoon Crusader*.....Universal**
Feature: Madonna of the Seven Moons...Universal

Mangham Announces Changes in Two Companies

Personnel changes in Film Classics of the Southeast and Screen Guild Productions of Georgia, Atlanta and New Orleans were announced this week in Atlanta by John W. Mangham, president of both companies.

Kenneth R. Smith will be Atlanta office manager of both companies, and executive assistant to the president. Roy G. Hall will replace James C. Crockett as Atlanta booker.

Screen Guild Productions' 16 new features will be handled in the Atlanta and New Orleans territories entirely apart from the reissue subjects now in release and to be released through Film Classics of the Southeast, although physical distribution will be through Screen Guild.

In the New Orleans office George Broggi has been appointed branch manager. Extensive alterations in the exchanges in Atlanta and New Orleans and the opening of an exchange in Memphis are planned.

Select Porter Musical as Warner Anniversary Film

"Night and Day," a Technicolor musical based on the life and compositions of Cole Porter, has been selected by Warner Brothers as the attraction for some 250 premieres August 6 in celebration of the company's 20th anniversary of sound, it was announced Monday by Ben Kalmenson, vice-president and general sales manager, at a special meeting of the Warner circuit's zone advertising and publicity heads, held at the New York office to discuss the anniversary plans. Other top attractions to be released and to be given special handling during the celebrations are "One More Tomorrow," "Janie Gets Married," "A Stolen Life," "Of Human Bondage" and "Two Guys from Milwaukee."

Handles PRC Accessories

All PRC accessories are now being handled by Sydney Weill.

Dealers to Meet September 30

The Theatre Equipment Dealers Protective Association and the newly-formed Theatre Equipment and Supply Manufacturers Association will hold their national convention at the LaSalle Hotel, Chicago, September 30 and October 1-3, it was announced this week by Ray G. Colvin, president of the dealers, and Oscar F. Neu, president of the manufacturers.

Roy Boomer, secretary-treasurer of the manufacturers, has reported that this year a national equipment exhibit will be presented during the convention by association members.

This will be the first national exhibit the manufacturers have conducted for several years and many of the manufacturers will display, for the first time, new and improved merchandise.

About 400 are expected to attend from the dealers and manufacturers groups.

Monogram Opens Office In Panama City

Monogram International has formed a new company under the name of Monogram Pictures of Panama, Inc., and opened a new office May 28 in Panama City. Richard D. Spierman, former special representative for Monogram International, is manager of the new office, which covers Central America and the Caribbean area.

Distributors Pay $432,740 In Jackson Park Case

Distributors have paid $432,740 in settlement of the Jackson Park theatre anti-trust suit in Chicago, Thomas McConnell, attorney for the plaintiffs, announced in Chicago May 23.

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FIVE PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	THE FALCON'S ALIBI		TILL THE END OF TIME		BEDLAM		CRACK-UP		THE BAMBOO BLONDE	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Broadway	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Atlanta	RKO Projection Room	191 Walton St.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Boston	RKO Projection Room	122 Arlington St.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Buffalo	Fox Projection Room	290 Franklin St.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Charlotte	Fox Projection Room	308 So. Church St.	Tues. 6/11	4:00 P.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	4:00 P.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Tues. 6/11	8:15 P.M.	Tues. 6/11	10:15 P.M.	Wed. 6/12	8:15 P.M.	Wed. 6/12	10:15 P.M.	Thurs. 6/13	2:30 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Dallas	Paramount Projection Rm.	412 So. Harwood St.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Tues. 6/11	2:00 P.M.	Tues. 6/11	3:10 P.M.	Wed. 6/12	2:00 P.M.	Wed. 6/12	3:20 P.M.	Thurs. 6/13	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Detroit	Blumenthal Projection Rm.	2310 Cass Ave.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Indianapolis	Paramount Projection Rm.	116 W. Michigan St.	Tues. 6/11	1:00 P.M.	Tues. 6/11	2:15 P.M.	Wed. 6/12	1:00 P.M.	Wed. 6/12	2:15 P.M.	Thurs. 6/13	1:00 P.M.
Kansas City	Paramount Projection Rm.	1802 Wyandote	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	———		Tues. 6/11	2:30 P.M.	———		Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Memphis	Fox Projection Room	151 Vance Ave.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
New Haven	Fox Projection Room	40 Whiting St.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
New York	RKO Projection Room	630 — 9th Ave.	———		———		———		Wed. 6/12	2:30 P.M.	Thurs. 6/13	2:30 P.M.
	Normandie Theatre	51 East 53rd St.			Tues. 6/11	10:30 A.M.			———		———	
Oklahoma City	Fox Projection Room	10 No. Lee St.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Pittsburgh	Fox Projection Room	1715 Blvd. of Allies	Tues. 6/11	1:00 P.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	1:00 P.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	1:00 P.M.
Portland	Star Preview Room	925 N. W. 19th St.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
St. Louis	S'Renco Projection Room	3143 Olive St.	Tues. 6/11	11:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	11:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	11:30 A.M.
Salt Lake City	Fox Projection Room	216 E. 1st South Street	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
San Francisco	RKO Projection Room	251 Hyde St.	Tues. 6/11	10:30 A.M.	Tues. 6/11	1:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	1:30 P.M.	Thurs. 6/13	10:30 A.M.
Seattle	Jewel Box Projection Rm.	2318 — 2nd Ave.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Tues. 6/11	9:30 A.M.	Tues. 6/11	10:30 A.M.	Wed. 6/12	9:30 A.M.	Wed. 6/12	10:30 A.M.	Thurs. 6/13	10:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Tues. 6/11	10:30 A.M.	Tues. 6/11	2:30 P.M.	Wed. 6/12	10:30 A.M.	Wed. 6/12	2:30 P.M.	Thurs. 6/13	10:30 A.M.

Metro's "Sea of Grass," With Tracy, Started; 52 Pictures in Work

Hollywood Bureau

Production activity declined only slightly last week with the completion of 12 films. Ten others reached camera stages, bringing the total number in work to 52, compared to the previous week's level of 54.

"Sea of Grass," scheduled as one of MGM's most important productions of the year, went into work with Spencer Tracy, Katharine Hepburn and Melvyn Douglas in starring roles. Elia Kazan is directing; Pandro S. Berman is producing the film version of Conrad Richter's novel, which deals with the growth of the new Mexican cattle-country.

Republic, where three new films went before the cameras, was most active among the studios. "Heldorado," starring Roy Rogers with Dale Evans and George "Gabby" Hayes, is being produced by Edward J. White and directed by Frank McDonald. "Last Frontier Uprising," final film in the studio's first series of Magnacolor musical Westerns, stars Monte Hale and Adrian Booth. Lou Gray produces; Lesley Selander directs. Phil Ford is directing "Mysterious Mr. Valentine," and Donald H. Brown is producing. Linda Stirling heads the cast.

Nebenzal Starts Picture for United Artists Release

Seymour Nebenzal launched his latest production for United Artists release, a melodrama laid in present-day Havana, and titled "The Chase." Arthur Ripley is directing a cast headed by Robert Cummings, Michele Morgan, Alexis Minotis and Yolanda Lacca.

Also for United Artists release is the first in a new "Hopalong Cassidy" series, starring Bill Boyd. It's titled "Devil's Playground," and Lewis Rachmil is producing; George Archainbaud directing. In the supporting cast are Rand Brooks, Andy Clyde, Elaine Riley and Sidney Toler.

At Columbia, work began on "It's Great to Be Young," designed as a musical showcase for some of the studio's promising younger players. The cast includes Leslie Brooks, Jimmy Lloyd, Bob Stanton, Jeff Donnell, Jack Fina, Pat Yankee, Jack Williams, Milton de Lugg and the Swing Wing. Ted Richmond produces; Del Lord directs.

Paramount producers William Pine and William Thomas launched "I Cover Big Town," a sequel to their earlier picture, "Big Town." William Pine is directing a cast headed by Philip Reed, Hillary Brooke and Robert Lowery.

Producer-director Wallace Ford brought "Wild Beauty" before the cameras at Universal, with a cast including Don Porter, Lois Collier, Robert Wilcox and Robert "Buzz" Henry.

Monogram's new venture is "High School Hero," another in the studio's "Teen-Ager" series, featuring Freddie Stewart, June Preisser and Ann Rooney. Sam Katzman is the producer; Arthur Dreifuss the director.

Incidental Intelligence Of Pictures-to-Come

Andrew Stone has announced plans for filming "Texas the Great," a Technicolor production based on the history of the Lone Star State. A budget of $4,000,000 has been set for the venture, and a year will be devoted to preparation before actual shooting begins. . . . Frederick Lonsdale, noted British playwright, has been signed to a writing contract by RKO Radio. He will start immediately after the first production of his new stage play, "But for the Grace of God," now rehearsing in England.

To meet increasing demand for short subjects, MGM has assigned Jerry Bresler to oversee production of three series of shorts, in addition to producing major features. He will supervise the "Crime Does Not Pay" series, John Nesbitt's "Passing Parade," and a new series to be based on the lives of great composers. Currently, Bresler is preparing "That Arnello Affair," an original by Arch Oboler, who will direct. . . . Peggy Cummins will make her debut in the leading feminine role in 20th-Fox's "The Late George Apley."

Lindsley Parsons will produce independently a special outdoor picture for Monogram's 1946-47 program. The original screenplay for the film is based in part on the annual Dog Catcher's Ball held in an Ohio town to raise funds for the purchase of license tags for indigent canines. . . . Frank Lloyd has been signed by RKO to direct "That Girl from Memphis." Adapted from the Wilbur Daniel Steele novel by Herman J. Mankiewicz, the film will be John Houseman's first production for RKO.

Upon completion of his forthcoming feature based on the lives of Tommy and Jimmy Dorsey, Charles R. Rogers will make "Queen of Hearts," co-starring Maria Montez and Pierre Aumont. Adapted from Bertita Harding's novel, "Golden Fleece," the story deals with the romance of Emperor Franz Joseph and Elisabeth of Austria. The picture will be filmed in Technicolor, and Alexis Thurn-Taxis is slated to direct. . . . Archie Herzoff, formerly assistant publicity and advertising director for Balaban and Katz in Chicago, will join Columbia as an advertising executive.

Cornel Wilde Will Star In "The Homestretch"

Cornel Wilde will star opposite Maureen O'Hara and Linda Darnell in a racetrack story, "The Homestretch," which Bruce Humberstone will direct and Robert Bassler produce for 20th Century-Fox. . . . Dennis Morgan and Alexis Smith have been assigned co-starring roles in a romantic comedy, "All for One," which has been placed on Charles Hoffman's production schedule at Warners. . . . Susan Hayward is to star in Walter Wanger's production, "So Gallantly Gleaming," a film biography of Jessie Benton Fremont, wife of General John C. Fremont of Civil War fame.

Fred Kohlmar has been assigned by 20th Century-Fox to produce the Henry James story, "The Turn of the Screw." . . . "The Unsuspected," mystery novel by Charlotte Armstrong, has been acquired by Warners. Michael Curtiz will direct the film for producer Charles Hoffman. . . . Frederic Feher plans a remake of "Hunted People," which he produced and directed on the Continent 10 years ago. The new version will be titled "Flight."

Harry Sherman Buys Town As Western Location

Harry Sherman has purchased the town of Grafton, Utah, and will use it in filming outdoor scenes for his forthcoming production, "Ramrod." The township was acquired from William Russell, one of the three remaining inhabitants. . . . Burt Kelly has been assigned to produce "No Place for a Lady" for Columbia. . . . Lynne Roberts has been selected for the leading feminine role opposite Gene Autry in "Sioux City Sue," Autry's first picture under his new contract with Republic. Armand Schaefer is to produce; Frank McDonald to direct.

W. Lee Wilder's next production will be "Yankee Fakir," the story of a frontier town "pitchman" *circa* 1900. . . . Henry Blanke has been assigned to produce "The Iron Gates," mystery by Margaret Millar recently purchased by Warners. Don Siegel will direct. . . . Guy Kibbee has been signed for a featured role in Monogram's second "Palooka" picture, tentatively titled "That Guy, Joe Palooka." . . . Producer William Bacher has had his 20th-Fox contract renewed.

COMPLETED

COLUMBIA
Crime Doctor's Manhunt (formerly "Crime Doctor's Honor")
Singing on the Trail

MONOGRAM
Decoy (B&B Productions)

PARAMOUNT
Welcome Stranger

RKO RADIO
Sinbad the Sailor

REPUBLIC
Vigilantes of Boomtown
Shine on, Texas Moon
Plainsman and the Lady
Snow Cinderella (Colmes)

20TH CENTURY-FOX
Flight to Paradise (Wurtzel)

UNIVERSAL
Black Angel
Ghost Steps Out

STARTED

COLUMBIA
It's Great to Be Young

MGM
Sea of Grass

MONOGRAM
High School Hero

PARAMOUNT
I Cover Big Town (Pine-Thomas)

REPUBLIC
Heldorado
Last Frontier Uprising
Mysterious Mr. Valentine

UNITED ARTISTS
The Chase (Nero Productions)
Devil's Playground (Hopalong Cassidy Productions)

UNIVERSAL
Wild Beauty

SHOOTING

COLUMBIA
Down to Earth
Gallant Journey
Thrill of Brazil

INDEPENDENT
Curley (Hal Roach)

INTERNATIONAL
Bella Donna

MGM
Lady in the Lake
High Barbaree
Beginning or the End
Uncle Andy Hardy
Mighty McGurk
Woman of My Own
My Brother Who Talked to Horses

MONOGRAM
Ghost Busters

PARAMOUNT
Where There's Life

PRC
Melody Roundup

RKO RADIO
Katie for Congress

REPUBLIC
That Brennan Girl
Angel and the Outlaw

20TH CENTURY-FOX
Carnival in Costa Rica
My Darling Clementine
Razor's Edge

UNITED ARTISTS
Miss Television (Comet)
Deadlier than the Male
Nocturne
Honeymoon
Best Years of Our Lives (Goldwyn)
Secret Life of Walter Mitty (Goldwyn)
It's a Wonderful Life (Liberty)

REPUBLIC
That Brennan Girl
Angel and the Outlaw

20TH CENTURY-FOX
Carnival in Costa Rica
My Darling Clementine
Razor's Edge

UNITED ARTISTS
Miss Television (Comet)
Dishonored Lady (Stromberg)
Bel Ami (Loew-Lewin)
Abie's Irish Rose (Crosby)
Short Happy Life of Francis Macomber (Award)
No Trespassing (Lesser)

UNIVERSAL
Pirates of Monterey
Michigan Kid
The Killers (Hellinger)

WARNERS
Cry Wolf
Deception
Life with Father
Stallion Road
Cloak and Dagger
Cheyenne

Scrap Off-Color Material: Broidy

Hollywood Bureau

Monogram's Samuel Broidy last week became the first company president to declare openly an all-out policy of scrapping film subjects susceptible to censorship. Mr. Broidy's remarks, uttered first in an off-record phase of a press conference and subsequently given on-record status, included the blunt statement, "We will make no more 'Dillingers', and all scripts now in writing stage are being combed over to eliminate any material which might give impetus to the rising tide of censorship."

Included in the Broidy category of subject material responsible for the recently accentuated attention given pictures by censor bodies in various parts of the country are psychological melodramas and triangle plots, as well as gangster pictures. He said, "No matter how they are dressed up—whether in terms of psychological study or some other way—they all boil down to sex, and they all beget trouble. All responsible executives realize now that the films have gone too far, and while I can't speak for others, I think you will see a distinct swing toward cleaner pictures when the stuff now in the backlogs or shooting is played off."

Asked whether it was any particular incident or development that caused producers in general to realize that a change of policy was in order, Mr. Broidy said, "No, I don't think any one thing caused it. I think everybody was more or less aware that the line was being overstepped, but each one said to himself that if others were doing it he might as well see how far he could go, also. It just kept piling up," he said, "and finally the limit was reached."

He went on, "Advertising, too, has got out of line. Ad writers are using copy and illustration which exaggerates even the material that is in the really bad pictures, and suggesting evil things in the good ones. This is almost a worse trend than that of the pictures themselves, and will have to be stopped. Monogram is going in for clean, wholesome pictures exclusively, pictures for the whole public—not just a sensation-seeking segment of it."

Six Bands to Appear In New Musical

A Technicolor musical with six popular bands will be the second independent production for the new unit organized by Maurice M. Cohen, president of the Hollywood Palladium, and Joseph McDonough, former head of production at RKO Radio. The picture will be made in episodic manner with each band leader starring in a story built around his own group, but interwoven with the central theme of the picture's plot. The musical will go into production following "Hollywood Palladium," Technicolor musical scheduled for immediate production.

Disney Preparing Eight Features for Release

Walt Disney is currently working on eight new features which will follow his current "Make Mine Music." All combine live action with cartoons. The first two for release "Song of the South," based on the Uncle Remus stories, and "How Dear to My Heart," formerly "Midnight and Jeremiah." The six other features, in various stages of production, are "Mickey and the Beanstalk," "Alice in Wonderland," "The Little People," "Bongo," "Wind in the Willow" and "Cinderella." Mr. Disney is building a new sound stage, adding to the two already working, and is employing about 1,100 people.

Morris Joins PRC

Stanley Morris, formerly associated with Universal, RKO, Sol Lesser and Paramount, has been named to PRC's studio publicity staff as assistant to Robert Goodfriend, publicity director.

Limited Freedom Cited by Price

What with company presidents talking blandly and for the most part off-record about the responsibility of the American motion picture to the world at large in the borning era of peace, a matter which most of them seem to have approached but recently and under stimulus, it remained for Byron Price, vice-president of the Motion Picture Association, to utter some on-record observations that clarified the subject last week for the ladies and gentlemen of the Hollywood Foreign Correspondents Association.

Mr. Price observed: "Freedom of the screen is analagous to freedom of the press and radio. This is a freedom limited to all expression that is not libelous, indecent, or harmful to others. It carries the responsiity, too, of making sure that films produced for foreign showings are accurate representations of American democratic living.

"Motion pictures are an effective means of spreading information—information that will not offend the sensibilities of foreign audiences with propaganda or attempts to impose American beliefs upon them, yet at the same time will aid in building a better and more friendly world."

On the selection of films for export, Mr. Price said, "There are competent and well-informed persons handling such selections, with advice from the State Department and other groups, but we believe that production and distribution matters connected with foreign films are a responsibility of the industry itself, not of a government agency."

MGM Has "Bikini" Short

Metro-Goldwyn-Mayer will release a Carey Wilson Special Miniature, "Bikini—the Atom Island," a one-reel subject, June 15, several weeks before the bomb tests at Bikini. There will be 300 prints.

Arthur James Dies at 67; Long Industry Figure

Arthur James, first president of the Associated Motion Picture Advertisers and long a figure in the world of the newspaper and the motion picture in New York, died last Wednesday at his home in Baltimore. He was 67 years old. For the last several years be had been financial editor of the Baltimore *News-Post* and *Sunday American.* The funeral was held in Baltimore last Saturday.



Arthur James

The board of directors of AMPA at a special meeting last week put on its records a resolution honoring Mr. James' memory and citing events of his career and services to the causes of the industry.

He was born in Allentown, Pa., September 25, 1878, and was educated at Germantown Academy and at Bucknell University, where he was a student of law. He was successively on the editorial staffs of the Philadelphia *North American,* the New York *American,* the New York *World* and the New York *Morning Telegraph.*

On the *Telegraph* he became one of the first of the columnists of the show world of Broadway, then "The Great White Way," signing as Beau Broadway. That was in the classic era of the *Telegraph,* when his contemporaries included the redoubtable "Bat" Masterson, two-gun sports editor, and the celebrated Alfred Henry Lewis of Wolfville story fame. As an incidental activity, Mr. James was also for a while the publicity representative of the Fuller Building at Madison Square, better known as "The Flatiron."

With Mutual Film

Mr. James came to the motion picture as advertising and publicity director of Mutual Film Corporation, going thence to Metro Pictures Corporation and subsequently to Fox Film Corporation. He also engaged in the journalism of the motion picture in various connections, including the editorship of *Moving Picture World* and latterly *Motion Pictures Today* and *Exhibitors Daily Review.*

After a considerable period of retirement, in residence at his country place in Westport, Conn., he returned to newspaper work in association with friends in Baltimore.

Mr. James is survived by his widow, Mrs. Pamela James, and two adopted daughters, Mrs. Eugene Guenard and Mrs. Harold Moore. They are daughters of the late Henry James, brother of Arthur.—T. R.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 77—Army and Navy ready for atom bomb test at Bikini. . . . Railroad strike. . . . Eisenhower visits China and Japan. . . . Evangeline Booth honored.

MOVIETONE NEWS—Vol. 28, No. 78—President Truman ends rail strike. . . . Coal strike truce ends. . . . President keeps date with wounded vets. . . . Louis and Conn train for title.

NEWS OF THE DAY—Vol. 17, No. 275—Atom bomb drama. . . . Rail strike begins. . . . Evangeline Booth honored. . . . Eisenhower in Japan.

NEWS OF THE DAY—Vol. 17, No. 276—Truman ends rail strike. . . . Louis and Conn in training. . . . Cocker is top dog.

PARAMOUNT NEWS—No. 78—Railroad showdown. . . . Evangeline Booth honored. . . . Eisenhower visits Japan. . . . Atom bomb test.

PARAMOUNT NEWS—No. 79—Louis and Conn in training. . . . World's biggest dog show. . . . Days of crises.

RKO PATHE NEWS—Vol. 17, No. 80—Rail strike paralyzes nation. . . . Atom bomb test. . . . Eisenhower on Far East tour. . . . Evangeline Booth honored.

RKO PATHE NEWS—Vol. 17, No. 81—Louis and Conn. . . . Truman entertains wounded. . . . Railroad strike ends.

UNIVERSAL NEWS—Vol. 19, No. 505—Atom bomb tests. . . . Rail strike. . . . Eisenhower in Far East. . . . Miss Booth honored. . . . Rocket cars.

UNIVERSAL NEWS—Vol. 19, No. 506—Truman takes strong stand on strikes. . . . DDT combats polio. . . . Four of a kind. . . . Sports: Conn and Louis. . . . Dog show.

Lou Anger, Former Film Executive, Dies at 65

Lou Anger, 65, associated with Joseph M. Schenck in the film and theatre business for many years, died of a heart attack at his home in Hollywood, Tuesday, May 21.

A former musical comedy and vaudeville star, Mr. Anger gave up acting and became vice-president and business manager for Mr. Schenck when he developed the United Artists Theatre Circuit. During the early days of motion pictures, Mr. Anger was a producer of slapstick comedies and developed such comedy stars as Roscoe (Fatty) Arbuckle, Buster Keaton and Al St. John. He was also widely known in Mexico, where he helped develop the Mexican film industry.

Surviving is his widow, Sophye Bernard Anger, a former musical comedy star.

W. S. Wilder, Virginia Circuit Operator

William Stanley Wilder, 55, operator of seven theatres in and around Norfolk, Va., died of a heart attack at his home, "Greystone," near Virginia Beach, last Wednesday, May 22. In 1928, Mr. Wilder opened his first theatre, the Newport in Norfolk, and in the following years he acquired and built six more. In 1936 he was president of the Motion Picture Theatre Owners of Virginia. Surviving are his wife, two daughters and two sisters.

George F. Stuempfig

George F. Stuempfig, 87, a pioneer in the industry, died May 23 at his home in Germantown, Pa., following a short illness. He was 87. Mr. Stuempfig operated the first motion picture theatre in Germantown, which he opened in 1908. Shortly afterward he built the Germantown, which he operated until his retirement 14 years ago.

Bright Reserves Decision in Writ Plea on 'Outlaw'

Judge John Bright in the U. S. District Court in New York last Friday described Charles Poletti, counsel for Howard Hughes, as "trying to ride two different horses" in maintaining the Motion Picture Association of America was illegal in its so-called "censoring," while at the same time arguing that the Association should not be permitted to withdraw the Production Code Administration seal it has given "The Outlaw."

Judge Bright reserved decision on the Hughes motion asking a temporary injunction to prevent the MPA from taking action against "The Outlaw" by possibly revoking the PCA seal granted in 1941, because Mr. Hughes allegedly has continued to use promotional matter rejected by the MPA's Advertising Advisory Council.

During arguments between Mr. Poletti and Judge Samuel Rosenman, MPA counsel, a compromise was worked out by the opposing counsel agreeing that the MPA should not be further restrained from telling the public that it does not approve of Mr. Hughes' advertising and that Mr. Hughes is no longer an MPA member, something the Association has refrained from doing on advice of counsel.

Judge Rosenman argued that Mr. Hughes had little or nothing to lose in making "The Outlaw" conform to the Advertising Code, while the MPA's entire PCA system would be endangered if Mr. Hughes could restrain the MPA from taking action on withdrawing the PCA seal from the picture.

Meanwhile, in Atlantic City, N. J., the Ministerial Association of Absecon Island, meeting at the YMCA, went on record against any contemplated showing of "The Outlaw" in the city. The ministers were told that other organizations there would join them in the protest.

William A. Sullivan

William A. Sullivan, 55, veteran actor who was a leading man for the old Pathe company before World War I, died May 23 at his home in Great Neck, L. I. He played in many films from 1922 to 1927, including "Billy the Kid" and "The Leather Pushers." He also had been a director and script writer in Hollywood. He leaves a widow, Edith, and a stepdaughter, Mrs. Helen Mesmer of Hollywood.

Arliss Estate to Wife

George Arliss, film and stage actor, who died February 5 in London, left an estate of $547,600, it was disclosed in London last Wednesday. Except for bequests of $2,000 to his hairdresser, George Jenner, and $1,000 to his secretary, his widow will inherit the entire estate. Mr. Arliss, whose real name was Augustus George Andrews, was 77 when he died.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BOSTON BLACKIE'S RENDEZVOUS: Chester Morris, Nina Foch—Played to nice Sunday midnight business. Played Sunday midnight, May 19.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ONE WAY TO LOVE: Janis Carter, Chester Morris—Very good program picture that was well received by our weekend patrons. Played Friday, Saturday, May 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TARS AND SPARS: Alfred Drake, Janet Blair, Marc Platt—This is a fair musical and it will appeal to a general audience. It has a good comedian and good music. Considerable advertising necessary, as it has no star value at the box office. Played Tuesday, Wednesday, May 7, 8.—Jim D. Lofflin, Ritz Theatre, Prentiss, Miss.

Metro-Goldwyn-Mayer

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—A dandy picture that pleased all. Fair draw for a rainy night. Good story, well done. June Allyson was tops in this one. Good for any spot. Rags Ragland needs some more parts. Let's see more of him. Played Sunday, Monday, May 12, 13.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

SHE WENT TO THE RACES: James Craig, Frances Gifford—Although just a programmer, it had the usual Metro excellence of production. Doubled with Paramount's "Tokyo Rose" and played to average weekend business. Played Thursday-Saturday, May 2-4.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash.

SHE WENT TO THE RACES: James Craig, Frances Gifford—A light comedy enjoyed by my patrons with a few good races. It could have been a good picture with a much better draw, if it had been produced in Technicolor. There is some comedy and a few good shots with the horses. It seems that any pictures with animals please the rural audiences more than interior scenes and dancing numbers. Good light entertainment. Played Tuesday, April 30.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne—Excellent production of its kind, but my patrons will not attend this type of picture, and as a result business was off. Played Sunday-Tuesday, May 5-7.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash.

VALLEY OF DECISION, THE: Greer Garson, Walter Pidgeon—Played this late to good Sunday business and best Monday to date. Again Greer Garson carries the tops in acting. Thanks to Leo for pictures you can pull them in with. Steel mill strikes and a tender love story. Played Sunday, Monday, May 12, 13.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—Used on midweek to better than average business. This is the only kind of war picture that our customers will turn out for. Played Wednesday, Thursday, May 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—A lot of "meat" in this one and the audience liked it. Business above average. Played Sunday-Tuesday, April 28-30.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash.

Monogram

BORDER BANDITS: Johnny Mack Brown—This will not hold up, except on a double bill. We played to a poor crowd three nights. Played Thursday-Saturday, May 9-11.—Harry T. Wachter, Flint Theatre, Gentry, Ark. Small town patronage.

LIVE WIRES: Leo Gorcey, Huntz Hall—Just a good series. This came up to par. Played Thursday-Saturday, May 2-4.—Terry Axley, New Theatre, England, Ark.

SUNBONNET SUE: Gale Storm, Phil Regan—Don't know why this team can't pull them in more, as they do as well for my patrons as some of the big stars. If you can get them in, you shouldn't have many complaints. Played Sunday, Monday, May 5, 6.—Terry Axley, New Theatre, England, Ark.

SWING PARADE OF 1946: Gale Storm, Phil Regan—We did well on this. It is a nice small town picture. Good music. Advise you to give it a Sunday and Monday playdate. It will hold up. Played Sunday-Tuesday.—Harry T. Wachter, Flint Theatre, Gentry, Ark. Small town patronage.

SWING PARADE OF 1946: Gale Storm, Phil Regan—They had the ingredients, but not the right cook. Weak lower half. Very long. Played Thursday-Saturday, May 9-11.—L. Woody, Jr., Palace Theatre, Golden City, Mo.

WEST OF PINTO BASIN: Ray Corrigan, John King—This is a very good Western. These Ranch Buster Westerns are always good to play. Business average. Played Friday, Saturday, April 19, 20.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Paramount

DUFFY'S TAVERN: Bing Crosby, Ed Gardner and Guests—Paramount's parade of leading stars with radio's favorite program. Victor Moore stole the picture. Mixed reaction, but pleased the majority. Running time, 96 minutes. Played Sunday, Monday, May 5, 6.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—Rather deep for a small town, but an exceptionally fine production from Paramount with a good cast. It is a splendid evening's entertainment and would recommend this for special playing time. Played Saturday, April 27.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

TOKYO ROSE: Byron Barr, Lotus Long—Doubled with Metro's "She Went to the Races." Good programmer. Business average. Played Thursday-Saturday, May 2-4.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash.

PRC

CARAVAN TRAIL, THE: Eddie Dean, Al LaRue—This is the first Cinecolor Western I have played. It is good and the audience went for it in a big way. I sold the house out on the first performance and they were lined up a block waiting for the next show. The color is good and the story runs along the same old pattern that Western fans enjoy. Played Saturday, May 11.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

I'M FROM ARKANSAS: Slim Summerville, El Brendel—We hillbillies go for this. Give us more. Very good small budget picture. Played Thursday-Saturday, May 2-4.—L. Woody, Jr., Palace Theatre, Golden City, Mo.

RKO Radio

BACK TO BATAAN: John Wayne, Philip Ahn—Played this after the war. There was not a service man in the house either night. All I had were the kids and the old folks who wanted to see some war pictures. No more for me. Wouldn't have made rentals, if I hadn't used it on Friday and Saturday. Played May 3, 4.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

FARGO KID, THE: Tim Holt, Ray Whitley—Fair Western but no music. They like the music here. Let's have a little music in all of them, and more good comedy. Played Friday, Saturday, April 26, 27.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

RADIO STARS ON PARADE: Wally Brown, Alan Carney—Inane nonsense that got a lot of laughs. Everyone was happy about it, including the management. Doubled with "Thoroughbreds" and it made a fine program. Played Sunday, May 12.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

SPANISH MAIN: Maureen O'Hara, Paul Henried—One of the best costume pictures we have had here in a long time. It also has adventure, thrills, action, romance and beautiful color. The cast was wonderful. Play this by all means. Business good. Played Sunday, Monday, April 14, 15.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

TALL IN THE SADDLE: John Wayne, Ella Raines—A Western with a plot. Good acting and good running time. Satisfaction at the box office and the patrons left smiling. Story of ranch land murders. There is nothing about John Wayne that resembles the drug store juke box cowboy. Thanks, RKO. Played Friday, Saturday, May 10, 11.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

TARZAN AND THE LEOPARD WOMAN: Johnny Weissmuller, Brenda Joyce, Johnny Sheffield—This is the best of the series and played to a full house each evening despite inclement weather one day. Played Tuesday, Wednesday, April 30-May 1.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

WANDERER OF THE WASTELAND: James Warren, Audrey Long—This is a very good Western. Liked by everybody that saw it. This new star is great. Play it. Business good. Played Friday, Saturday, April 12, 13.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

WANDERER OF THE WASTELAND: James Warren, Audrey Long—Whether you do or don't use Westerns in your operation, this picture should do O.K. The story and the photography are good. In situations such as mine, I can only say, "plenty good." Played Thursday-Saturday, May 2-4.—Terry Axley, New Theatre, England, Ark.

WANDERER OF THE WASTELAND: James Warren, Audrey Long—This is a goood Western. Enjoyed by those who liked this type. Played Wednesday, May 8.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

Republic

ALONG THE NAVAJO TRAIL: Roy Rogers, Dale Evans—One of the poorest of the Rogers' series that I have played in this theatre. The popular Republic star will be killed out by this company if they do not keep up the standard of his pictures. He is a money maker for the exhibitor and Republic Pictures. The rural patrons come to hear him sing and also hear the music of the Sons of the Pioneers. This release has very little music, but plenty of gun shots which never hit anyone. Republic should keep up the singing end of these Westerns to keep this star popular. Played Saturday, May 11.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

ANGEL COMES TO BROOKLYN, AN: Kaye Dowd, Robert Duke—"Angel Comes to Brooklyn," but the devil to pay at the box office and to face the few patrons that stayed. A fantasy about actors and their love affairs. Skip it, if possible. Played Wednesday, Thursday, May 15, 16.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

BORDERTOWN TRAIL: Smiley Burnette, Sunset Carson—Good Western that seemed to pack them in. As long as it is a Western, they love it. God bless them! Played Friday, Saturday, May 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DON'T FENCE ME IN: Roy Rogers, Dale Evans—This was very satisfactory on a weekend double bill. Played Friday, Saturday, May 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

ROAD TO ALCATRAZ: Robert Lowery, June Storey—You will find Alcatraz only in the title of this cops and robbers melodrama. It got by on Fri-

(*Continued on following page*)

(*Continued from preceding page*)

day and Saturday. Played May 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TOPEKA TERROR, THE: Allan Lane, Linda Stirling—Just a fair Western. Needs strong support on a double feature. Played Thursday-Saturday, May 2-4.—L. Woody, Jr., Palace Theatre, Golden City, Mo.

SING, NEIGHBOR, SING: Ruth Terry, Lulubelle and Scotty—I was very surprised at this light musical comedy. I had many good compliments on this Republic release, which are few and far between. The Hoosier Hot Shots, as usual, stole the show. Would recommend this for weekend billing on a double bill. Played Monday, April 29.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

SUNSET IN EL DORADO: Roy Rogers, Dale Evans—Please, Republic, quit abusing Roy and put him in some good straight Western pictures. Played Thursday-Saturday, May 9-11.—L. Woody, Jr., Palace Theatre, Golden City, Mo.

TELL IT TO A STAR: Robert Livingston, Ruth Terry—Small budget musical show which failed to draw, probably due to lack of star power. It is a fair show. Played Tuesday, May 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

VAMPIRE'S GHOST, THE: John Abbott, Peggy Steward—A very good mystery but I have too many of these as is. It may be good in your town or city. It did average business in my town. Played Friday, Saturday, April 19, 20.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Twentieth Century-Fox

DOLLY SISTERS, THE: Betty Grable, John Payne—A swell picture. Good draw. Played Monday night against a small circus. It rained all day, so I won. The circus lost. So Fox and I cashed in on the rain. It is tops and good for three days. Color and all very good. More. Played Sunday-Tuesday, May 5-7.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

JUNIOR MISS: Peggy Ann Garner, Allyn Joslyn—Was pleasantly surprised at the large number of adults who turned out to see this. Allyn Joslyn was especially good as the harassed father. An excellent picture which played to brisk business. Played Saturday, May 11.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—This picture had excellent color and did outstanding business. Play it by all means. I only hope you bought it flat. Played Monday, Tuesday, May 13, 14.—Harland Rankin, Plaza Thaetre, Tilbury, Ont., Can.

MOLLY AND ME: Monty Woolley, Gracie Fields—Very good for this type. It was no pull here. Monty needs his whiskers clipped around his mouth. Then he wouldn't strain the dialogue. It was too much on the English side for my customers. But it is well made and may be O.K. in your town. Played Wednesday, Thursday, May 8, 9.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

STATE FAIR: Dana Andrews, Jeanne Crain, Dick Haymes—This was a very good picture, but did not do too well at the box office. It was shown recently in a nearby theatre. Played Sunday, Monday, May 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

United Artists

HOUSEKEEPER'S DAUGHTER: Joan Bennett, Adolphe Menjou—One of the older pictures which will stand up alongside most of the current product. Those who came were highly pleased. Rain hurt us some, but the picture was bought right and we have no regrets. Played Wednesday, May 15.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

SPELLBOUND: Gregory Peck, Ingrid Bergman—This picture is too heavy for rural audiences. I had more walkouts on it than with "Rhapsody in Blue." However, it is an excellent picture and has a cast that will draw. It will appeal to the literate and to the people who seek the educational side of motion pictures. Played Thursday, Friday, May 2, 3.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

Universal

FRISCO SAL: Turhan Bey, Susanna Foster—Just fair. Miss Foster is out of place in this one. Better for Friday and Saturday date in smaller places where they need action pictures. Played Wednesday, Thursday, April 24, 25.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

MEN IN HER DIARY: Jon Hall, Louise Allbritton, Peggy Ryan—This has lots of laughs, but no draw. Jon Hall is better with Maria Montez and Technicolor. Business off. Played Tuesday, Wednesday, April 16, 17.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SCARLET STREET: Edward G. Robinson, Joan Bennett—This picture was a flop at the box office for us. The acting is good. Not the picture for a small town. It just didn't draw. Why? Played Friday-Sunday, May 10-12.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

SEE MY LAWYER: Olsen and Johnson, Grace McDonald—This picture was well received. It was better than their last two pictures. The comedy was not too silly. It had a better plot and story, but I don't want any more. See what I mean? There are too many other good pictures. Played Wednesday, Thursday, May 1, 2.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

TANGIER: Maria Montez, Preston Foster—This is a good program picture which did average business. Played Sunday, Monday, May 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—Very good picture for the type, but no draw in my town. It is a little dry, but I thought it was good. We had rain every other day and that helps keep them away. It is a midweek picture for smaller situations. Played Sunday, Monday, April 28, 29.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

UNCLE HARRY: George Sanders, Ella Raines—Not much. Sanders had mush in his mouth, or bubble gum. The rest were O.K. Story was thin and the few who saw it did not have much to say on their way out. So I judge it was poor stuff, unless you can double bill it. Played Wednesday, Thursday, May 15, 16.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

Warner Bros.

CINDERELLA JONES: Joan Leslie, Robert Alda—This is a percentage picture and I played it my best days, and it is terrible. I failed to take the reviewers seriously on this nonsensical atrocity. The dialogue is poor. The music is fair and the story isn't there. Played Thursday, Friday, May 9, 10.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

CITY OF CONQUEST: James Cagney, Ann Sheridan—This is a very good reissue with Cagney at his best as a young pugilist who loses his sight. Much better than the shoddy war time pictures we are now getting and better than anything Cagney has made since he left Warners. Business was good and there were no complaints. So, I say, play it. Played Wednesday, Thursday, May 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Bacall—This drama with an excellent cast played Monday and Tuesday. It was rather heavy for a small town and rural community; nevertheless, it has a good story and makes a good evening's entertainment for the older fans. Play it. Played April 22, 23.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

RHAPSODY IN BLUE: Robert Alda, Joan Leslie—A box office flop. I did not take in the film rental in the three days played. To me, the exhibitor, it was a flop. To me, the audience, it was one of the outstanding pictures of the year. My rural patrons passed it by, but there were a number of my patrons who praised this picture more than any I have shown outside of "A Song to Remember." "Rhapsody in Blue," in Technicolor, would have been a masterpiece. This picture was long drawn out. This comment has been made before in these columns. Paul Whiteman and his orchestra were worth the price of admission and I had some excellent comments, but this class of business does not help me pay the mortgage on the theatre. Not a good small town money maker.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

SAN ANTONIO: Errol Flynn, Alexis Smith—Swell production in gorgeous Technicolor. Just the kind of entertainment my farmer friends want and they didn't hesitate to tell me. In passing, we might add that Warner's product, backed by popular stars, has been uniformly successful in this spot. And they topped it off with "San Antonio." Played Sunday-Tuesday, May 12-14.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash.

TOO YOUNG TO KNOW: Robert Hutton, Joan Leslie—A rather weak production. It brought them in, but we felt after playing to record business with "Leave Her to Heaven" we couldn't expect too much. Played Wednesday, Thursday, May 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TOO YOUNG TO KNOW: Robert Hutton, Joan Leslie—A real sleeper. Business good and the audience reaction was favorable. Played Sunday-Tuesday, April 21-23.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash.

Short Features

Columbia

COMMUNITY SINGS: No. 1—If you want a bunch of Western songs, this is the answer. Good, and well received here by the young and old.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

UNCIVIL WAR BIRDS: All Star Comedies—Fair comedy, but not up to their standard. However, the Westerners got some laughs out of this. Played Friday and Saturday only.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Metro-Goldwyn-Mayer

MOUSE TROUBLE: Technicolor Cartoon—A good Technicolor cartoon but a very scratched print.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

THE LAST INSTALLMENT: Two-Reel Specials—One of the "Crime Doesn't Pay" series. Would recommend this one.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

STAIRWAY TO LIGHT: Passing Parade—Very interesting. One of these once in a while is O. K. for your program. It helps the films point the way as well as to entertain.—Charles L. Jones, Elma Theatre, Elma, Iowa.

Paramount

AS BABIES: Speakiug of Animals—An animal reel which was very popular with the kiddies. It is educational as well as entertaining. Plenty of our children had never seen these animals before—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

IN THE WILDS: Speaking of Animals—Lots of laughs in this new comedy featuring the Speaking Animals.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MAN'S PEST FRIEND: Little Lulu—A good color cartoon starring Little Lulu.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NAUGHTY NANETTE: Musical Parade—Good two reel musical in Technicolor. But my customers would rather a two-reel slapstick comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SERVICE WITH A GUILE: Popeye the Sailor—Entertaining Popeye cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

CALIFORNY ER BUST: Walt Disney Cartoons—Good cartoon. It is on the unusual side and it is entertaining.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

EDUCATION FOR DEATH: Disney Special—The kids didn't like this one at all. Didn't hear any comments from the adults.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

FLICKER FLASHBACKS: No. 1—Have played several and find them very satisfactory. RKO has an ace commentator on these. In fact, he is funnier than some of the pictures. The humor doesn't go over small town audiences' heads.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

OLD SEQUOIA: Walt Disney Cartoons—An extra good cartoon. A little different in plot and effects. Good on any program.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

THE HOUSE I LIVE IN: Specials—Excellent. Even those who do not care for Sinatra will like this. Has a good thought behind it.—Terry Axley, New Theatre, England, Ark.

Universal

CHIMP ON THE LOOSE: Variety Views—A few laughs in this monkey comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DOG TALE: Variety Views—Entertaining one-reel film about a dog. Will interest and please all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GRAVE LAUGHTER: Variety Views—Not very good. Too many gravestones.—Nick Raspa, State Theatre, Rivesville, W. Va.

ROOSEVELT—MAN OF DESTINY: Special Featurettes—The life of Franklin D. Roosevelt in two reels. Interesting to those who enjoy history.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SYNCO-SMOOTH SWING: Name-Band Musicals—A very good musical.—Nick Raspa, State Theatre, Rivesville, W. Va.

Warner-Vitaphone

IN OLD SANTA FE: Sante Fe Trail Westerns—Exceptionally good color Western. It is better than some features. Plenty of action. Don't miss this one.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

SPADE COOLEY, KING OF WESTERN SWING: Melody Master Bands—A hillbilly orchestra. It was very popular here. Don't slip up on this one.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Schriffin, Urges Loew Buy Four Italian Pictures

by ARGEO SANTUCCI
in Rome

Simon Schriffin, of Loew's, Inc., visited Rome last month and viewed 26 Italian productions, four of which he has recommended to his company for purchase. They are: "Paisa," a story of the American soldier in Italy and Sicily; "Sciuscia," a study of children orphaned by the war; "I Pagliacci," a presentation of the grand opera, and "La Vita Ricomincia," a love story told against a war background.

Before he left Rome for Paris, Mr. Schriffin was granted an audience by the Pope.

▽

The first meeting of the Syndicate of the Motion Picture Publishers and Correspondents was held May 20. A proposed paragraph in the rules and regulations of the association called upon the syndicate to defend the Italian industry. After discussion, this paragraph was changed to eliminate any mention of nationality and the syndicate now has as its purpose the bettering of the industry on a worldwide basis.

▽

U. S. product recently shown in Italy includes "How Green Was My Valley," "Charlie's Aunt," "Sergeant York," "Stagecoach" and "Woman of the Year."

▽

The playhouse, Adriano, in Rome, is to be transformed into a motion picture theatre.

▽

Production is now under way on "The Ways to the Sin." The story is from the novel, "Dramma," by Grazia Deledda, who won the Nobel prize for literature in 1943.

Philadelphia to Support 20th-Fox Premiere

The Mayor of Philadelphia has appointed a citizens' committee to take charge of all civic participation in the world premiere of Jerome Kern's "Centennial Summer," Twentieth Century-Fox Technicolor musical, to be held in Philadelphia between July 9 and 12. Locale of the story centers in Philadelphia at the time of the Centennial Exposition in 1876. Plans already set for the premiere include a parade, a civic luncheon and appearance of the stars. Sid Blumenstock, assistant exploitation manager, has discussed preliminary details with the mayor and his committee.

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PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

KITTY (Para.)

Final Report:

Total Gross Tabulated	$1,006,300
Comparative Average Gross	882,500
Over-all Performance	115.7%

BALTIMORE—Keith's, 1st week	160.0%
BALTIMORE—Keith's, 2nd week	116.0%
BOSTON—Metropolitan, 1st week	126.5%
(DB) Dark Alibi (Mono.)	
BOSTON—Metropolitan, 2nd week	103.5%
(DB) Dark Alibi (Mono.)	
BUFFALO—Buffalo, 1st week	134.4%
BUFFALO—Buffalo, 2nd week	84.9%
BUFFALO—Hippodrome, MO 1st week	108.2%
CINCINNATI—RKO Capitol, 1st week	170.7%
CINCINNATI—RKO Capitol, 2nd week	105.6%
CLEVELAND—Loew's State	111.1%
DENVER—Denham, 1st week	148.3%
DENVER—Denham, 2nd week	122.8%
KANSAS CITY—Newman, 1st week	119.7%
KANSAS CITY—Newman, 2nd week	98.5%
LOS ANGELES—Paramount, Downtown, 1st week	172.0%
LOS ANGELES—Para. Downtown, 2nd wk.	98.6%
LOS ANGELES—Para. Downtown, 3rd wk.	73.4%
LOS ANGELES—Paramount Hollywood, 1st week	164.1%
LOS ANGELES—Paramount Hollywood, 2nd week	133.5%
LOS ANGELES—Paramount Hollywood, 3rd week	87.7%
MINNEAPOLIS—State, 1st week	129.0%
MINNEAPOLIS—State, 2nd week	92.7%
MONTREAL—Loew's, 1st week	128.7%
MONTREAL—Loew's, 2nd week	109.8%
MONTREAL—Loew's, 3rd week	83.3%
NEW YORK—Rivoli, 1st week	145.1%
NEW YORK—Rivoli, 2nd week	140.5%
NEW YORK—Rivoli, 3rd week	110.5%
NEW YORK—Rivoli, 4th week	126.7%
NEW YORK—Rivoli, 5th week	103.6%
NEW YORK—Rivoli, 6th week	85.3%
NEW YORK—Rivoli, 7th week	69.1%
NEW YORK—Rivoli, 8th week	55.3%
PHILADELPHIA—Boyd	143.7%
SAN FRANCISCO—Fox	121.5%
(DB) Sing Your Way Home (RKO)	
ST. LOUIS—Fox, 1st week	157.3%
ST. LOUIS—Fox, 2nd week	89.8%
TORONTO—Shea's, 1st week	147.3%
TORONTO—Shea's, 2nd week	124.8%
TORONTO—Shea's, 3rd week	109.7%
TORONTO—Shea's, 4th week	106.0%

●

THE VIRGINIAN (Para.)

Final Report:

Total Gross Tabulated	$809,300
Comparative Average Gross	813,000
Over-all Performance	99.5%

ATLANTA—Fox	92.4%
ATLANTA—Roxy, MO 1st week	88.7%
BALTIMORE—Keith's, 1st week	113.9%
BALTIMORE—Keith's, 2nd week	80.9%
BOSTON—Fenway, 1st week	128.5%
(DB) Partners in Time (RKO)	
BOSTON—Fenway, 2nd week	109.0%
(DB) Partners in Time (RKO)	
BOSTON—Fenway, 3rd week	62.3%
(DB) Partners in Time (RKO)	
BOSTON—Paramount, 1st week	124.6%
(DB) Partners in Time (RKO)	
BOSTON—Paramount, 2nd week	105.4%
(DB) Partners in Time (RKO)	
BOSTON—Paramount, 3rd week	91.7%
(DB) Partners in Time (RKO)	
BUFFALO—Buffalo	101.6%
BUFFALO—Hippodrome, MO 1st week	106.3%
CINCINNATI—RKO Albee	112.4%
CINCINNATI—RKO Shubert, MO 1st week	103.7%
CLEVELAND—Loew's State	109.6%
CLEVELAND—Loew's Stillman, MO 1st week	96.1%
DENVER—Denham, 1st week	135.5%
DENVER—Denham, 2nd week	127.1%
DENVER—Denham, 3rd week	105.9%
INDIANAPOLIS—Indiana	115.1%
(DB) Strange Impersonation (Rep.)	
KANSAS CITY—Newman, 1st week	101.3%
KANSAS CITY—Newman, 2nd week	81.0%
LOS ANGELES—Paramount Downtown	135.6%
(DB) Tokyo Rose (Para.)	
LOS ANGELES—Paramount Hollywood	128.6%
(DB) Tokyo Rose (Para.)	
MINNEAPOLIS—State, 1st week	112.9%
MINNEAPOLIS—State, 2nd week	88.7%
MINNEAPOLIS—Lyric, MO 1st week	105.2%
NEW YORK—Paramount, 1st week	116.3%
(SA) Eddie Bracken, Johnny Long's Orch.	
NEW YORK—Paramount, 2nd week	98.5%
(SA) Eddie Bracken, Johnny Long's Orch.	
NEW YORK—Paramount, 3rd week	71.2%
(SA) Eddie Bracken, Johnny Long's Orch.	
OMAHA—Paramount	134.8%
OMAHA—Omaha, MO 1st week	105.9%
(DB) A Close Call for Boston Blackie (Col.)	
PHILADELPHIA—Stanley, 1st week	102.3%
PHILADELPHIA—Stanley, 2nd week	71.4%
PITTSBURGH—Stanley	106.7%
PITTSBURGH—Warner, MO 1st week	104.3%
PITTSBURGH—Ritz, MO 2nd week	97.2%
PROVIDENCE—Strand, 1st week	114.5%
(DB) Night Editor (Col.)	
PROVIDENCE—Strand, 2nd week	76.3%
(DB) Night Editor (Col.)	
SALT LAKE CITY—Centre	102.9%
SALT LAKE CITY—Capitol, MO 1st week	110.3%
SAN FRANCISCO—Warfield, 1st week	124.5%
(DB) Tokyo Rose (Para.)	
SAN FRANCISCO—Warfield, 2nd week	71.1%
(DB) Tokyo Rose (Para.)	
SAN FRANCISCO—St. Francis, MO 1st week	75.7%
(DB) Tokyo Rose (Para.)	
SAN FRANCISCO—St. Francis, MO 2nd week	84.0%
(DB) Tokyo Rose (Para.)	
WASHINGTON—Palace, 1st week	128.3%
WASHINGTON—Palace, 2nd week	74.8%

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FROM THIS DAY FORWARD (RKO)

Intermediate Report:

Total Gross Tabulated	$418,300
Comparative Average Gross	384,100
Over-all Performance	108.8%

BALTIMORE—Hippodrome, 1st week	109.6%
(SA) Vaudeville	
BALTIMORE—Hippodrome, 2nd week	96.2%
(SA) Vaudeville	
BOSTON—Keith Memorial, 1st week	123.0%
(DB) Blonde Alibi (Univ.)	
BOSTON—Keith Memorial, 2nd week	104.6%
(DB) Blonde Alibi (Univ.)	
BUFFALO—Twentieth-Century, 1st week	141.7%
(DB) Ding Dong Williams (RKO)	
BUFFALO—Twentieth-Century, 2nd week	98.4%
(DB) Ding Dong Williams (RKO)	
CHICAGO—Palace, 1st week	173.4%
(DB) Blonde Alibi (Univ.)	
CHICAGO—Palace, 2nd week	116.9%
(DB) Blonde Alibi (Univ.)	
CINCINNATI—RKO Albee	100.6%
CINCINNATI—RKO Shubert, MO 1st week	103.7%
KANSAS CITY—Orpheum	117.6%
MINNEAPOLIS—Orpheum	106.1%
MINNEAPOLIS—World, MO 1st week	88.8%
NEW YORK—Palace, 1st week	142.9%
NEW YORK—Palace, 2nd week	113.6%
NEW YORK—Palace, 3rd week	80.0%
PROVIDENCE—Albee, 1st week	115.1%
(DB) Dick Tracy (RKO)	
PROVIDENCE—Albee, 2nd week	82.2%
(DB) Dick Tracy (RKO)	
SAN FRANCISCO—Golden Gate, 1st week	90.6%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 2nd week	69.5%
(SA) Vaudeville	

Puerto Rico Film Board Watching Trade Practices

by REUBEN D. SANCHEZ
in San Juan

Fair trade practices, credit policies and advertising ethics of the industry in Puerto Rico are being watched closely by the Film Board of Puerto Rico, a trade association which includes all of the major Hollywood producers as well as some of the representatives of independent producing companies.

The Film Board has outlawed all credit negotiations and placed the entire industry on a cash and carry basis. The Board maintains offices with a paid secretary and acts as a board of arbitration in exhibitor-producer disputes.

It has further drawn up a strict code of ethics governing advertising and will penalize any member company which falsely advertises a picture. Nothing so far has been done by the Board on the matter of maximum expenditures for advertising.

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A Caribbean film exhibitors' convention was to be held in San Juan May 30-31 under the auspices of the local Union of Motion Picture Exhibitors. Delegates from Mexico, Cuba, the Dominican Republic and Venezuela were expected to attend.. Principal purpose of the meeting is to form an international union composed of all Latin American exhibitors.

▽

Cobian Theatres, Inc., the largest motion picture circuit in Puerto Rico, has signed a series of contracts with American and foreign exchanges for product for the circuit's 26 theatres during next season.

Rafael Ramos Cobian, president, has signed with Warner Brothers for the following product: "My Reputation," "Confidential agent," "Saratoga Trunk," "Devotion," "Stolen Life" and "San Antonio."

Another contract has been signed with Twentieth Century-Fox for all of that company's Technicolor pictures.

Contracts have also been signed for Mexican and Argentina product.

Transfilm, Inc., Buys Old Pathe Building

Transfilm, Inc., has purchased the 12-story Pathe Building at 35 West 45th Street, New York, through Brown, Wheelock, Harris and Stevens, for an unannounced sum. The building will house Transfilm's motion picture, slidefilm, commercial still photography, three dimensional color photography, cartoon, art, and editorial departments. Some of these branches are currently tenants in the building.

Transfilm has signed a contract with Young America Films, New York. The schedule for the first 12 months is 40 16mm films and 100 slidefilms for the educational field.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

June Symphony

June 30 is the deadline for entries in the Second Quarter of the 1946 Quigley Showmanship Competitions. Coming into the home stretch, it is gratifying to report that the number of showmen who have entered campaigns during this period will show another amazing increase, with four weeks more remaining during which entries may be submitted.

There is an encouraging note, also, in the number of campaigns which have come in from England, Australia, New Zealand, India, Colombia, Brazil, Argentina, Cuba, Mexico, China and Venezuela.

Entries from Canada and the United States have increased both in quantity and quality of showmanship.

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The month of June offers theatre managers unusual opportunities for tie-ups and promotions which will reflect in further submissions.

Already there are indications that promotions have been initiated tying in with June brides, Father's Day and school graduation, all of which in some measure will help to create goodwill and maintain prominence for the theatre.

This year, the National Father's Day Committee has dedicated June 12 to "Honoring the American Veteran". There is additional incentive, therefore, for every theatreman to activate himself in some manner on the occasion.

The fathers of America, many of whom are veterans themselves, will undoubtedly support any effort to focus attention on veterans' problems. Stage ceremonies with the assistance of veterans' organizations, prominent guests and merchant-solicited gifts to some of the outstanding fathers in the community might be one approach. There are countless other devices which might serve a useful purpose both in promoting goodwill and the theatre box office.

June brides offer a natural tie-up where theatremen elect to extend congratulations and to invite the newlyweds to be guests on some future evening.

Some theatremen undoubtedly will engage more extensively. One has already arranged with a photographer to take wedding photographs which are to be displayed in the theatre lobby. Patrons will select the finest looking couple to receive the many gifts which have been donated by cooperative businessmen.

Other managers, it is assumed, will be busy arranging for an evening's entertainment for the happy couples, including transportation, dinner, a round of the city's high points of interest and, of course, a visit to see the current film offering.

Graduation, the other big June event, is again a perfect opportunity to promote goodwill. Aside from the fact that jewelers, photographers and utility merchants are generally anxious and willing to tie up, theatres frequently replace the school auditorium for commencement exercises.

Entrants for honors in the Quigley Competitions may submit promotions of this nature to the attention of the Awards Committee. Let's hear from you!

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Farewell Party

At the recent Variety Clubs Convention, we met James O. Cherry, Interstate Theatres supervisor, for whom we worked back in 1929. It recalled our last meeting at the Union Station in Houston, with a sendoff committee on hand composed of Mr. Cherry, the late Ed. Collins, Barry Burke and Emil Bernstecker, managing director of the Metropolitan theatre in Houston, our immediate boss. There were others there to see us off for Des Moines where we were to take up a new assignment. We recollect how pleased we were at the number of friends we had made during our short stay in Houston.

Two weeks earlier we had been informed that New York executives, including Milton Feld, would arrive to inspect the theatre. There followed a week of frenzied activity getting the house prepared, working nights with the cleaning crew until the fatal day arrived.

Completing a twenty-four-hour stretch in which we had gone without sleep, an hour before opening we changed from overalls to a business suit. Having left our coat in the main floor check-room, we gathered up the tickets, change fund and reports and prepared to open house, intending to pick up the coat en route. We were just descending the stairs, minus coat, when Mr. Feld and the others entered the foyer.

Suddenly we remember that our innocent breach of etiquette was responsible for the sudden transfer. As we recall it now, the going away committee was probably on hand to see that we didn't miss that train.

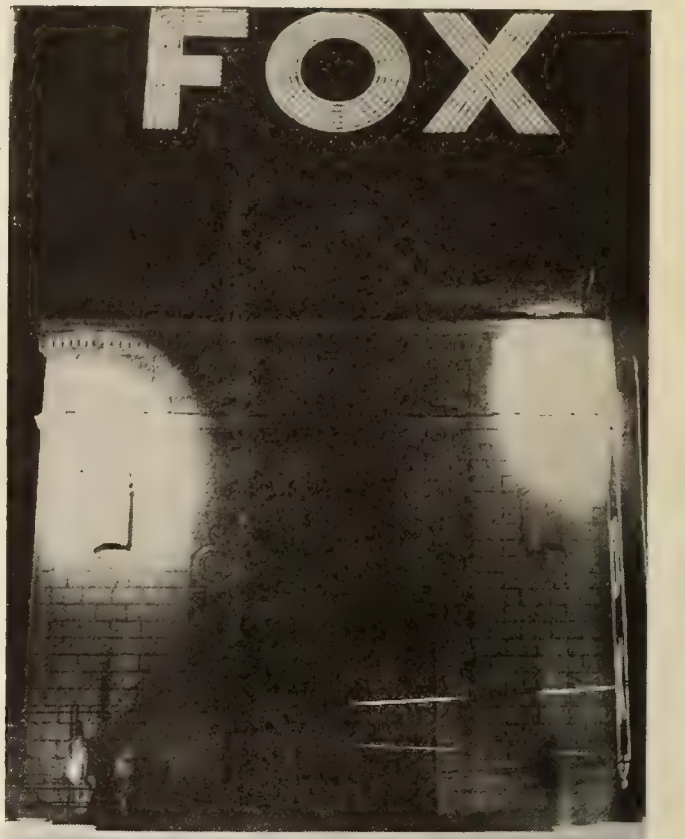
—CHESTER FRIEDMAN

"Western Motion Picture Week"

—officially proclaimed by the mayor of St. Louis, was the occasion for a city-wide celebration intensified by a vigorous exploitation and publicity campaign conceived and executed by M. L. Pleshner, publicity director for Fanchon and Marco. Embracing every attention getting media, the campaign pointed up St. Louis' important role in the development of the West, bringing into focus a program of two Western features booked into the 5,000-seat Fox theatre. Pictured here are some of the more outstanding devices which augmented strong radio and newspaper promotion.



HOUSE STAFF, left, costumed in Western attire, provided advance publicity and atmospheric touch.



FLASH FRONT, right, was illuminated at night by strong arc lights in Hollywood style.



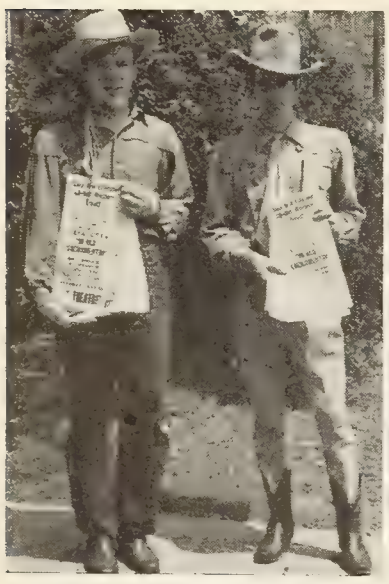




ADVANCE LOBBY DISPLAYS included special attention getting exhibits.



MERCHANT TIE-UPS included many interior displays such as the one above. Window and book tie-ups below featured Western novels.





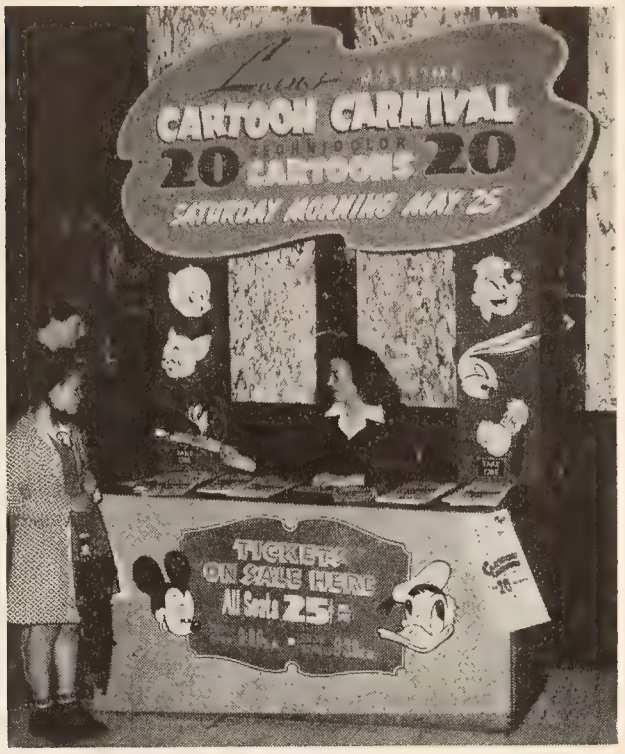
CIRCULAR DISTRIBUTION, left, was accomplished by boys dressed in Western costume. Street ballyhoo included this stage coach with mounted riders at right.



Lester Pollock Promotes A Cartoon Show

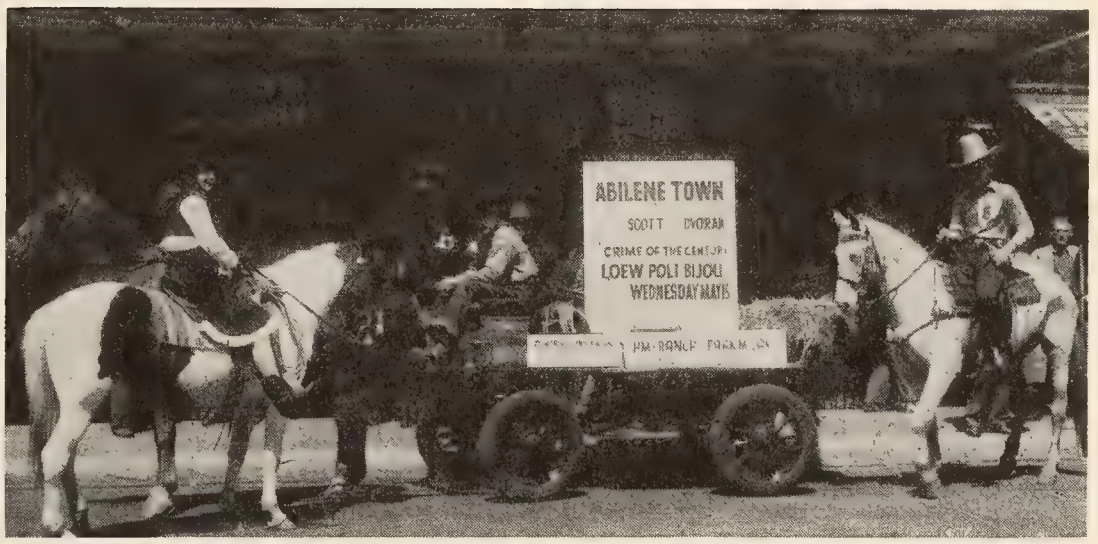
In Rochester last week, Lester Pollock, manager of the Loew theatre, used an all-technicolor cartoon carnival to attract the juvenile trade at a Saturday morning show. To augment his advertising campaign, 500 cards were pasted on lamp-posts; and in the other photograph, at right, may be seen the special booth at which advance tickets were placed on sale in the theatre lobby.







Louis E. Nye, manager of the Hoosier theatre, Whiting, Ind., used this novel street ballyhoo to promote his date on "Blood on the Sun". Banners pinned to the back of each boy heralded the playdate.



This street ballyhoo made an effective flash for manager Bill Brown of the Bijou, New Haven, in advance of the opening of "Abilene Town". The ballyhoo was promoted from a local riding academy.



Preceding the world premiere of "Boys' Ranch" at the Paramount and State theatres in Amarillo, Texas, 100 members of the famous Will Rogers Ranger Riders paraded through the city streets to the theatre. Promotion was the fine work of Jack King, city manager for Interstate, assisted by M-G-M exploiteer E. B. Colman.



This inexpensive ballyhoo was used by Bob Rosen, manager of the Sheridan in New York. 10 kids carrying these beach balls blanketed the neighborhood, with announcements of a policy change and "Spellbound" opening.

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

THE GREEN YEARS (Metro-Goldwyn-Mayer): For this picture a whispering campaign is indicated. The phrase, " 'The Green Years' is a wonderful motion picture", is a crowd-puller. Wide usage of that phrase will build up advance interest and sustain it to the last day of playdate. Print it as an underline in advance newspaper ads; use it for a teaser telephone campaign; display it in giant letters in several parts of the theatre weeks before opening, and stencil it on sidewalks.

The title is symbolic — the time when hearts are young and gay. Emphasize the young love angle in the picture by running a radio, newspaper or theatre contest on the "Most Romantic Recollections of My 'Green Years' ". For teen-agers the question could be: "At 17, Is a Girl's Heart So Wise?"

The picture is based on the novel by A. J. Cronin, who has a tremendous book public in this country. The novel was a best-seller. Use plenty of bookmarks, blotters, window displays, tieups with circulating and public libraries, a walking book ballyhoo on the streets, etc. The novel also ran as a serial in *Redbook* magazine. In its June issue the magazine will have a two-page editorial spread, showing how a *Redbook* serial comes to life on the screen. Tie up with local dealers and magazine distributors.

Make green the predominant color in all exploitation activities. Have ushers wear green title-bearing armbands. Get a springtime note into the theatre displays by using green and white trellis work covered with imitation vines and flowers. Prepare green bookmarks, blotters, stickers and hangers for book shops, schools, banks, public telephones, etc.

It is a prestige film, a fact that will influence merchants when they are propositioned on running cooperative newspaper ads.

THE WALLS CAME TUMBLING DOWN (Columbia): A murder mystery, the theme of this picture could be stressed in advertising and displays. A 40 x 60 lobby display, for instance, could carry the heading "Who Knows the Secret of the Walls?", followed by stills of the three principal players with a similar query under each.

Arrange a tieup with the local newspaper and merchants for a "Secret of the Walls" contest. For this promotion, cards could be made up, with each containing a different clue and placed on the walls of cooperating merchants' stores. Persons must enter the stores in order to hunt for the clues. Participants compile a list of the clues, name the "secret" and send them to the contest editor of the newspaper. Merchandise and guest tickets could be awarded winners.

The picture is based on the novel by Jo Eisinger. Local bookstores can be approached for window and counter displays, and the book angle itself can be used in both radio and newspaper contests, based on the subject: "What thrilling books and movies are based upon ancient art treasures?"

Book Review Contest Sells Date on "Limberlost"

A book review contest arranged with Roosevelt High School authorities for students of the ninth and tenth grades highlighted the campaign of manager Helen Wingeard for "The Girl of the Limberlost" at the Forsythe theatre, East Chicago, Ind. A cash prize was awarded the winner, with guest tickets going to the next 10 students having the best reviews. Helen augmented her campaign with a lobby display, library and store window tieups.

Nylons Used as Bait For "Black Market"

Twelve pairs of nylons were the bait manager Harry A. Rose dangled before the public to stimulate interest in "Black Market Babies" at the Poli Majestic theatre, Bridgeport, Conn. The nylons went to 12 winners of a review-writing contest, which was publicized for three days in the *Post*. In addition, Rose ran teaser ads in the classified section of the *Post* for three days prior to playdate. Copy read: "Babies for sale, and it's legal in 28 states. Find out about it at the Majestic theatre."

Display Adds Color to Lobby

An attractive lobby display with the accent on the "world's most beautiful girls" was devised for "Ziegfeld Follies" by manager Nat Silver of the Strand theatre, Lowell, Mass. The drawing of the "Ziegfeld" girl, which dominated the display, was surrounded by stills from the picture.

Promotes "Spellbound" Windows

An attractive window display tieup on Easter fashions with playdate copy for "Spellbound" was promoted by manager T. A. MacDougald of the Ritz theatre, Talladega, Ala. MacDougald also arranged a window display tiein on perfumes.

Press and Radio Cover Re-date on "Rebecca"

Outstanding newspaper coverage, wide-range radio penetration, eye-appealing window displays and a street ballyhoo were among the highlights of the exploitation campaign put over by manager Ted Emerson of the Orpheum theatre, Omaha, for the re-engagement of "Rebecca."

The newspaper campaign was framed around a special citation accorded the production as a supreme achievement of suspense by Omaha University. This function resulted in a luncheon with all representatives from newspapers and radio stations present. The honor was conferred by the president of the university.

Both the *Morning* and *Evening World-Herald* played up the award with feature stories and art. Additional follow-up stories accounted for breaks on the drama and women's pages.

Publicity and Radio Coverage

Publicity resulted in equally important coverage via radio. News flashes on the award were carried in advance over several local stations. The day of the award, all five stations made mention of the "Rebecca" award on their newscasts. The luncheon proceedings were broadcast via station KOIL with numerous plugs for the opening of "Rebecca." The city's five stations, WOW, KBON, KOIL, KFAB and KOWH all carried mentions of the film's opening at the Orpheum.

The Academy Award "Oscar" won by "Rebecca" and flown here from Hollywood was the basis for a full window display in the Brandeis department store. There were 25 window displays arranged in flower shops, pipe stores, women's wear shops, camera equipment stores, cafeterias and local library displays, all carrying full credits.

Ballyhoo accounted for more attention. A five-foot papier-mâché replica of the book, "Rebecca," was arranged on wheels. A man concealed inside paraded it around the principal streets. Theatre representatives visited local dance halls and awarded guest tickets to all girls whose first name is Rebecca.

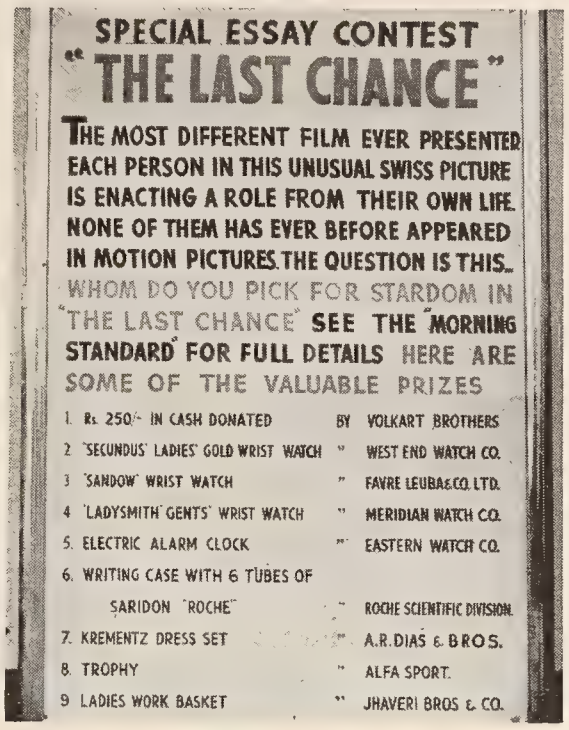
Misavice Promotes Weekly Tieup with Newspaper

Subscribers listed by the Berwyn, Ill., *Beacon* in the classified section are awarded guest tickets to the Ritz theatre in a weekly tieup promoted by manager John Misavice. The newspaper publicizes the stunt each week in news pages, with theatre credit.

Misavice also distributes 100 window cards weekly for use in Chicago's West Side, Cicero, Oak Park and Berwyn stores. In addition, 1,500 weekly programs, window displays and newspaper breaks help to draw attention to playdates.

Newspaper Contest Sparks "Last Chance" Campaign in Bombay





Essay contest sponsored by the Morning Standard *is publicized in store windows and lobby display which lists prizes offered to winners*

An extensive campaign was conducted by manager Homi Hyderabadwala to exploit "The Last Chance" at the Metro theatre in Bombay, India.

An essay contest titled "Whom do you pick for stardom in 'The Last Chance' and why" was sponsored by the *Morning Standard*. The newspaper ran a story on the contest starting 10 days in advance and each day thereafter for the entire engagement of the picture. Various merchants were induced to donate prizes. In addition, the merchants used 14x36 cards in their stores plugging the contest.

Two special previews were arranged. The first was attended by the mayor of Bombay, commissioner of Bombay Municipality and other distinguished guests. As a result of the preview worthwhile comments were obtained from the mayor and others. The second was attended by the Archbishop and the Bishop of Bombay. They issued statements praising the picture and permitted the statements to be used in ads. Also, the Archbishop gave the film a good write-up in the Catholic newspaper.

A teaser ad campaign was conducted in the newspapers starting three weeks before opening. 10,000 tip sheets imprinted with playdate copy were distributed on the last day of horse racing at the Bombay track about three and a half weeks in advance of opening.

Tieups were arranged with Evans Fraser and Dias and Bros. to include an insert in every one of their packages plugging "The Last Chance." Evans Fraser also devoted a window to publicize the picture and theatre playdates.

Every available space around the theatre was utilized. A 26 foot board decorated the marquee. The entire rear section of the orchestra was painted with copy. The six large panels in the lobby were placarded and mirrors were decorated with red paper letters. A large "Wheel of Fortune" was used outside the theatre with a bell attached which went off every time the wheel turned.

A gala opening night was arranged. Present were the governor of Bombay, governor of Assam, the Swiss Consul and the entire diplomatic corps. A photo showing the important guests attending the premiere was published in the newspaper.

Contest Boosts Groom's Date On "Adventure"

Extensive newspaper coverage topped by a six day contest gave impetus to the campaign on "Adventure" at the Victory theatre, Evansville, Ind. Manager Arthur Groom promoted the contest, which was sponsored by the *Courier*. Readers were asked to write a letter on their greatest "Adventure" or the most thrilling story heard. Cash prizes and guest tickets were awarded winners.

Cooperative newspaper ads were arranged with Schear's Department Store and the Readmore Book Shop. Fifty oversize passes were distributed around town, a stunt which caused much comment. Three windows were promoted for book displays, with theatre credit, while another window featured "Adventure" fashions.

Groom also arranged for radio spot announcements and for playdate mention on the "Pass the Bucks" and "Show Time" programs emanating from station WGBF.

Stage Money Aids Playdate On "Brewster's Millions"

Stage money pasted on lobby and foyer floors and in front of the box-office drew attention to manager Herb Thacher's date on "Brewster's Millions" at the Hamilton theatre, Lancaster, Pa. Thacher started his campaign three weeks in advance with teaser displays on lobby mirrors, using cut-out heads of stars with laugh lines. On one of the mirror displays a canvas bank bag stuffed to represent a bag full of money and inscribed "8 million" was used. Local restaurants carried announcements of the playdate on menus.

Teaser Ad Campaign Sells Date on "Dracula"

A four day teaser ad campaign in the local newspaper which was tied-in with the housing shortage stirred up considerable interest in manager Vic Morelli's engagement of "House of Dracula" at the Bristol theatre, Bristol, Conn. The first ad read: "Are you looking for a house? Watch this space for further announcement."

For "Tarzan and the Leopard Woman," Morelli arranged for a coloring contest for kids through the local newspaper. Guest tickets were awarded for the best 17 drawings submitted.

Comic Artist's Appearance Boosts Serial Playdate

Extra newspaper breaks resulted from the personal appearance of Mel Graff, author of the comic strip, "Secret Agent X9," on the day the serial of the same name opened at the Hippodrome theatre, Gloversville, N. Y. Manager Eddie Grey promoted the tieup when he discovered that the artist lived in the locality. Graff gave away a score of his original strips and several autographed copies to kids holding lucky numbers.

Color Ad Boosts "Forest"

A highly attractive newspaper ad in color for "The Enchanted Forest" drew widespread attention to manager W. D. Butler's playdate at the Lyric theatre, Salt Lake City, Utah.

Uses Attractive Display Ads

For "Doll Face," manager Ron Sturgess used attractive display ads in the *Tribune* to exploit the engagement of the picture at the Star theatre, Coshocton, Ohio.



Strong Campaign For "Saratoga" Gets Results

Any picture which is strong enough to warrant a holdover engagement at the Paramount theatre in Omaha might rightfully be construed as a tribute to the film and to outstanding promotional effort.

When "Saratoga Trunk" recently earned this distinction it was by way of special tribute to manager Don Shane who covered all media of promotional activity thoroughly and with notable results.

Outdoor posting came in for special attention including coverage with 200 window snipes, 200 window cards and 100 trash can cards located at downtown intersections. Special "Look" pamphlets were also distributed in doctors' offices and beauty parlors.

Attention was also focused on the attraction through smart, attractive window displays tying in with music, books, tobacconists, drug stores and department stores featuring blowups, stills and other accessories.

Beginning four weeks prior to opening, 25,000 heralds were distributed which were promoted from a local photo studio. The heralds contained an offer for a free "Saratoga Trunk Portrait" to each holder.

A saturation radio campaign was instituted through the facilities of KOIL, KBON and KOWH which included paid time and gratis announcements.

Teaser trailers preceded the running of the regular talking trailer three weeks before opening; cross plugs on both screen and in the lobby were arranged at the Orpheum and Omaha theatres and attractive displays were placed in the lobby in advance and during the current engagement were moved outside.

GRADUATES ARE GUESTS OF LOCAL JEWELER

Considerable publicity and goodwill has accrued to manager Charles W. Barnes, Jr., for a Senior Night promotion he arranged at the Granada theatre, Kansas City, Kan. For this event, Barnes solicited the cooperation of Mace Jones' jewelry department. The store paid for all tickets for the graduating classes of Wyandotte High School and Ward High (Parochial). Mace Jones also awarded two $25 gift certificates redeemable in jewelry merchandise to the senior in each school voted most popular by his classmates. In addition the store awarded one $10 gift certificate for the patron selected from the audience to bestow the other two awards to the seniors.

All Media Used To Exploit Date In Hartford

Advertising, publicity and exploitation were used extensively to exploit "Tomorrow Is Forever" at the Poli-Hartford theatre, Hartford, Conn. The campaign was conducted by manager Lou Cohen and assistant manager Sam Horowitz.

Four contests were promoted. The most important of these was a dress designer competition that was planted in the Parade of Youth section of the *Sunday Courant.* Three cash prizes and 20 pairs of guest tickets were awarded for the best amateur designs of a dress that could be worn by Claudette Colbert, star of the picture. Over 750 replies were received.

Guest tickets were awarded to the first 15 persons naming the four pictures that Orson Welles, also a star of the picture, has been cast in. A song contest was promoted on the "Music Hall" radio program. The first 20 listeners who named the performers singing the title tune from the picture were awarded guest tickets.

School Tieup Set

The fourth contest was planted in the Buckley High School paper. Cash prizes and guest tickets were given to students for the best poems entitled "Tomorrow Is Forever." English teachers endorsed the project.

A photo showing Orson Welles and Cohen discussing the picture was placed in the *Courant.* The photo had been taken when Welles visited Hartford a few months back and was saved purposely for the campaign. Numerous other breaks were obtained in all Hartford newspapers, including the Jewish *Ledger,* which is published weekly.

A 30-minute radio program from the lobby of the theatre was devoted exclusively to the picture. 18 one-minute spot announcements were used for three days in advance over WTHT. Jane Carter, book reviewer for a local department store, devoted her entire 15-minute program day before opening to the book and the picture.

Four beauty cooperative newspaper ads featuring cuts of Claudette Colbert were arranged. Another co-op ad was promoted with Whalen Jewelry Company. Window displays were set with Harvey and Lewis, Sage Allen and Co., Hartford *Courant,* Youth Centre. In addition five music and four book windows were promoted.

Awards Annual Sports Trophies

The annual basketball and football trophies donated by the Roxy theatre of La Porte, Ind., were presented from the stage by manager W. Ray McCormack in conjunction with his playdate on "Fallen Angel." The trophies have been awarded to the "most valuable local player" in both sports annually since 1936. The event was well publicized in the local press.

Creative Advertising Designs

—the penwork of Hal Kopplin, advertising director for Wometco theatres in Florida, are submitted to the attention of Round Tablers. Mr. Kopplin features the use of reverse and Ben Day backgrounds to highlight his selling angles.





SHOWMEN PERSONALS

In New Posts: Arthur Allaire, Paramount, Barre, Vt. Robert Knight, Grant, Rutland, Vt., Ralph Gilbert, Flynn, Burlington, Vt. Charles Call, Bliss, Long Island, N. Y. Robert Albino, Quentin, Brooklyn, N. Y. Russell Drew, Edinburg, Edinburg, Ill.

Malcolm Rose, relief manager, United Detroit Theatres, Detroit, Mich. Roy Eshelman, Rex, Crown Point, Ind. Rudolfo L. Davila, National and Zaragosa, San Antonio, Texas. Stanley McSwain, city manager, Griffith Theatres, Nebraska City, Nebr.

Bob Fraser, Dunbar, Vancouver, B. C. Vincent J. Helling, Henry Holloway theatres, St. Louis County, Mo. George Watson, city manager, Interstate theatres, San Antonio, Texas. Gordon Nord, acting manager, Park, La Grange, Ill. Shelby McCallum, Benton, Benton, Ky.

Louis Thompson, Capitol, Rochester, N. Y. Herbert Browne, Victoria, Greenfield, Mass. Rex Bodin, Orpheum, Waco, Texas. Clem de Farncisco, Cameraphone; Max Silverman, Regent; Melvin Smith, New Oakland; all in Pittsburgh, Pa. Thomas H. Allen, Jr., Victory, Salisbury, N. C.

Assistant Managers: Herbert Repey, Oriental; Louis Lamm, Devon; Lawrence Bosi, Byrd; Edward Gilmartin, Roosevelt; Richard Misch, United Artists; Elmer Vraney, Paradise; all in Chicago. Chet Checrallah, Loew's State, Providence, R. I.

Harry Gilbert, Sunnyside, Woodside, L. I. William White, Kingsway, Brooklyn, N. Y. Thelma Evans, Vogue, Vancouver, B. C. Bob Orme, Plaza, Vancouver, B. C. George Reich, Paramount, Staten Island, N. Y.

Birthday Greetings: Arch Bartholet, Joe W. Seabold, C. E. Byars, A. Arthur Pevese, L. Wilton Wright, Alton W. Baker, Shelton Ganderson, Lilian V. Pennell, M. W. Ehle, Roy H. Rowe, Charles Kirkconnell, William A. Guinan.

George H. Christoffers, Walter Seligman, Emmett L. Passmore, David F. Perdue, Silvert Setron, B. J. Vanderby, Ray S. Helson, Charles T. Lehning, John C. Makemson, Edward W. Sokolowsky, George E. Dowbiggin, Harry G. Willoughby.

Claude Gray, Dale Thornhill, John P. Vogt, Morris Brown, Bob Harris, Guy R. Williams, Jr., Carl L. Whaley, Weldon Bristow, Oscar H. Phillips, Don F. Nichols, James C. Dougherty, Albert T. Stretch, Jr., Walter E. Foley, Floyd C. Nutting.

Christopher Parillo, William McCarrell, Haig Assadourian, Mitchell K. Liner, Don T. McCrea, Willis Henry Ledbetter, George H. Fennelly, Les Kaufman, Dick Pritchard, Thomas E. Muchmore, Harry Rinzler, Harry E. Alberth, Seymour L. Katz, Melvin K. Dinger, Hyman J. Shapiro, John J. Pheffer, Joe Ornstein, Frank Bilgeron.

Classified Ad Campaign Aids "Ziegfeld"

A classified ad campaign conducted in two local newspapers boosted the playdate of "Ziegfeld Follies" at the Poli-Broadway theatre, Norwich, Conn. Manager Joseph Boyle placed the ads in the *Bulletin* and *Record*. Souvenir programs, originally designed for sale, were distributed to doctors, lawyers and dentists offices. Railway Express trucks carried copy in advance and during the engagement. Special "Petty Girl" folders were distributed at the theatre and by a local news agency in Sunday newspapers.

ROUND TABLE VISITORS





Above, Willis Shaffer, city manager of Fox Midwest theatres, Atchison, Kansas, one of the "24-Hour Club" members. At left, Mike Guttmann, Granada and Uptown theatres, Minneapolis.

Display Attracts Patrons

Piano solos from a concealed loudspeaker in a lobby display created a good deal of interest for manager Eric V. Walls' playdate on "A Song to Remember" at the Clifton Cinema, Birmingham, England. The display was so realistic patrons endeavored to find out if a cutout figure at a piano was actually playing.

Uses Teaser Ads for "Weekend"

A teaser ad campaign in the local newspaper and an attractive lobby board listing the Academy Award won for "The Lost Weekend" drew attention to manager F. M. Robinson's playdate of the picture at the Jefferson theatre, Goshen, Ind.

Sets Co-Ops on "Spellbound"

Three cooperative newspaper ads were promoted by manager Max Phillips for "Spellbound" at the Regent theatre, Sudbury, Ont., Canada. Two of the ads were paid for by Morse Jewelers and the third by Dorsett's Jewelers.

McClain Plants Cartoon Mat

Wiley Padan's cartoon mat was planted in the *Free Press* by manager Bill McClain, drawing considerable attention to the playdate of "The Harvey Girls" at the Virginia theatre, Carrollton, Ohio.

Valance Used for "Stork Club"

A special valance effect over the box office attracted attention to manager Miriam Bellick's date on "Stork Club" at the Ritz theatre, Brooklyn, N. Y. Copy read: "Join us for a wonderful time at the 'Stork Club.'"

Lobby Displays Boost "Trunk" For Jim Barnes

All lobby and mezzanine display frames, the lobby itself and the front of the house were attractively arranged to exploit "Saratoga Trunk" at the Warner Bros. theatre in Memphis., Tenn. For the front, manager James Barnes had a three-way system of flashing neon lights, supported by an oversize blowup of Ingrid Bergman on one side and Gary Cooper on the other.

Jim made a tieup with Reynolds Studio whereby 10,000 heralds were distributed, plugging the picture. The studio offered a free 8x10 photograph upon presentation of the herald. The entire expense was absorbed by the studio.

The picture was plugged on a "Man on the Street" broadcast. Guest tickets were awarded to persons appearing on the program. The picture also was publicized on the theatre's own radio program. 200 window cards were planted with merchants.

A two-column cooperative newspaper display ad, featuring Ingrid Bergman and Gary Cooper in a scene from the picture was arranged with the Gayoso Trunk and Bag Co.

Window Cards Exploit Playdate

One hundred window cards were placed in store windows by manager W. Ray McCormack to exploit his date on "Pardon My Past" at the Roxy theatre, LaPorte, Ind. An additional 10 cards were used on city buses. McCormack distributed 1,500 weekly programs to homes, 1,000 in program boxes, 200 on a mailing list and 300 at the theatre.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

WANTED—POSITION AS OPERATOR OR OPERator manager. Young man, married, small family. Experienced. Particulars on request. Any location. Gentile connection preferred. P. O. Box 15, Lebanon, Pa.

PROJECTIONIST, VETERAN, SEEKS APPRENticeship, Pacific Coast, prefer Central or Northern California. Sober, reliable, conscientious, married-family, non-smoker, 5 years varied experience. KENNETH R. JORDAN, 1676 York St., San Francisco 10, Calif.

NEW EQUIPMENT

24" BLADE PEDESTAL FANS. $49.50—BUY NOW —require only 1/6 horsepower motor; limited quantity blowers, 5,500 cfm., $75.; sizes up to 33,000 cfm.; Griswold 35mm, splicers, shelf worn, $19.95; Navy surplus, dimmers, 2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; panic bolts, $22.50; sound screens, crystal beaded, square foot, 44½c; Flextone plastic coated, washable, 37½c. Send for catalog. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

USED EQUIPMENT

THEATRE CHAIRS—1,000 STREAMLINED FULL upholstered American Seating Company Chairs. 1,000 spring-cushioned, relacquered, ¾ inch padded backs. 900 spring-cushions. 1,000 veneer Chairs. Write for prices and photographs. JESSE COLE, 2565 McClellan Ave., Detroit, Mich. Phone LEnox 3445.

VETS ESTABLISH YOUR OWN HOUSE—COMplete army theatre Booth Outfits. Holmes professional latest sound Projectors, 2,000' magazines; lens; arc lamps; rectifiers; motors; adjustable heavy pedestals; 30-watt amplifier; monitor; 2 way multicellular horn system. Ready to go, $1,995.00. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

400 REBUILT, REUPHOLSTERED LATE AMERican full upholstered back box spring Chairs, metal lined, $7.95; 300 rebuilt, reupholstered Stafford heavy panel back box spring chairs, $5.95; 150 American ditto, $5.95; 300 American rebuilt, reupholstered red striped velour padded back, box spring, metal lined, $7.95; 408 American ditto, $7.95; beautiful cardinal red Leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

SIMPLEX, POWERS, SOUND EQUIPMENT, Lamphouses, Parts and Accessories at bargain prices. Write for catalog. Foreign inquiries invited. STAR CINEMA SUPPLY COMPANY, 440 West 45th St., New York 19.

SERVICES

FIRE EXTINGUISHERS AND DOOR CLOSERS. All types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

HELP WANTED

AGGRESSIVE THEATRE MANAGERS FOR MONtana towns, 1,000-7,000 population. Dry climate, ideal working conditions, good hunting, trout fishing. Enclose photo, references. YELLOWSTONE AMUSEMENT CO., Livingston, Mont.

BUSINESS BOOSTERS

BINGO CARDS, DIE-CUTS, 1 to 100 or 1 to 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

THEATRES

THEATRE IN COUNTY SEAT 50 MILES FROM Portland, Oregon. Dandy tile building with brick front and lots of display space. Booth equipment either new or rebuilt this year. First run pictures. About 3,000 draw. Full price, $25,500, $15,000 will handle. ALLEN BURT, A. B. C. Brokerage Company, 304 S. W. 4th Ave., Portland, Ore.

ERIE, PA., MOVIE THEATRE FOR SALE ON main street. Land and building. Seating capacity 760; Motiograph projectors and sound equipment. $3,000. Annual rental derived from offices and small store. Building 40 x 150'. HARPER & RUSSELL CO., Erie, Pa.

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AIR CONDITIONING EQUIPMENT, COMPRESsors, condensers, etc. Refrigerant type. Carrier, York, Carbondale, Curtis, Westinghouse, General Electric or other standard makes. Any size up to 300 tons, centrifugal preferred. Send full details. BOX 1998, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

PROCESS BACKGROUND OUTFITS, COMPLETE, $6,000.00; film Phonographs, $695; latest Galvanometers, $450; Moviolas, $195; Densitometer, $125; Hollywood 2000W studio Fresnel Spots, $57.50; 16mm. sound Printers, $975; Akeley Newsreel Camera, Gyrotripod, $795; 33 1/3 Transcription Record Players, $19.95; Simplex semi-professional 35mm. dual sound projector outfits (export only), $995; Eyemo 3 speed with heavy tripod, $395; Eyemo turret, price on application. Send for listings. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE-SHOOTING-CHARTS, THE little book, with the blue cover all good operators reach for when troubles start. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Knoxville Citizens Start Fight for Sunday Films

Knoxville, one of the last major southern cities to prohibit Sunday motion pictures, is facing a fight on the issue with representatives of the industry and civic groups determined to force a referendum.

Elsewhere in the south, exhibitors have expressed fear that special wartime laws permitting Sunday exhibition may be terminated. Southern towns near military installations adopted these special laws to give servicemen recreation when given Sunday passes. It is pointed out that if Knoxville adopts the Sunday picture plan, other conservative cities in the south will follow, making the wartime Sunday status permanent.

The Knoxville Ministers Association is planning to continue its fight against the measure and the Echelon Club, a veterans' group has circulated a petition demanding a referendum. Both Knoxville newspapers support Sunday pictures, and during the past year each has launched an editorial campaign in support of them. Knoxville has 15 theatres in operation, and two large neighborhood houses under construction. The area has a theatre seating capacity of more than 10,000.

Duell To Publish History of Sound

Duell, Sloan and Pearce, Inc., will publish in late July or early August a 300-page book titled "Okay for Sound," giving a comprehensive history of the development of sound motion pictures. The volume, edited by Prof. Frederic M. Thrasher of New York University, is timed for publication coincident with the celebration of the twentieth anniversary of sound by Warner Bros. in cooperation with the American Telephone & Telegraph Co., Western Electric Bell Laboratories, RCA Victor, Eastman Kodak, Society of Motion Picture Engineers and others who helped to pioneer the new invention.

Legion of Decency Reviews Eight New Productions

The National Legion of Decency reviewed eight new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were "El Paso Kid," "Ghost of Hidden Valley," "It Shouldn't Happen to a Dog" and "Swamp Fire." In Class A-II, unobjectionable for adults, were "Behind the Mask," "Without Reservations" and "Inside Job." "The Strange Love of Martha Ivers" was placed in Class B, objectionable in part, because of "inadequate moral compensation, sordid atmosphere and plot solution by suicide."

Release Army Subject

"Teamwork," a two-reel film produced by the Army Signal Corps for the War Department and showing the contribution of the Negro soldier in every campaign of the war, is scheduled for national release the latter part of June by Mayer-Burstyn, Inc.

Zoltan Korda To Direct For Alexander Korda

Zoltan Korda, currently directing Ernest Hemingway's "The Short Happy Life of Francis McComber," will join Sir Alexander Korda in England next summer as a producer-director on a two-picture deal. The first production will be Thomas Mann's "The Magic Mountain." The second film will be "Hungarian Rapsody," an original dramatization based on the life of the composer Franz Liszt. Mr. Korda has directed "Elephant Boy," "Jungle Book" and "Four Feathers," among others.

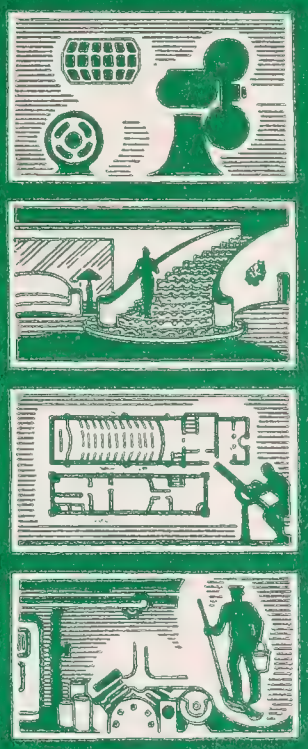
Start Toronto Variety Club

The Toronto Variety Club, Tent N. 28, will get under way formally at a dinner June 5 at which the officers of the club will be installed.

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JUNE 1, 1946

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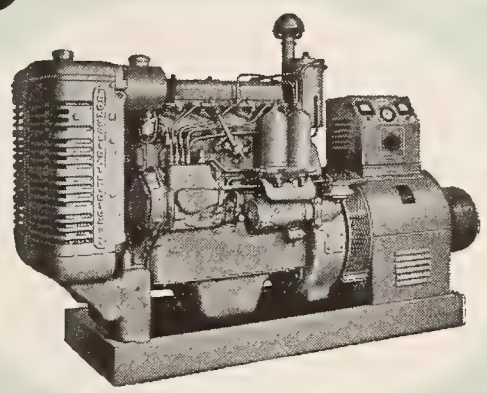
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A CONSOLIDATED Electric Generating Plant GUARDS AGAINST BOX-OFFICE LOSSES

POWER failure . . . sudden and unforeseen . . . can be a costly blow to your box-office profits . . . but it can be of only minor significance—if you are properly prepared.

Fool-proof protection from the menace of power failure is afforded thousands of industries throughout the country where a Consolidated Electric Generating Plant provides reliable, stand-by emergency power.

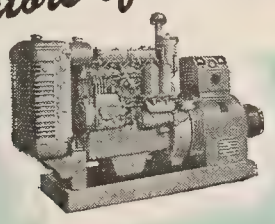
Consolidated Electric Generating Plants represent fully independent, self-generating sources of electricity. They are available in both stationary and portable models, powered by diesel or gasoline. Available from 5 KW to 100 KW, AC or DC, standard or special voltages . . . higher ratings may be obtained on request.

In addition to supplying emergency power, Consolidated Electric Generating Plants have a record of proven performance as auxiliary power plants. Many theatres, airports, hospitals, and radio stations, as well as all types of industries, use these plants for specialized jobs or to supplement normal power requirements.

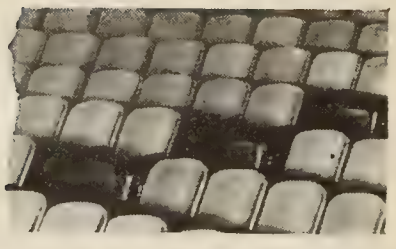
Although custom-built to your specific needs, the initial cost of a Consolidated Electric Generating Plant is truly moderate . . . and operation expenses often are lower than usual power charges.

A power failure may cut heavily into your box-office receipts at any time. For full details on how Consolidated can protect you, write Dept. MP.

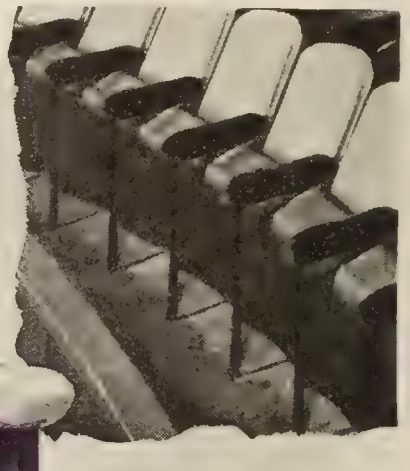
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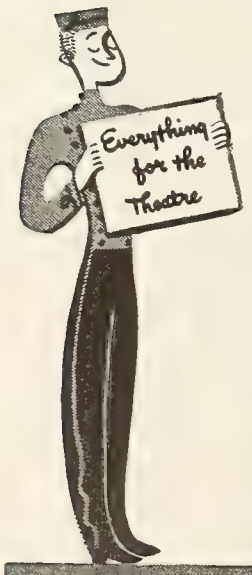


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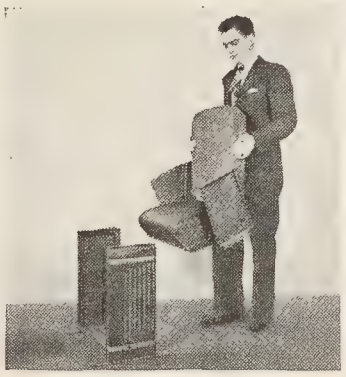


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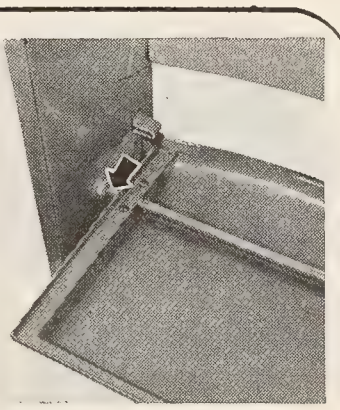
Investigate International Chairs for your theatre. Note their strong, rugged, durable construction. Built of steel, welded into strong units, fitted and locked together in braced and trussed assembly to form an integral row of seats. No exposed bolts or screws. You get many years of service with minimum maintenance expense.

Easily removed cushion seats permit side section seats to be readily exchanged with center section seats, thus equalizing wear and increasing service life. Modern styling and a choice of color patterns makes for showmanship that wins public favor.

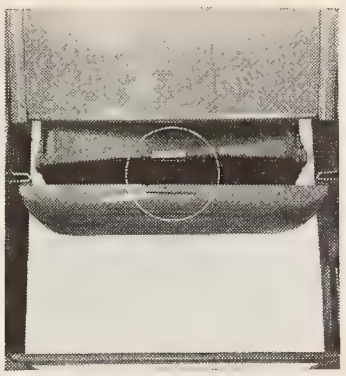
For comfort, durability and charm in theatre seating, order International Chairs from your RCA Theatre Supply Dealer *today*.



UNIT CONSTRUCTION—Standards of T-steel sections bolted to floor. Back and seat fitted by slot arrangements. Arm rests lock the whole assembly.



HINGELESS SEAT SUSPENSION—Seat operates around a center axis rod equipped with greaseless bushings. No hinge noise. No broken hinges. No oiling.



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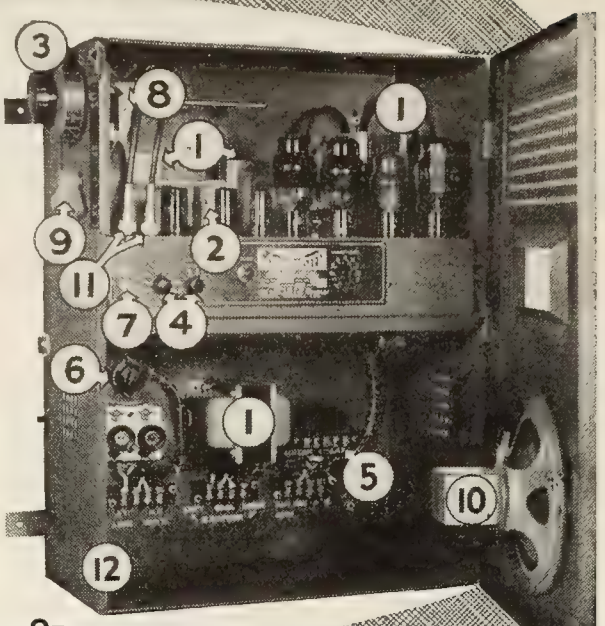
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RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

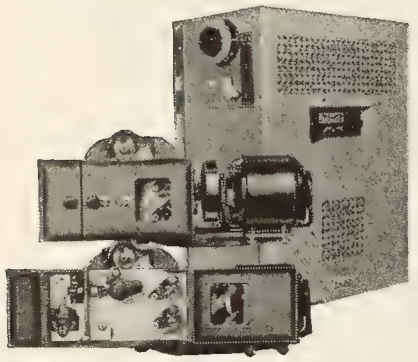
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the PD50 Series Amplifier



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Every known sound engineering advance has been incorporated into the PD-50 Series to make these amplifiers literally miracles of trouble-free operation. Plug-in type filter condensers can be changed in fractions of a second . . . complete sound control at working side of projector is achieved by the remote volume control and change-over . . . workmanship is of real engineering caliber throughout. *Available for immediate delivery from your independent supply dealer.*

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ELECTRIC POWER PLANTS FOR BOTH ARC AND LIGHTING

The coal strike, which in some sections of the country curtailed theatre operation immediately, in some cities almost to the point of total closing, sent many theatre operators out in frantic search for substitute sources of electric power. Because of the extent of this sudden demand, relatively few theatres could promptly acquire genuine power plants of sufficient output, but one leading manufacturer, the Consolidated Diesel Electric Corporation, Mount Vernon, N. Y., was able to supply 43 installations in various parts of the East and Midwest.

Consolidated equipment, which is a unit integrating a generator and Diesel engine, is readily hooked into the theatre lines for service of both lighting and equipment. Most of the plants supplied in consequence of the coal strike were of 25-30 kilowatt capacity rated at 6000 hours without major overhauling. Equipped with International Harvester Diesel engines, the plant starts on gasoline (only one gallon supply is required for this purpose), then switches to No. 2 fuel oil, with full power attained in one minute. Fuel is consumed at the rate of about 3 gallons per hour at the full 30-kilowatt capacity.

A plant of this capacity measures 5 feet high, 10 feet long and 4 feet wide. It is capable of continuous operation for 8 hours or a bit over with normal effect. A smaller plant adapted to the supply of essential lighting and projection arcs is available at half the cost of the larger type and consuming about 2½ gallons of oil per hour at capacity. It can be equipped with automatic switch for emergency standby installation. All models are equipped with voltage regulators restricting fluctuation to plus or minus 2%.

Diesel exhaust is provided with hospital type muffler and is carried to the outside of the building.

•

IDEA BOOK ON LIGHTING

A new design manual on theatre lighting has been issued by the Lamp Department of the General Electric Company, Nela Park, Cleveland. This one, entitled "Modernizing the Theatre with Light," presents a wide variety of schemes developed by C. M. Cutler, widely known specialist in the illuminnation of theatres and comparable buildings.

The booklet covers every public section

Ask for this

NEW BOOK!

Brings you many practical suggestions for . . .

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of the theatre, for which are offered methods applying the new slimline as well as the other fluoroscent lamps, showing the former in various decorative forms to which this type is adapted. Interesting applications of filament lamps are also described. Entire areas with complete lighting provisions are shown in sketches, while details are shown in schematic drawings.

•

CHAIR FURTHER REFINED

Redesigning of some features of its "Bodiform" auditorium chair has been announced by the American Seating Company, Grand Rapids, Mich., affecting principally structural details and providing refinements in exterior design. One of the newly designed end standards is shown in the chair here illustrated.

This model has the basic "Bodiform" construction, with arch springs, concealed

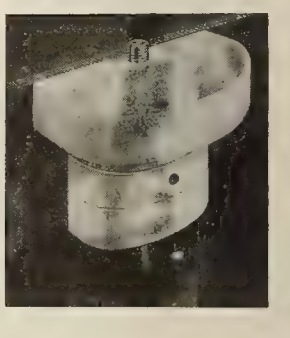


hinges, contoured seat and back, and absence of tacks, bolts and exposed screws. Both the seat, which is formed from a single steel sheet, and the back are designed for easy removal for recovering, and the self-rising feature is retained.

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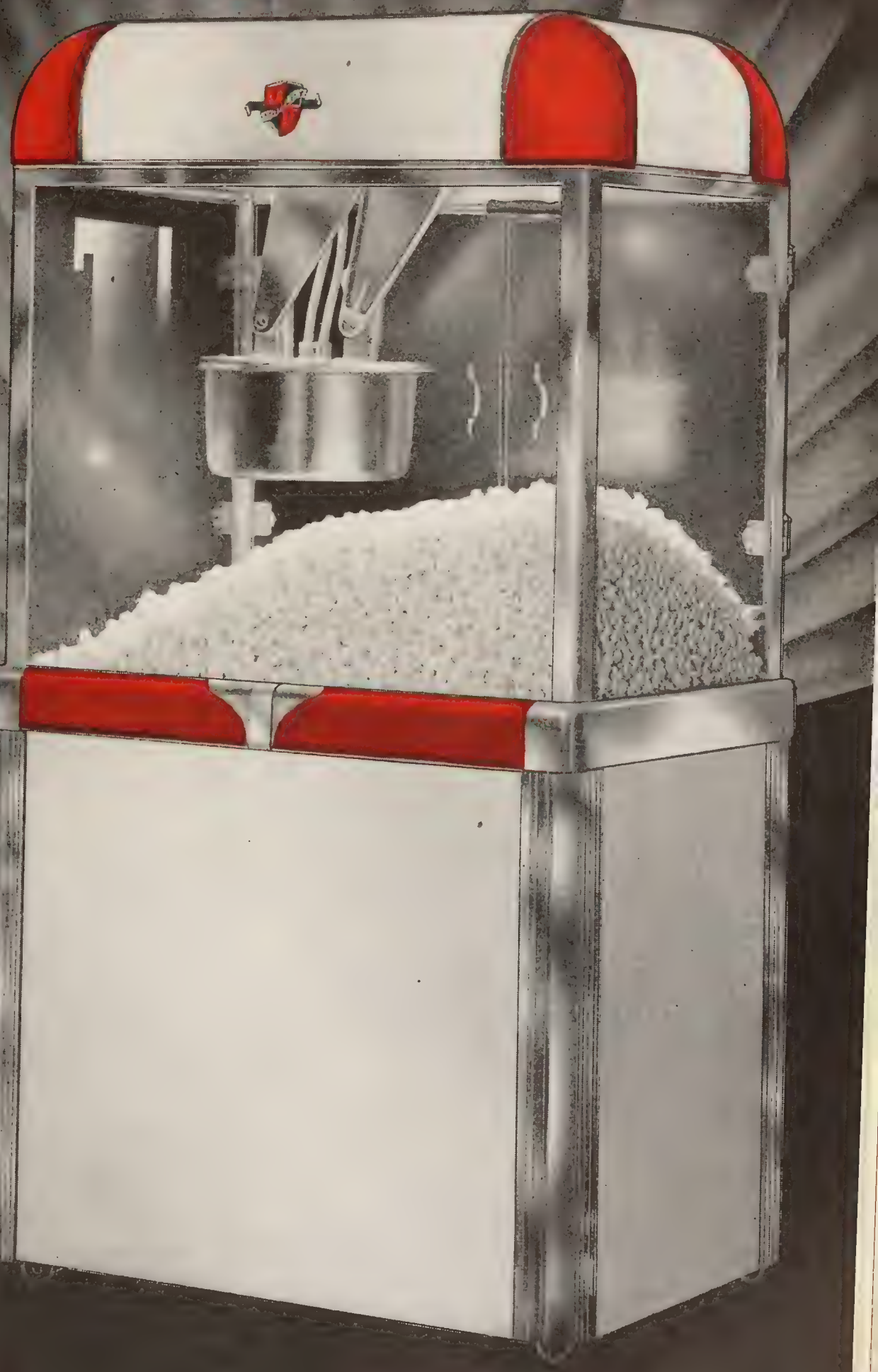
UTILITY WASH "FOUNTAIN"

A fountain-type wash basin, designed for small industrial requirements and adapted to the theatre for projection rooms and other staff quarters, has been marketed by the Bradley Washfountain Company, Milwaukee. It has a sprayhead instead of faucets and can serve two persons simultaneously. Control of the water is by a foot treadle, and the self-flushing bowl is deep to reduce the collection of dirt. The bowl is furnished either in stainless steel or white enameled iron, with correspond-



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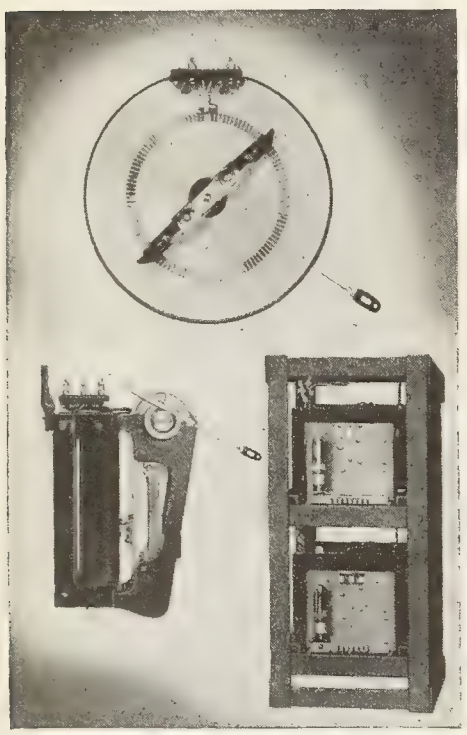
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ingly finished pedestal panel which encloses connections and mixer.

•

NEW DEALERS ACQUIRED

Three new authorized dealers for the complete line of projection and sound equipment manufactured by the DeVry Corporation, Chicago, have been announced by William C. DeVry, president. They are:

Quality Theatre Supply Company, Omaha, operated by Carl White.

Stanley Theatre Supply Company, Chicago, operated by Reuben and Stanley Levine.

Dayton Film, Inc., Dayton, Ohio, operated by R. F. Poorman and Stewart Sheldon.

The company also announces that its U. S. Navy commitments for 35-mm. equipment have been completed, releasing production entirely to theatre orders.

•

NEW GLASS PRODUCT PLANTS

Demand for glass block, and the civilian market anticipated for cellular glass insulating material, a wartime development, has caused the Pittsburgh Corning Corporation to plan construction of a plant for each of these products at Sedalia, Mo. Glass block has been manufactured only at Port Alleghany, Pa.; this plan will supply the East, while the Sedalia factory will produce primarily for the Southwest, South and Midwest.

Foamglas, which was first produced in 1941, is a glass block insulating materials containing millions of cells of inert gas, for heat insulation.

•

FORMICA SUPPLY INCREASED

Production of Formica materials for furniture and their architectural applications is now running at the rate of 20% of the average of the best prewar year, according to J. Roger White, vice-president of the Formica Insulation Company, Cincinnati. Mr. White also announced that thirteen solid colors are being produced in the decorative materials, with more to be added shortly. He added that the outlook for colors is good except for red, which requires pigment currently unavailable.

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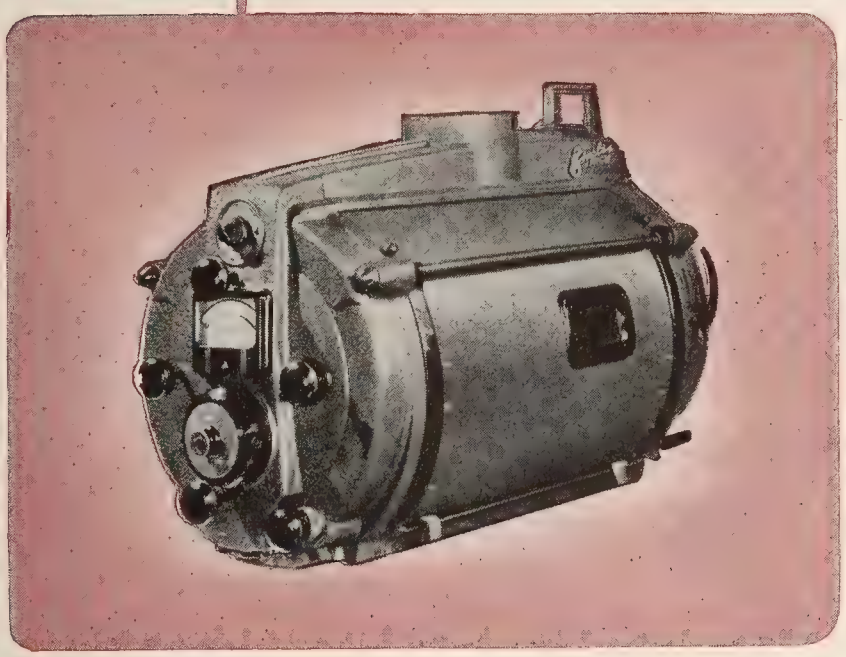
GLASS CLEANER PASSES TEST

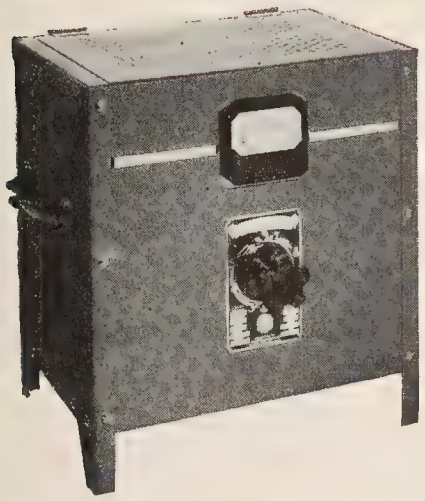
Tests of the glass cleaner manufactured by the Kinner Products Company, Pataskala, Ohio, were made recently on Formica by the maker of the latter, and according to a report to R. E. Kinner, the cleaner was shown entirely safe for use on glass surfaces associated with Formica.

The Kinner product is a special cleaner for glass differing from the common domestic types; it is produced primarily for commercial and industrial applications where large amounts of glass need to be cleaned frequently, therefore rapidly and without trace of film.

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Better Theatres
GEORGE SCHUTZ, Editor

PLANNING THE SMALL MOTION PICTURE THEATRE

A PRESENTATION OF BASIC FACTS AND ILLUSTRATIVE DRAWINGS PREPARED FOR CONCURRENT PUBLICATION IN BETTER THEATRES AND ARCHITECTURAL RECORD UNDER THE DIRECTION OF

BEN SCHLANGER, Architect

IN COLLABORATION WITH

JEDD STOW REISNER, Architect

MAX O. URBAHN, Consultant

WILLIAM A. HOFFBERG, Engineer

DANIEL W. B. WARNER, Architect

EDWARD CONTENT, Acoustics Engineer

FREDERIC E. SUTTON, Mechanical Engineer



Limitations of available land control small theatre design in business sections.

MOTION PICTURE theatres of the smallest practicable capacities —of about 400 seats, on an average—present a special problem in design, if they are to conform to good modern standards of motion picture exhibition, because of the limitations of their construction and operating costs.

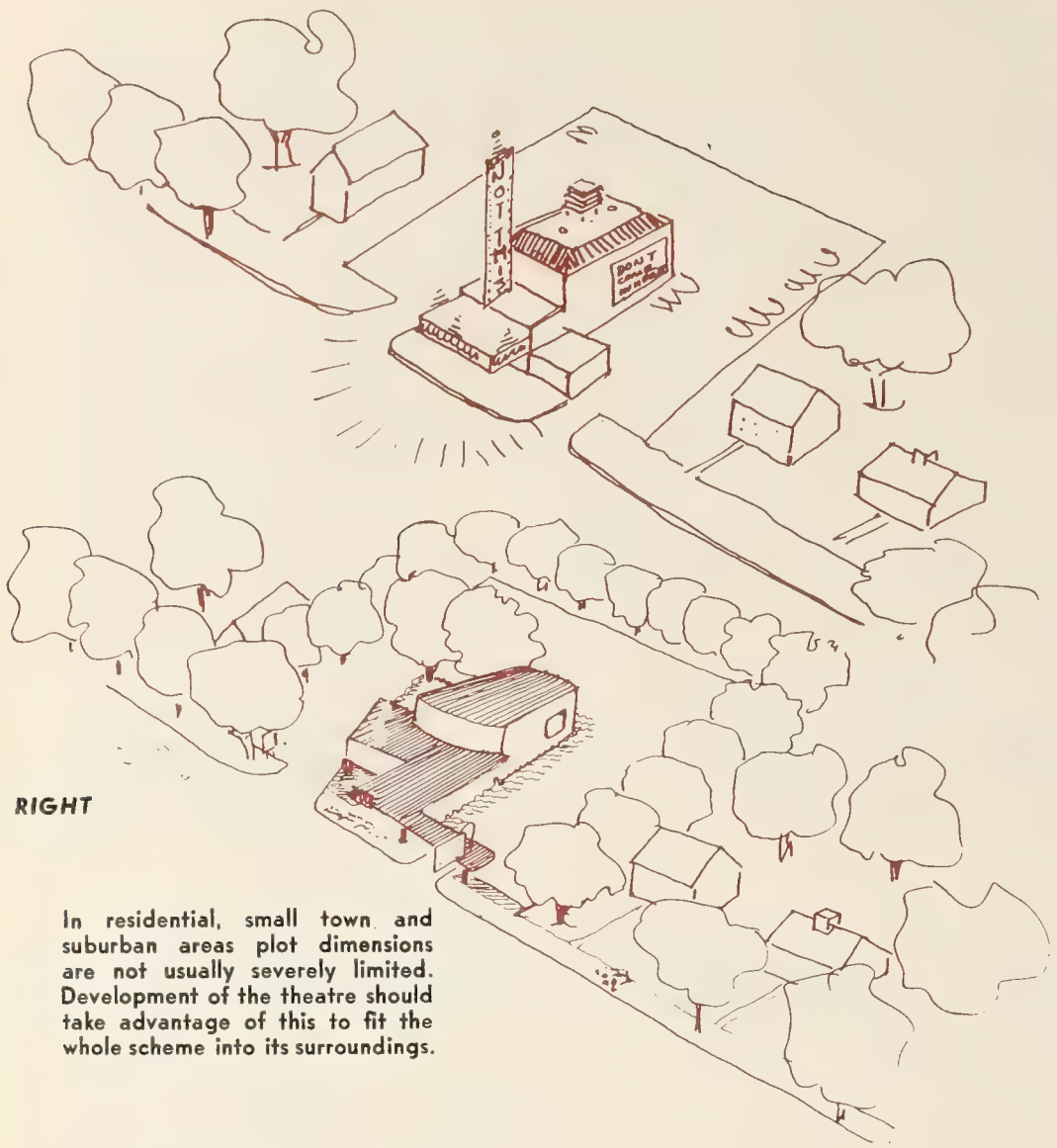
In those conditions immediately related to projection and sound, the small theatre can realize the ideal most naturally, due to the small viewing and hearing distances. The problem is to develop these natural advantages and integrate them with the other factors of modern exhibition.

It is the small theatre which comes to mind first when one contemplates the possibilities of prefabrication. A motion picture theatre, however, is a highly specialized building, and prefabrication does not offer substantial advantages until the number of units produced is far greater than those required at any one time by the theatre business. Other factors adverse to prefabrication are variations in the topography of sites, lack of uniform building regulations, and differences in operating policies.

Even the small theatre needs thoughtful, informed individual planning, and one of the purposes of this presentation is to provide basic facts of theatre design, applied to the specific problems of the small operation, which permits collaboration of the exhibitor with a local architect.

SITE FACTORS

The shape and size of a small neighborhood theatre intended for a typical business zone is completely dictated by the fact



In residential, small town and suburban areas plot dimensions are not usually severely limited. Development of the theatre should take advantage of this to fit the whole scheme into its surroundings.

that most such districts are divided into narrow deep lots suitable for stores. Site planning, therefore, is a matter of the owner's financial ability to assemble a parcel of lots. The theatre in Business District Plan (*page* 21) can be built on a 40-foot lot. With an alley at the rear (as we have here assumed) an interior lot is suitable; otherwise a corner lot is necessary. An exit court must be provided, whether the plot is interior or on a corner, since most codes preclude the obstruction of sidewalks with exterior stairs, and the old-fashioned fire escape is discouraged.

A more pleasant problem is the small theatre built as a free-standing unit of a planned shopping center, or as a separate enterprise in a suburban semi-commercial zone. Here the building is visible from many angles and must be considered as a whole design. Lower land costs permit a more generous and more flexible site. Here proper attention must be paid to facilities for parking since a large portion of the patronage will come from the trade of the far-ranging motorist.

The project may be planned to include such income-producing amenities as a day nursery for the care of children during parents' attendance at the theatre and refreshment gardens. The parking lot can be arranged so that a fee could be charged for parking at certain hours of the day in order to accommodate shoppers in the neighborhood at hours when the theatre patrons did not claim all of the parking facilities.

The suburban home owner has been accustomed to think of a theatre as a large brick hulk covering 100% of its lot and equipped with a blatently lighted front. His eagerness to keep it at arm's length, within the nearest shopping district is understandable. The Residential Area Plan (*page* 20) is intended to dispel such prejudices; with open site planning such theatres can be integrated in a predominantly residential zone without the usual massacre of neighboring property values.

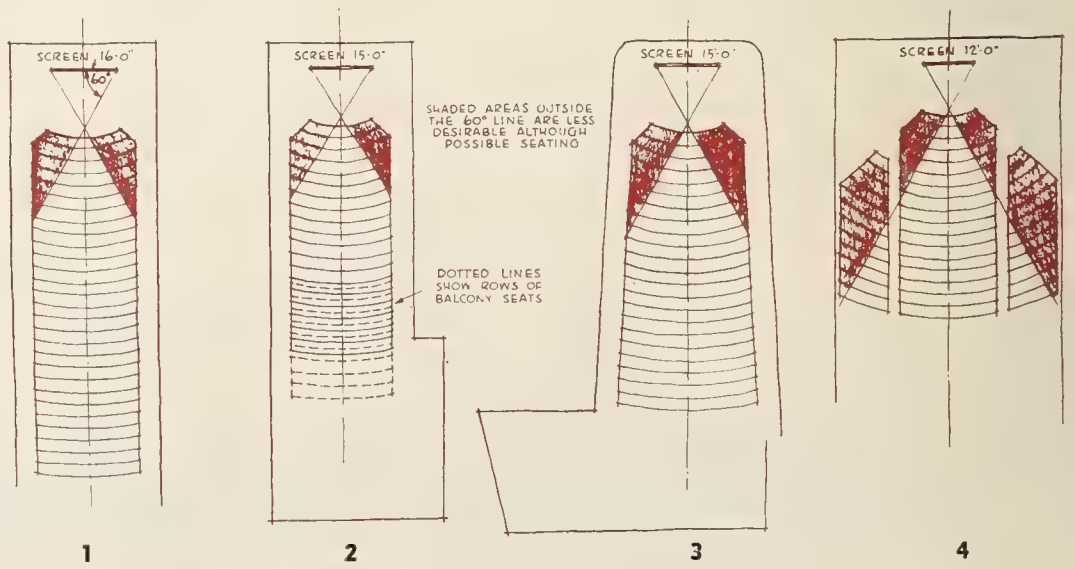
In planning open site theatres there is an insistent problem of easy access to the box-office from both the parking lot and from the street. A straightforward solution to this is offered in *Scheme B*. Careful attention to provision of landscaped areas must be part of the design; upon this and upon the use of simple "domestic" materials we place great emphasis, as the best means of gaining a pleasant, unobtrusive character in the solution of the problem. Even where the theatre is to be a unit of a shopping center, planting should play an important part in establishing the character of the building.

THE AUDITORIUM

Diagrams 1, 2, 3 and 4, present an analysis of the governing factors in placing 400 chairs for viewing the motion picture. *Diagram* 1 shows all of the seats placed on one level, with aisles only against each side wall. This seating plan is too elongated because of the restricted number of seats from aisle to aisle dictated by most building codes. The specified number is 14 in most instances. This seating form compels an unnecessarily large picture size for the seating capacity involved. This form is also difficult to handle acoustically.

Diagram 2 shows an arrangement that has the disadvantage of the extra cost of mezzanine construction. The mezzanine seats, however, are very desirable for viewing the picture.

In order to devise a seating plan for 400 seats having all the seats on one floor and yet retaining a pleasing form, we introduce *Diagram* 3, in which there are more than 14 seats from aisle to aisle. This type of plan is usable *only if local laws permit* such an arrangement, *or if*



Diagrams indicating basic types of floor plans adapted to 400 seats.

there are no regulations governing theatre construction. This arrangement provides even greater safety in case of emergency evacuation of the theatre than a plan in which there are exit doors only at the screen end of the auditorium and a restricted back-to-back row spacing of from 32 to 34 inches. The National Board of Fire Underwriters Building Code permits a greater number of seats from aisle to aisle, as shown in this same diagram (No. 3).

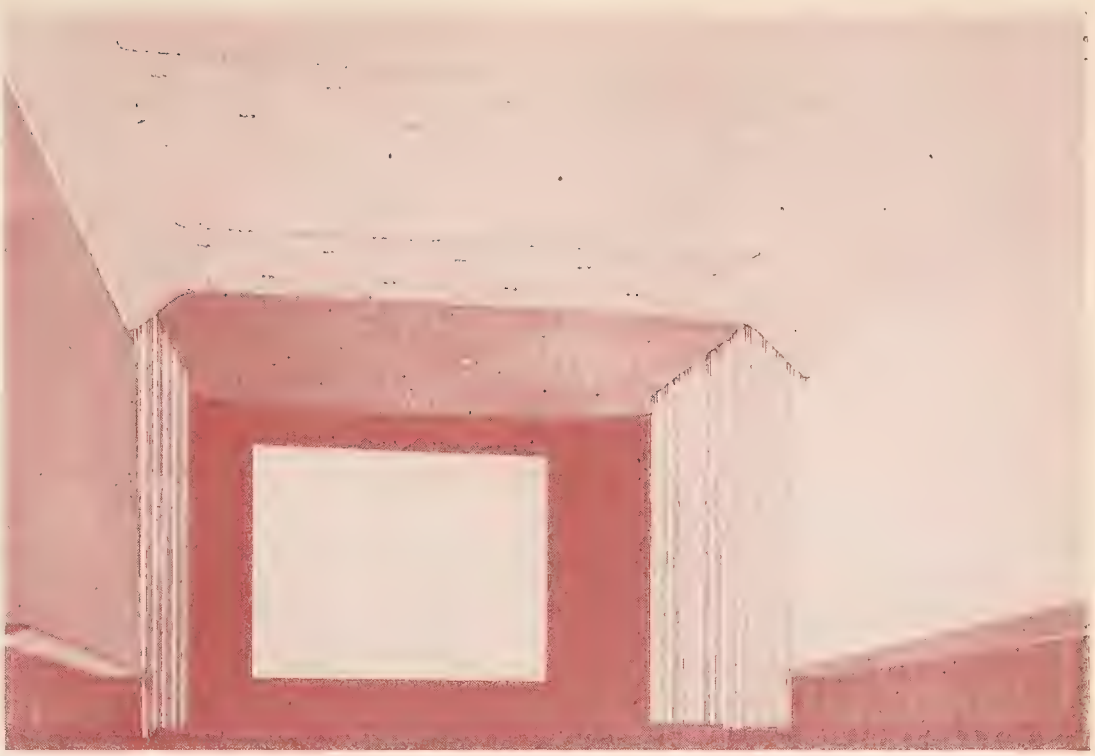
The specific conditions under which this design can be used are set forth in the 1943 edition of the National Board of Fire Underwriters suggested code, under Article 13, "Places of Assembly, Theatres, Motion Picture Theatres, Assembly Halls and Garages." It is stated:

"When individual fixed seats are provided or required, no seat shall have more than six seats intervening between it and an aisle; *providing that if the seats are fixed chairs with self-raising seats so spaced that when the seats are raised there is an unobstructed space of not less than* 18 *inches horizontal projection between the rows of seats; and doorways leading directly to exit corridors are provided not more than* 5 *feet apart along the sides of the auditorium, the number of seats in a row shall not be limited.*"

In *Diagram* 4, a plan for 400 seats is shown, laid out so as to reduce the objectionable depth of seating indicated in *Diagram* 1. This is done by placing 7 seats against each side wall and having a section of seats in the center 14 chairs wide. This arrangement conforms to most building codes. It has many disadvantages, however. The aisles are necessarily placed in areas which are otherwise most valuable for viewing positions. The number of seats which come outside of the 60° viewing angle and afford poor viewing positions are far too many compared to any of the other schemes illustrated. This shape should be avoided for this size of theatre; if local authorities permit.

FLOOR SLOPES AND SIGHTLINES

Unobstructed vision of the projected picture can be assured with various types of floor slopes. Steep inclinations are entirely unnecessary if a proper staggered placing of the chairs is arranged. A minimum of floor slope is always desirable. The slope of the main floor seating can vary from one that slopes *downward only* toward the screen end, to one that slopes partially downward and then upward. (In some special instances, it would be better to have the longest slope *upward* toward the screen, with a *downward* slope for only a few rear rows.) In any case, the amount of slope, up or down, can be limited in so small a theatre to a total of approximately 28 inches *if a staggered seating arrangement is used.*



Schematic drawing indicating neutral treatment of auditorium in the screen area, where surfaces should not compete with the picture for attention. Downlighting is here suggested for illumination, while corrugated areas to right and left of screen diffuse screen light. The rest of the walls should be of neutral tones, decoration being confined to the rear portions.

The topography of the ground, or the inclusion of an upper level of seating, will determine the type of floor slope for the main floor seating. A slope *downward only* towards the screen end is recommended when an upper level of seating is not contemplated and when the natural ground slopes downward toward the proposed picture position is more than approximately 3 feet. Such a slope will place the exit door sills in closest proximity to outside grades, thereby avoiding ramps and steps at exit doors.

Where the ground is more or less level, or slopes *upward* toward the screen end of the building, and where no upper level of seating is contemplated, the main floor slope should be one that is inclined *partially downward* and *partially upward* toward the picture. This again will place exit door sills at desirable levels. If, with this type of natural ground slope, an upper level of seating is contemplated, then the amount of floor sloped *upward* toward the screen end should be as great as, or slightly greater than, the amount inclined *downward* toward the picture. This is advisable because it places the picture at a position which is more equally favorable to both the main level and the upper level of seating, and it also makes it possible to use minimum riser heights between seating platforms on the upper level.

Only in isolated instances is an upper level of seating to be considered *along with* a strong upward ground slope (4 feet or more) in a direction toward the screen end. When they do occur, however, the auditorium floor slope should be almost entirely upward toward the picture.

The bottom of the projected picture should not be more than 72 inches above the floor at the front row of seats, *regardless of the floor slope design.* A higher picture position creates too sharp an upward viewing angle for those seated in a number of the front rows.

"ARRIVAL POINT OF SIGHT"

The rate of floor slope is not constant, but varies according to sightline variation. The eye of any viewer should be on a direct line to the desirable "arrival point of sight" at or near the bottom of the picture (*see explanation* below of "arrival point of sight"). This line should clear the top of the head of a person seated two rows or more in front. With a properly designed slope, all heads three or more rows in front of the viewer will be cleared if heads two rows ahead are cleared.

Explanation of "arrival point of sight." The arrival point of sight may advisedly be directly at the bottom of the projected picture, or slightly above or below this point, subject to the particular row for which sightline clearance is being calculated. For example, in the 22nd row it is desirable to have the arrival point of sight approximately 10 inches *below* the bottom of the picture, whereas for the 5th row the arrival point of sight can be as much as about 14 inches *above* the bottom of the picture. In the rows most remote from the picture, the arrival point of sight should come below the picture to provide a margin of safety, because obstruction created by a person having an above-average height when seated is more serious than it is in rows close to the pic-

ture. This is so because in the more remote rows a greater part of the width of the picture is blotted out by a head than is the case in the near rows. The reason for deciding to set the arrival point of sight somewhat *above* the bottom of the picture in the nearest rows is that a head in this area blots out only a very narrow part of the width of the picture.

ROW SPACING AND CHAIRS

Spacing of rows, mostly because of building codes, used to average about 32 inches back-to-back. The tendency in recent years has been towards increasing this distance. Spacing of 33 inches is now closer to the average, with 34 inches quite common in reseating and new chair installations.

The type of seating plan that calls for more than 14 chairs from aisle to aisle would require more than 34-inch row spacing. In order to conform with the National Board of Fire Underwriters Building Code, the row spacing for fixed seat cushions would be greater than the row spacing necessary if self-raising seats were used.

Upholstery and fabric covering might be called desirable on the backs of theatre chairs principally for psychological and acoustical reasons. There is no particular heavy pressure of the body against the back of the chair; therefore, excessive spring or padded upholstery is unnecessary, and any thickness in the chair back greater than 1 inch unnecessarily encroaches upon the back-to-back row spacing. The seat cushion, however, requires sturdy and resilient spring construction because of the heavy pressure imposed on it.

Chair widths have been, for the most part, 18, 19, 20 and 21 inches. The 18-inch width is entirely undesirable; the 20-inch is the average. The tendency now is towards using 20 inches as a minimum, with 22 inches wherever possible. Chairs, 23 and 24 inches wide, have to be used with the smaller widths in a properly designed staggered seating arrangement.

STAGGERED SEATING

Most staggered seating plans have chair widths ranging from 20 to 24 inches. These varying widths help to control the position of the heads immediately in front of any particular viewer in a properly arranged staggered plan. The heads of the two people immediately in front of the viewer must be on either side of the horizontal lines of sight formed from the viewer's eyes to the extreme edges of the picture width.

The angle thereby formed is comparatively narrow for the rows most remote from the picture. It is wide, however, for the rows nearest the picture, so staggered seating usable is not called for in the forward rows. *The point at which the angle narrows down sufficiently to advise the start of the staggered arrangement is determinated by the width of the picture and its distance from the viewer.* In the portion of the seating area near the picture, where staggered seating is of no aid, the floor slope is enough to give clearance.

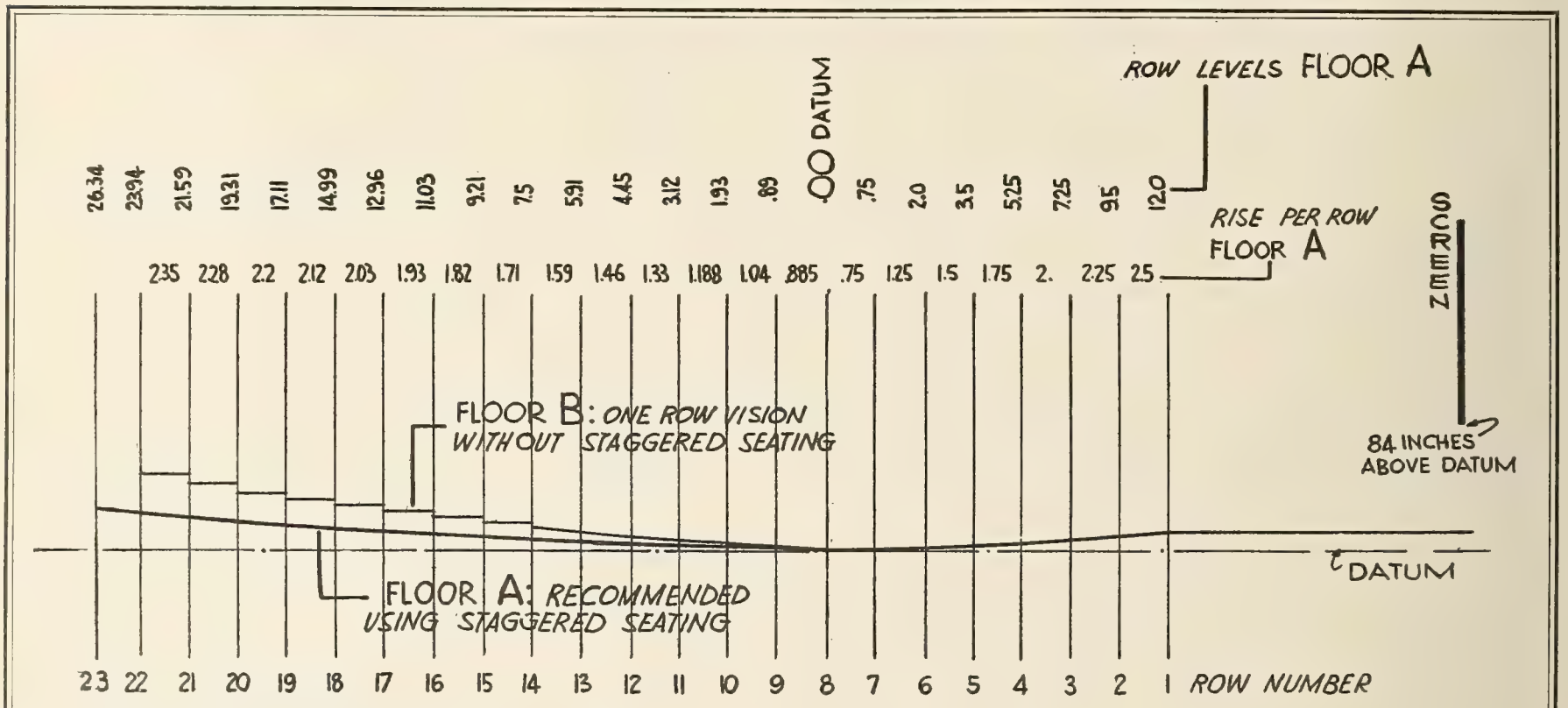
The floor slope in the staggered area is designed to provide a clear sightline from the viewer over the head of a person seated two rows in front, while clearance with respect to the row immediately ahead is provided partly by the slope and partly by the stagger.

STANDEE AREA

Standing space behind the last row of seats on any tier of seating is undesirable because of the annoyance created for people in the last rows of seats. Moreover, the number of people that can be accommodated for viewing the picture from this area is very limited because only two persons in depth can view the picture in this manner at all successfully. It would be better to devote the depth usually given over to this area to foyer space in back of the auditorium. The so-called standing viewing space would then be converted to a crossover aisle of minimum dimensions.

UPPER LEVEL SEATING

Upper level seating may be either balcony type, stadium type, or a type that looks like a balcony but really functions more like a stadium. A balcony is really a tier of seats on a level above the main floor seating, and partially or wholly over-



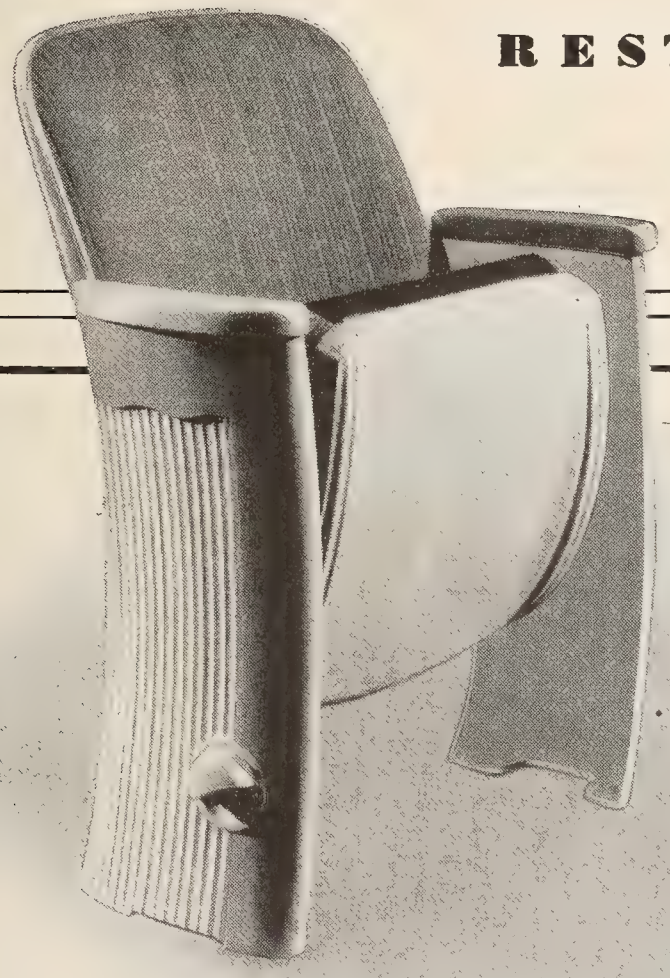
FLOOR PITCHES FOR AUDITORIUM WITH OR WITHOUT BALCONY

The above is a diagrammatic scheme of the floor slope, with row pitches given in large figures at the top, applying to either of the plans on pages 20 and 21 (slope marked Floor B is floor without staggered seating, but staggered seating is recommended). The levels and rise per row are noted in inches and decimal parts of an inch (up to one-hundredths of an inch). For practical construction purposes five-hundredths of an inch would be sufficiently accurate. In forming floors an accurate template taking in three rows at a time should be used.

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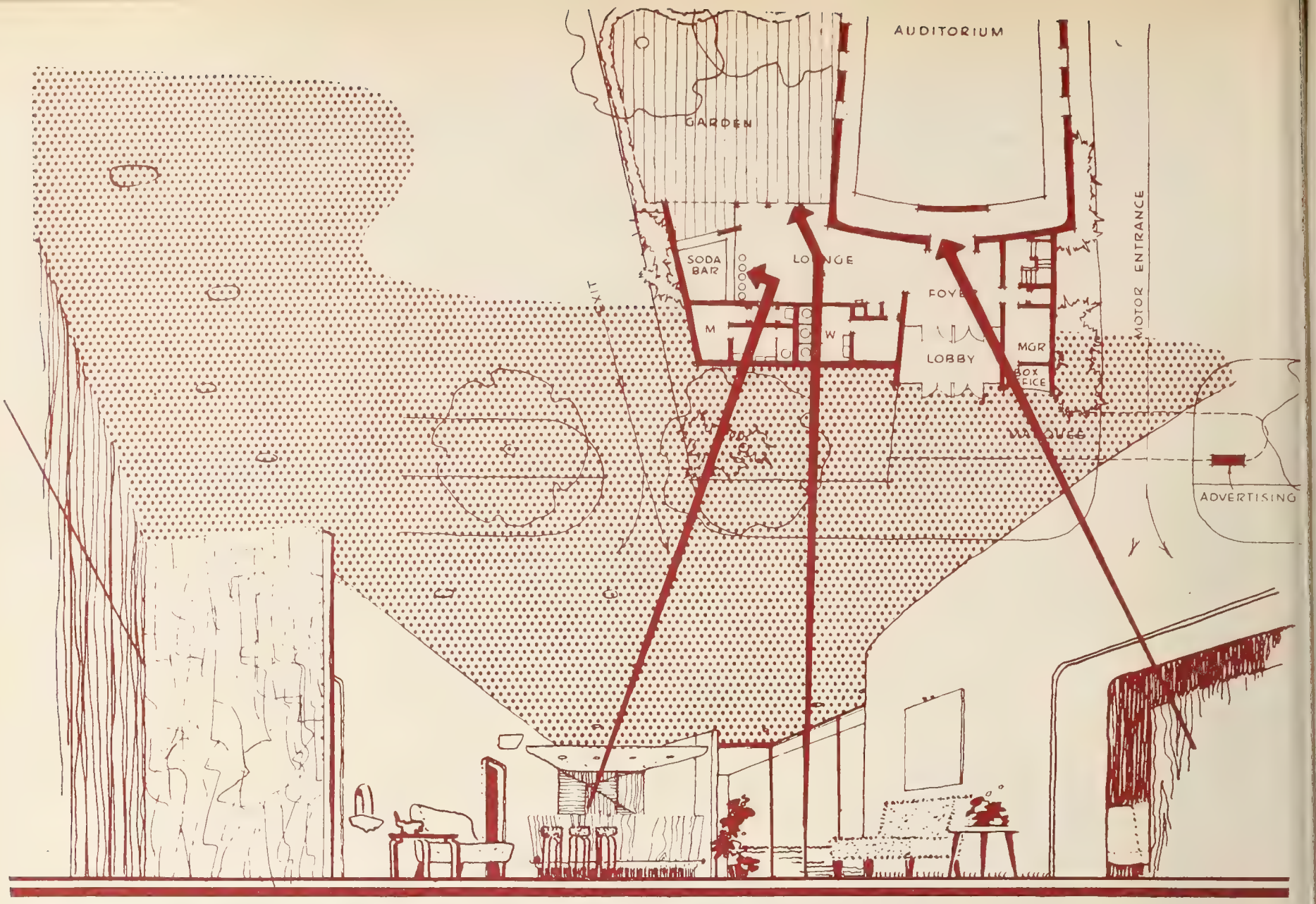


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A scheme for a lobby adapted in character and plan to the Residential Area Plan on page 20.

hangs the rear rows of the main floor. A stadium upper level of seating consists of platforms on steep levels, the lowest level often being as little as 2 feet, approximately, above the level of a crossover aisle between the main floor seating and the stadium. When the stadium is set as low as this, a considerable portion of the area under it becomes waste space because of lack of headroom. There are, therefore, many examples of stadiums raised sufficiently to create headroom underneath for lonnges, foyer, toilet rooms, etc.

A further development of the stadium is the type in which the first few rows of seating overhang the crossover aisle, behind the main floor seats, thereby bringing all of the stadium seats closer to the screen. This enables reduction of the picture size and permits double use of the floor area normally devoted to a main floor crossover only. This latter scheme is one which appears to be a balcony, but actually is a modification of the stadium. (This scheme is illustrated in *Diagram* 2.)

Upper level seating creates more seating area on a plot of ground that is short in depth, and upper level seating schemes of the projecting stadium type create more main floor area for the lobby, foyer, lounge, etc. The extra cost of the upper tier is almost entirely offset by savings effected by not having to extend the main floor area for the various auxiliary spaces required outside the auditorium proper.

CODES AND SAFETY

Building codes and other governmental regulations applying to theatre construction must of course be borne in mind in planning; but even where there are no such local regulations, the general liability of the theatre operator for the safety of his patrons, both morally and legally, and the business significance of safety and convenience, urge certain practices.

A 400-seat theatre with all seats on one level should have at least one emergency exit on either side of the screen end of the auditorium. There should also be at least two entrance ways at the point of entry farthest from the screen. Each exit or emergency door should be at least 5 feet in clear width, measurement being taken between a pair of doors swung open at right angles to the wall in which they are set.

No exit door should obstruct any exit in swinging into the passageway. All doors should open outward toward a street or alley, or safe passageways terminating in a street or alley.

Balconies should have stairways not less than 4 feet in width, with emergency exit stairways as well as entrance stairways. Where there are 100 seats or less in the balcony, there should be at least *one entrance* stair and one *emergency* stair. Extra stairs should be added when this capacity is exceeded. All stairways should lead to the street or alley or safe passageway to a street or alley. *In no case should they lead onto any part of the main floor.*

SEATING AREA DIMENSIONS

The width of the projected picture is determined, for best *viewing* conditions, by



dividing the maximum viewing distance by the factor 5.2.

The first row of seats nearest the screen should be a distance away equal at least to the width of the picture. It is desirable, indeed, to make this distance one and a quarter times the picture width wherever possible. Unless it is required for non-cinema purposes, a platform or stage in front of the picture may well be eliminated. Sufficient space should be provided for the curtain to be drawn out of view.

OTHER PUBLIC AREA

The amount of space given over to auxiliary requirements outside of the auditorium will vary, according to budget, plot dimensions, and possibly clientele. The Business District Scheme (page 21) illustrates minimum space for auxiliary purposes (foyer, lounges, etc.), while the Residential Area Scheme (page 20) increases such areas to an amount consistent with their maximum usefulness. Space limitations are always important, and as previously demonstrated, more area on the main floor is obtainable by employing an upper level of seating. The lobby space between the first and second set of doors leading from the street can always be a minimum area because its chief function is to act as a weather lock. The foyer space beyond this area, on the other hand, should be as large as possible and, if space permits, include a portion designated as a lounge.

A ladies' powder room for a 400-seat theatre should be, at a minimum, approximately 6 feet, 6 inches by 8 feet, 6 inches, and should be arranged to have one complete wall for mirrors and benches.

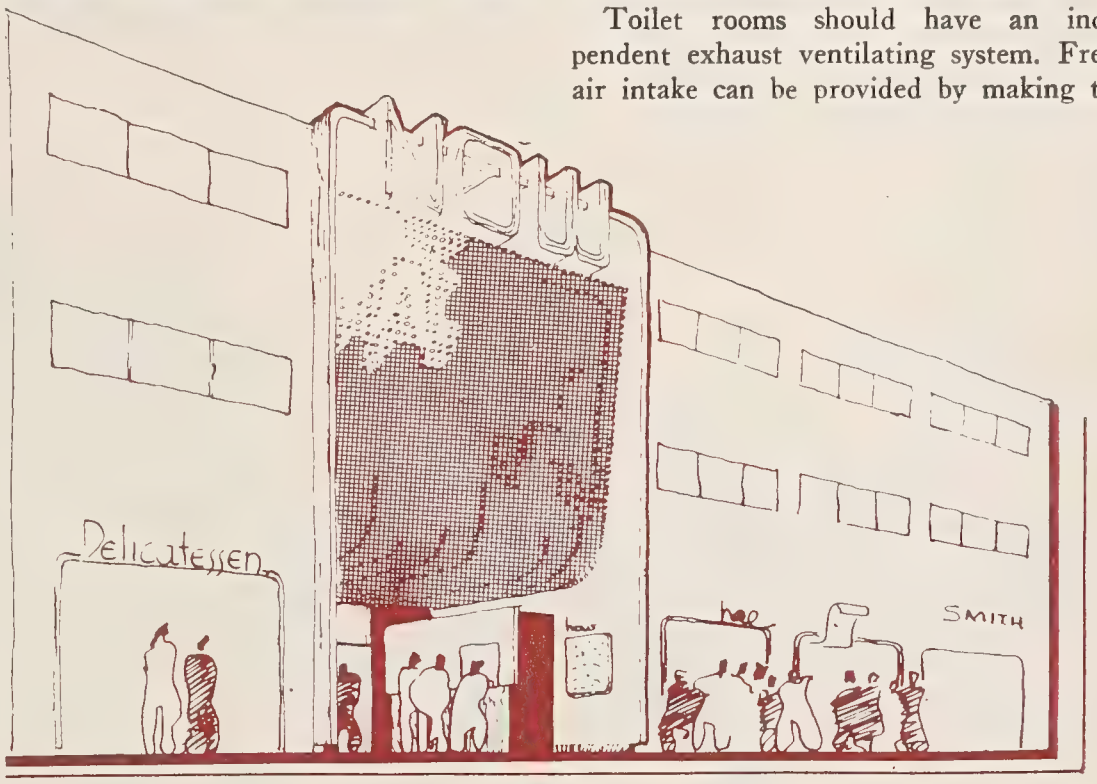
The manager's office should, if possible,, be directly connected with the ticket booth. The drinking fountain should be located in the foyer and in a space outside of the heaviest lines of circulation. Candy stands should be placed where they will be visible on entering the foyer.

TOILET ROOMS

Toilet rooms for a 400-seat theatre should be of minimum area sufficient only to accommodate properly the required number of plumbing fixtures. The minimum number of fixtures would be two water closets and one wash basin for the women and one water closet, two urinals and one wash basin for men. Ceiling height should be minimum so that the entire wall height can be tiled. Recommended water closet compartments are of the ceiling-hung type, leaving the floor completely free for washing and hosing. Toilet room floors should drain for rush cleaning.

Toilet rooms should have an independent exhaust ventilating system. Fresh air intake can be provided by making the toilet room doors 2½ inches short of the saddle. Toilet room entrance doors should be off the foyer and in such position as to be away from the main lines of circulation to and from the auditorium. A view into any part of the toilet room interiors should be avoided by arranging the doors and walls in some manner so as to block such vision.

An electrical water cooler is best placed in a closet directly behind the drinking fountain and completely separate from it. This closet should be ventilated when mechanical refrigeration is used. The drinking fountain should be located in the foyer in the general vicinity of entry to the restrooms.



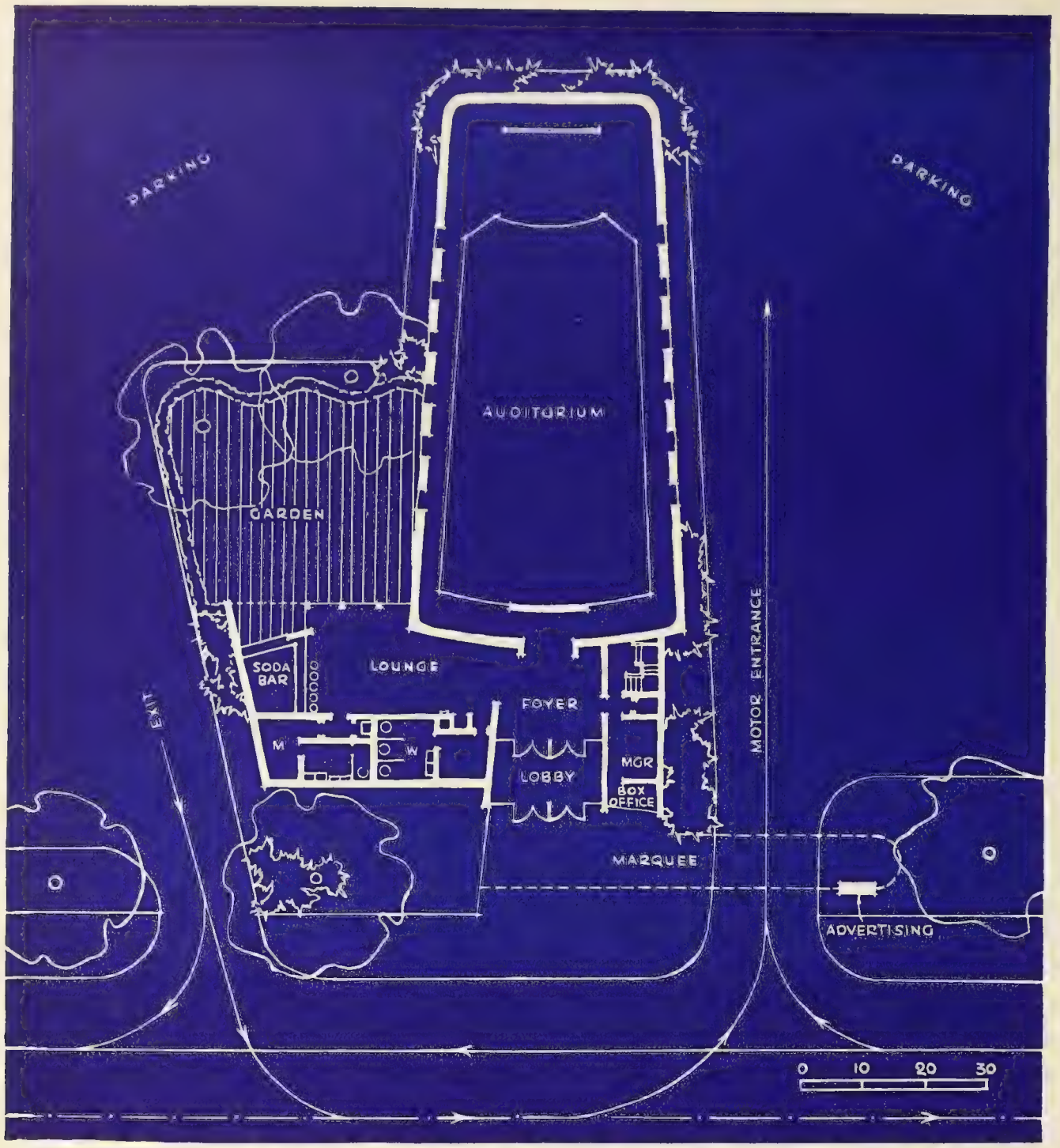
From the overdone to the simple (one might say, from the ridiculous to the sublime) in front treatments. Especially small theatres should avoid being heavy with many forms and loud with color — such effects are out of scale as well as out of step with today's tastes.



EXPLOITATION

The exploitation problem is entirely different for the average small residential or smalltown theatre than for city houses. Customers do not have to be picked off

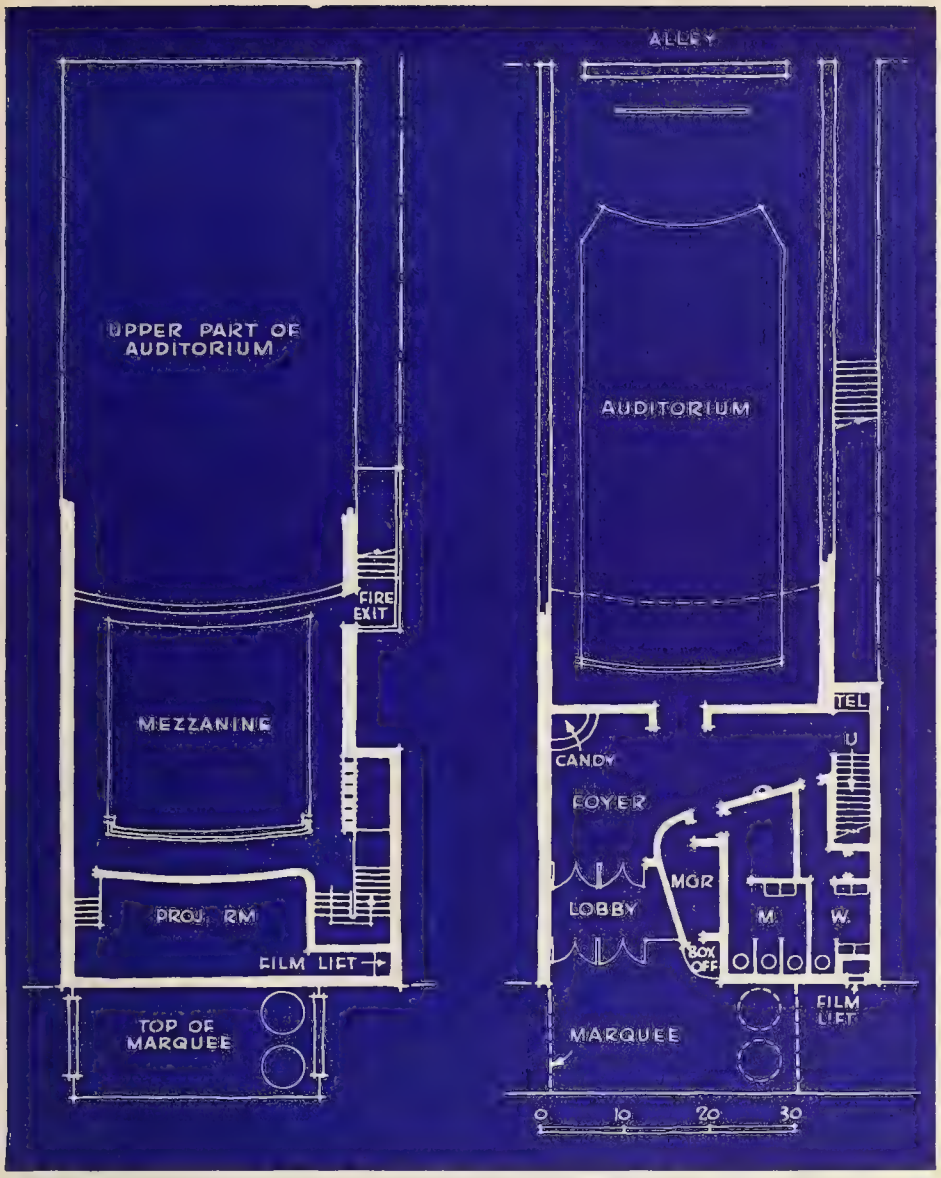
(*Continued on page 22*)



SMALL THEATRE SCHEME FOR RESIDENTIAL AREA

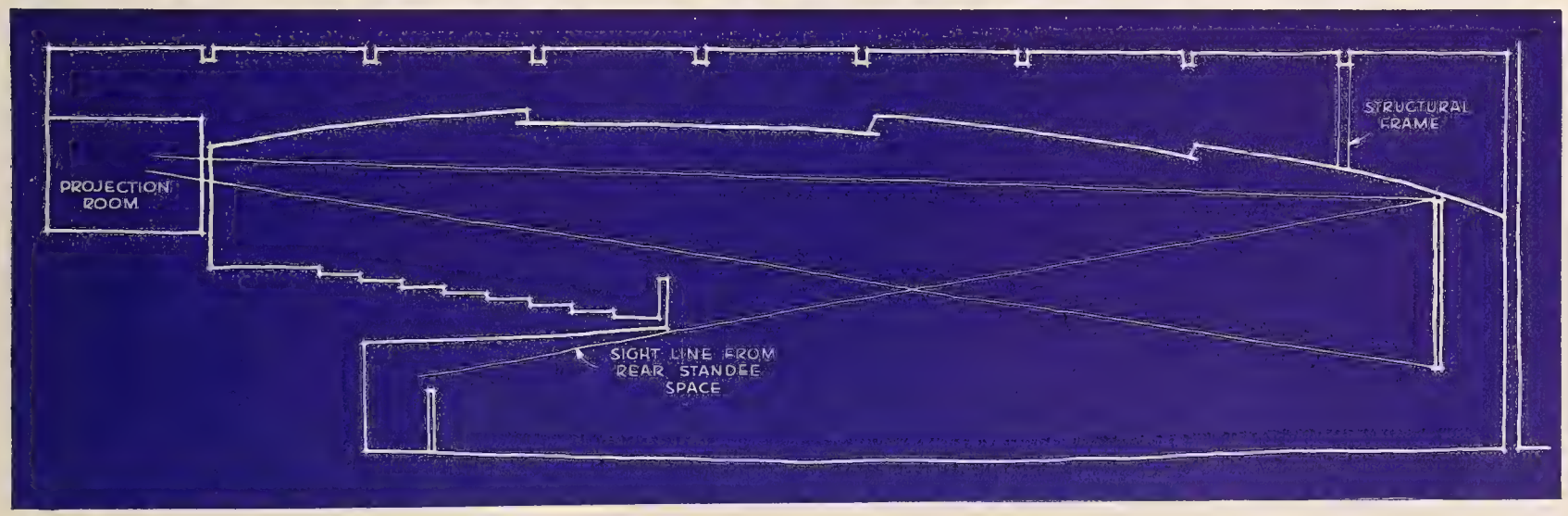


SMALL THEATRE SCHEME FOR BUSINESS DISTRICT





On this and the opposite page are submitted efficient floor plans for 400-seat theatres adapted to fundamentally different requirements — those commonly found in outlying residential communities, and those typical of business sections. The residential plan calls for seating on one floor; that for a business section has a balcony (see upper floor plan above and longitudinal section below). The front sketches indicate the architectural "feeling" that might well be sought in meeting such conditions of location, in a modern manner that yet avoids gaudy "modernistic" overemphasis.

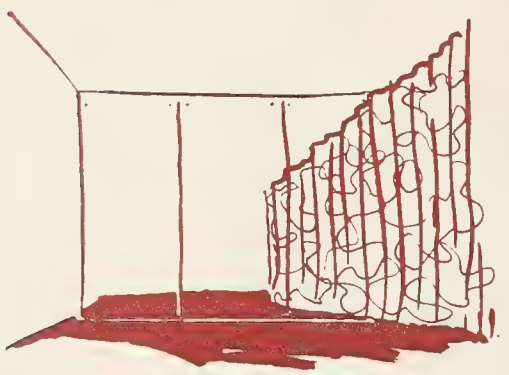




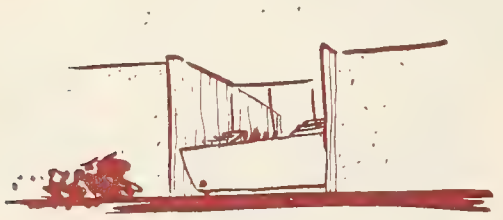
Carrying wall treatment entirely around candy booth or display panel focuses attention on booth or panel and minimizes interruption of wall.



Marble is a good decorative material. If you can afford it, use it; if not, don't imitate it. Use another material.



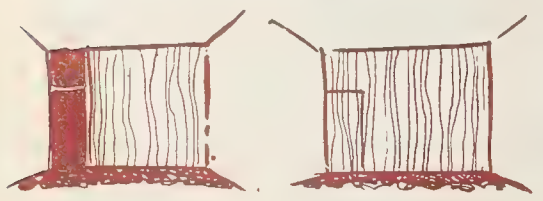
In a small foyer it is well to reflect an interesting wall in floor-to-ceiling mirrors on adjoining or opposite wall.



An alcove candy booth is good with side walls different from foyer walls (say of wood) but ceiling the same.



Walls should carry around doors (as above left, not as at right), and transom should be integrated (below, left). If door must be at corner, finish it to blend in with the wall.



(*Continued from page* 19)

the street in competition with other theatres. A marquee extending over the sidewalk is therefore less a necessity for mounting electrical displays. The small theatre operator's exploitation problem consists chiefly, as a rule, in keeping his community informed of the current and coming attractions, and for this he has at his disposal local newspaper advertising, film trailers, direct mail advertising, and interior and exterior poster displays.

High illuminated towers, or vertical illuminated signs, are not necessary unless the patronage is largely derived from automobile traffic on main highways. It is very doubtful whether a 400-seat theatre can usually afford such a tower.

DECORATIVE MATERIALS

The proper selection of decorative materials is becoming more and more important in progressive theatre design. Modern practice stresses simplicity of wall surfaces, floors and ceilings, and interest in surface texture. It is, therefore, important that the covering materials be honest in their application. Imitation marble walls of painted plaster and other devices to make surfaces look like something that they are not, have no rightful place in correct architectural design.

Ideas on the design of space within the theatre, and materials in that space, have changed so much in recent years that the majority of today's theatres are outmoded in apearance. Maintenance factors in the desirability of materials has also been neglected, so that the annual upkeep of many small theatres, especially, has been greater than necessary.

The use of gilded plaster of the 1920's, and the garish "modernistic" modern of the 1930's are now too evidently in bad taste to form a pattern today. The small theatre has special reasons to avoid overdecoration. Use a metal moulding, for example, to cover a joint in a wall board, but not merely to satisfy a decorative urge. The small theatre budget and the better concepts of modern design, both, dictate careful selection of the material for the place and purpose. Even a material like cement-asbestos board has its place as a decorative wall covering; its mottled grey texture harmonizes with any colors used elsewhere, while its hard surface makes it easy to clean.

Hard surface, permanent finishes should be used wherever they come into contact with the public. Painted surfaces should be kept to a minimum since they require constant maintenance. Painted dado finishes, which are subject to hard usage, should be avoided.

Wherever carpets are subject to constant traffic, plain colors should be avoided unless they be in shades of earth brown or grey. A general over-all abstract pattern carefully selected as to color, *and kept in scale with the size of the space in which it is used,* is the most satisfactory.

Linoleum, rubber and asphalt tile, when selected with care as to color and pattern, can be used effectively as a floor covering in traffic areas within the range of a minimum budget. Care should be exercised to avoid floors which lack non-slip qualities, as a measure of public safety. This type of floor covering can be extended as a dado covering, provided proper backing and adhesives are provided.

In general, the same decorative finishes used in the lobby and lounge may be carried into the theatre auditorium. The acoustic treatment of the auditorium can form a major part of the finish, and is most effective when left in its natural manufactured state. Many acoustic materials have their own finish and need no painting. Their color should be neutral as should all other auditorium colors.

Use of very dark or very light colors in the auditorium should be avoided as they give too much contrast with the picture. Excessively strong colors distract the eye from the picture, and especially so in the case of color films. Strongest color may occur in seat upholstery, which is outside the range of sight to patrons watching the screen. Strong patterns in curtains or wall decorations are to be avoided. The public attention should be in all ways riveted on the one important element, the screen and its story.

Simplicity of the modern decorative material applies not only to the material itself, but to the wall on which it is placed. Generally speaking, the small theatre will have a lobby, foyer and restrooms of small scale; therefore, it is important that the appearance of the room be kept as large as possible. It is important to eliminate wainscot treatments, so as to let the wall material carry from floor to ceiling; thus the eye is conscious of the *total* ceiling height, unbroken by a change of wall material. Mirrors can be used effectively for this purpose when installed from floor to ceiling at right angles to a major decorative wall. If done this way, the color and richness of the major wall is carried on a greater distance through reflection in the mirror. A colored mirror is decorative, and the color should be in harmony with the general scheme. Mirror section sizes should be as large as possible, with joints at eye level.

BUILDING STRUCTURE

Types of roof are (A) *triangular roof truss,* (B) *flat roof truss or long-span steel joists,* (C) *gabled rigid frame,* (D) *hipped rigid frame, and* (E) *arched frame.*

These may be fabricated of wood, steel

or concrete, depending on the local cost of these materials. Fundamentally, there is a choice of flat or sloping roof. Sloping roofs reduce the heights of walls and snow loading. Parapets may be omitted if roof slopes exceed 20°, but gutters for drainage are necessary. For roof slopes greater than 20°, as in the hipped frame, the visibility of the finished roofing must be considered, and an attractive material be used.

The interior ceiling treatment varies according to roof type. A suspended plaque treatment may be used except for the *arched interior* (*E*). Ventilating ducts and cove lighting are readily provided in all cases, *except the arched interior,* where sloping furred walls become necessary. The arched interior is not acoustically favorable.

For steel construction, there is a choice of riveted or welded trusses and frames. A typical welded knee and column base is illustrated for a steel rigid frame, which shows the simplicity of detail in welding.

Structure is a function of plan and section. The walls may be parallel or tapered in plan, but parallel walls are objectionable acoustically, especially for narrow theatres, while tapered walls raise the important cost issue of varying spans. Economy in *trussed roofs* is obtained only in repetition of identical trusses, and severe cost penalties result with varying spans. A great virtue of the *rigid* frame designs is that, with identical knee details, varying spans and column heights can be provided by changing the infilling lengths of members. This is illustrated in perspective of the *gabled rigid frame* (*C*).

The insurance ratings for various materials and assemblies should be carefully investigated with the fire underwriters, since the possible cumulative savings in premium costs may be quite important.

PREFABRICATION

Standardization possibilities for the small theatre naturally depend on a standardized auditorium plan for varying capacities and a high demand for identical units. The *steel rigid frame* (*C*), as previously described, can be economically shop fabricated, with minimum field connection. The tendency in roof material would be to use rigid panels of minimum volume and of size permitting easy transit and handling. Pre-built wall panels must have required fire rating, rigidity and successful joint treatment.

ACOUSTICS

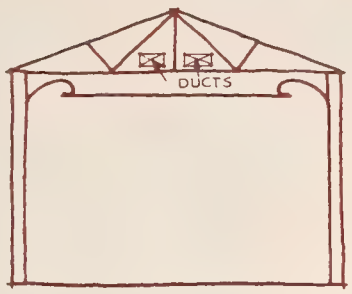
In treating a small 400-seat theatre acoustically, we must consider four fundamental properties of the structure:

1. *The relative proportion of length, width and ceiling height.*

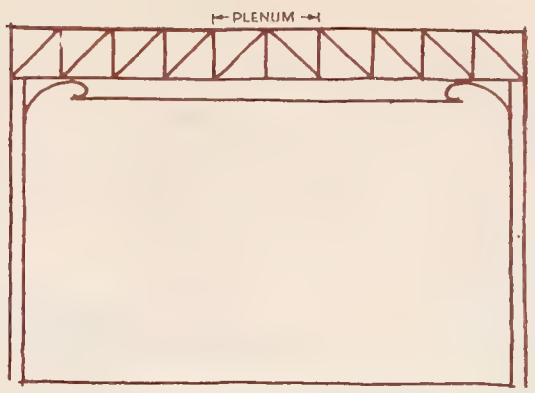
2. *The reverberation time or the time required for sound to die away.*

STRUCTURAL FORMS

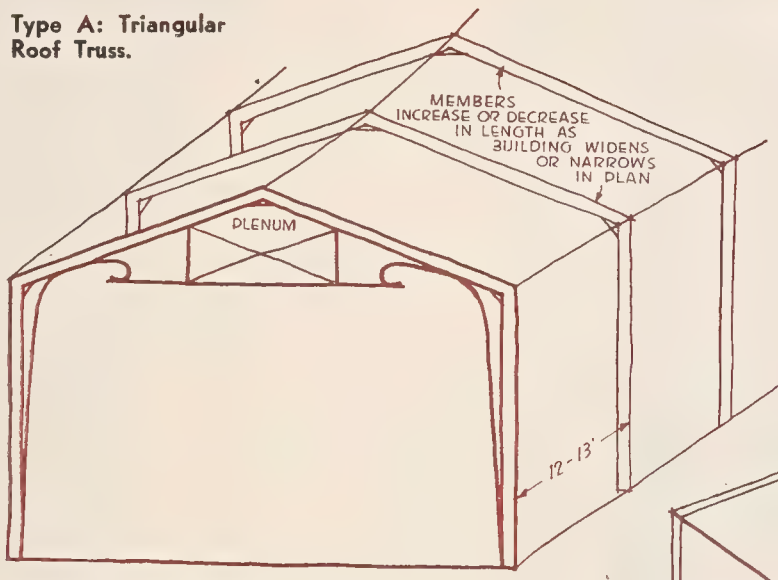
(SEE TEXT)



Type A: Triangular Roof Truss.

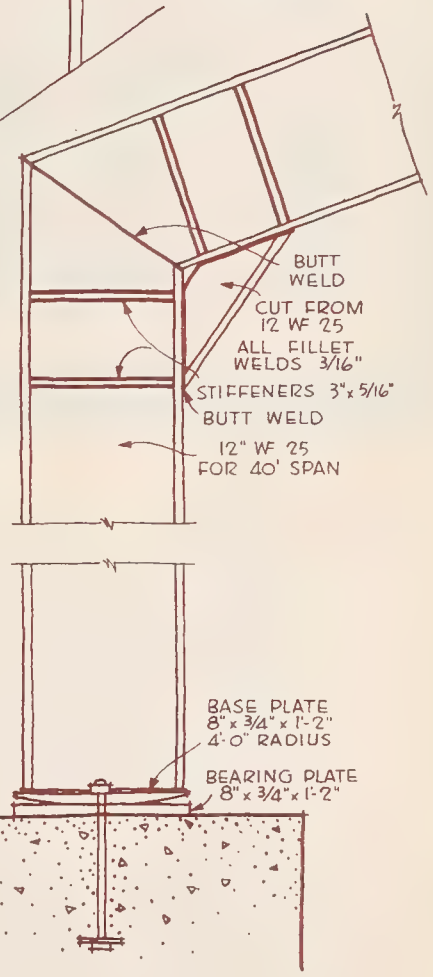


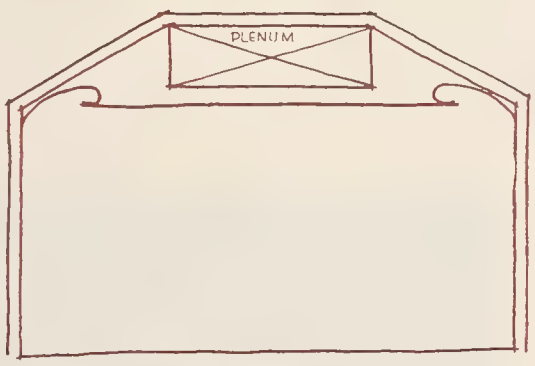
Type B: Flat Roof Truss, or Long Span Steel Joists.



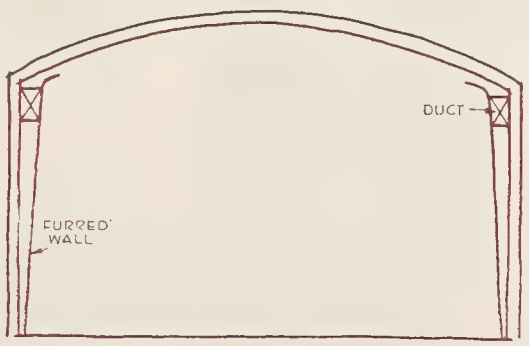
Type C: Gabled Rigid Frame.

Shown below is a detail of welding of rigid frame type of construction.





Type D: Hipped Rigid Frame.



At left:
Type E: Arched Frame.

3. *The elimination of standing waves and interference patterns.*

4. *The tonal characteristics of the house.*

Each of these four considerations has been taken into account in the auditorium provisions discussed in this presentation.

SHAPE OF THE AUDITORIUM

In the Business Section plan, intended for a long and narrow lot, it was found advisable to provide for the proper number of seats by an overlapping design, making use of a balcony in reducing the total length of the auditorium. This has the good effect of bringing the ratio of length to width close to a value of 2 to 1. *This value should never be greatly exceeded.* Although the ceiling is high enough to clear all projection lines (*see cross-section on page* 21), it is nevertheless low enough to hold the cubical volume per seat somewhere between 110 and 140.

In a house of this size, and having upholstered seats with upholstered backs, no

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additional absorbent materials are needed. The audience, carpeted aisles, and the upholstering of empty seats, provide a sufficient amount of sound absorption to reduce the time required for sound to die away. If more absorbent materials were used, the house would merely sound too "dead."

"Standing waves" and sound interference patterns are caused by *opposite parallel* surfaces. By placing the walls *out of parallel* to even a slight degree, the wall may be dispersed so as to be no longer objectionable. This sound dispersion may be arranged for by such non-parallel arrangement in *both* vertically and horizontally. Care should be exercised to prevent the occurrence of concave surfaces (bowled inward), which would tend to collect reflected sound at their focal points.

The tonal response of an auditorium seating 400 may tend to be more brilliant at the higher voice and musical harmonic tones than the response in a larger house. In order to keep the sound pleasant, it may be necessary to modify the sound system *by increasing the sound loss from* 2 *to* 6 *decibels at* 8,000 *cycles per second, over and above the* 18 *decibels indicated in the Recommended Frequency Characteristics of the Research Council of the Academy of Motion Picture Arts and Sciences.*

AIR SUPPLY

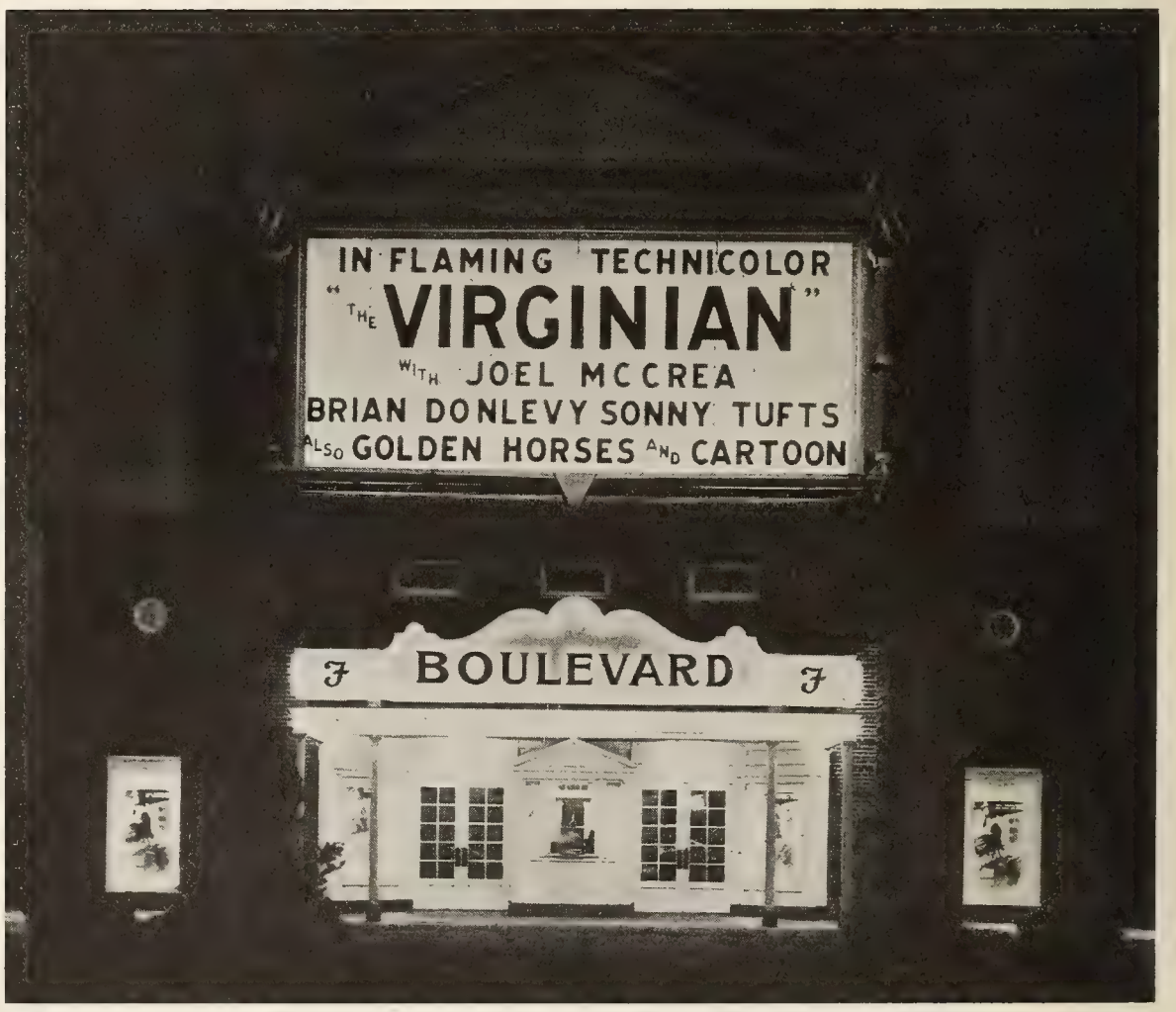
The theatre must be ventilated by the introduction of outside air and the removal of a like quantity by one method or another to replace the oxygen consumed. Reduction of odors, within acceptable limits of perceptibility, must be effected by ventilation or other means. In the absence of cooling and dehumidifying equipment, ventilation must also perform the important function of removing the internally generated heat and moisture at the same rate that these are produced. [*A scheme for a simple ventilating system for a small theatre was published in* BETTER THEATRES *of May* 4, 1946.—ED.]

AUDIENCE HEAT PRODUCTION

Every adult person, seated at rest, will supply to his surroundings approximately 400 units of heat (Btu's) per hour. About 40% of this heat is consumed by the evaporation of perspiration. This portion is referred to as *latent heat*. The remainder is known as *sensible heat*. The sum of the latent and sensible heat is the *total heat* of the air.

In a 400-seat theatre the total heat generated by the occupants, when the house is filled to capacity, would be equivalent to the heat emitted by 668 square feet of equivalent direct steam radiation, or 1060 square feet of hot water radiation.

This quantity of heat, in addition to that from other sources, such as lights, fan motors, sun effect, etc., is objectionable during hot summer weather. Ventilation alone cannot be wholly satisfactory when the outside air is already too warm and humid for comfort. Air-conditioning, with



An unusual solution of an exploitation problem in a residential section adopted for the Fox Boulevard theatre in Wichita, Kan. Two Adler silhouette letter frames are mounted between masonry pillars about 30 feet in front of the theatre, on a parkway. The display facing the theatre advertises coming attractions, the opposite side bills the current program.



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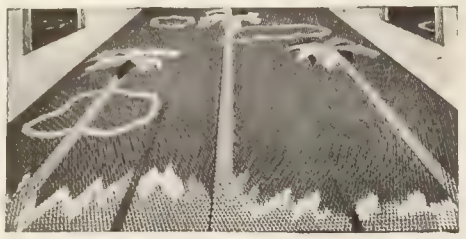
pantasote's wynsote: plastic coated fabric.
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provision for cooling and dehumidification, would then be required.

During the winter season in most of the United States, the internally generated heat and moisture is easily removed by the introduction of sufficient outside air, suitably tempered, if necessary, to produce the desired results. During cold weather the quantity of outside air should be reduced to the minimum needed for odor control. Heating of this amount of outside air will be necessary at times so that its final temperature will be such as to maintain desired conditions. It will thus be observed that heating of a theatre is actually often a process of "controlled cooling."

Prior to the admission of the first patron and during the time of small occupancy, sufficient heat must be provided to balance the net heat losses that will occur in most areas of the country in the winter time. Conventional methods of heating include the recirculation of part or all of the air handled by the ventilating system, raised to a sufficient temperature above 70° F.; or the use of direct radiation distributed strategically throughout the theatre; or by both methods simultaneously.

As the number of patrons increase, the need for heating may change to a need for cooling. This shift in requirements can be readily satisfied by the ventilating and heating systems, provided means for adjusting the quantity of outside air and heat supplied thereto has been incorporated in the design of the equipment.

TYPE OF HEATING PLANT

An automatically fired steam or hot water boiler will prove satisfactory for the furnishing of the necessary heat for tempering the ventilation air, as well as heat for lobbies, toilets, rest rooms, office, etc.

The use of a hot water heating system in lieu of a steam system will often prove desirable, because underfloor gravity returns are not needed for the proper operation of a hot water system. Also, it is not necessary to provide a depressed boiler room or pump pit for a hot water system. Hot water systems do not require radiator or blast coil traps; and adequate zoning of the various portions of the theatre is easily provided.

Because of the fact that heating will be required in the lobby, rest rooms, lounges, toilets, office, etc., at the same time that cooling is needed in the auditorium, adequate means for zoning are indicated. The use of forced circulated hot water with individual, thermostatically controlled, motor-operated circulators in the returns from each zone, will satisfy this requirement with a minimum investment.

The installation of a suitable safety control to prevent the possibility of freezing the outside air heating coils in the event of failure of a part of the mechanical equipment would be necessary in the use of hot water. (It should be pointed out here that steam systems, also, are vulnerable to damage from freezing, under certain conditions, and safety controls should be included in their design.)

RADIANT HEATING

Consideration has been given to the use of radiant or panel heating in theatres. The ever increasing interest in panel heating by the building industry and prospective building owners raises the question whether this form of heating may soon displace all other forms of heating systems in use today where a high degree of comfort is desired.

The more common forms of panel heating at present are constructed of grids or sinuous pipe coils buried in the concrete floors, in plaster ceilings or walls, as required to provide sufficient heating areas. Hot water is circulated through these coils at relatively low temperatures, at varying degrees to conform to the weather conditions. Wrought iron, copper and steel pipe coils are used, depending upon the several factors entering into the design requirements.

The ability of a floor type radiant panel to change its heat output rate as rapidly as necessary in the auditorium of a theatre is questionable. Because the need for heating is greatest when a theatre is empty, and probably non-existent when filled to capacity, it would appear that the added

SPECIFICATIONS FOR THE PROJECTION ROOM

THE projection room of a small theatre properly does not differ essentially from that of a house of larger capacity which does not present stage performances requiring non-cinema equipment. The room should be placed at a level low enough to produce a projection angle as small as possible (not more than 10°), and high enough to prevent interference of the projection light beam by structural elements or persons walking in the auditorium.

Complete planning instructions, giving revised specifications approved by the Society of Motion Picture Engineers, were published in the Journal of the Society for September, 1942, and are available from the Society at the Hotel Pennsylvania, New York City.

A practical plan for a projection room, by John J. Sefing, was published in BETTER THEATRES of March 3, 1945. Schemes for projection lamp exhaust system and projection room port fire shutters, also by Mr. Sefing, appeared in BETTER THEATRES of April 29, 1944.

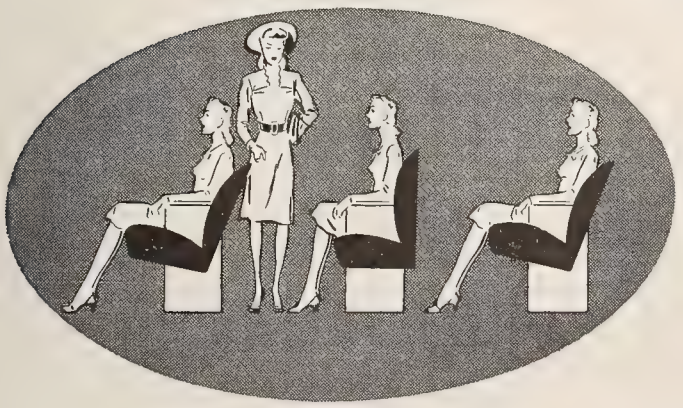
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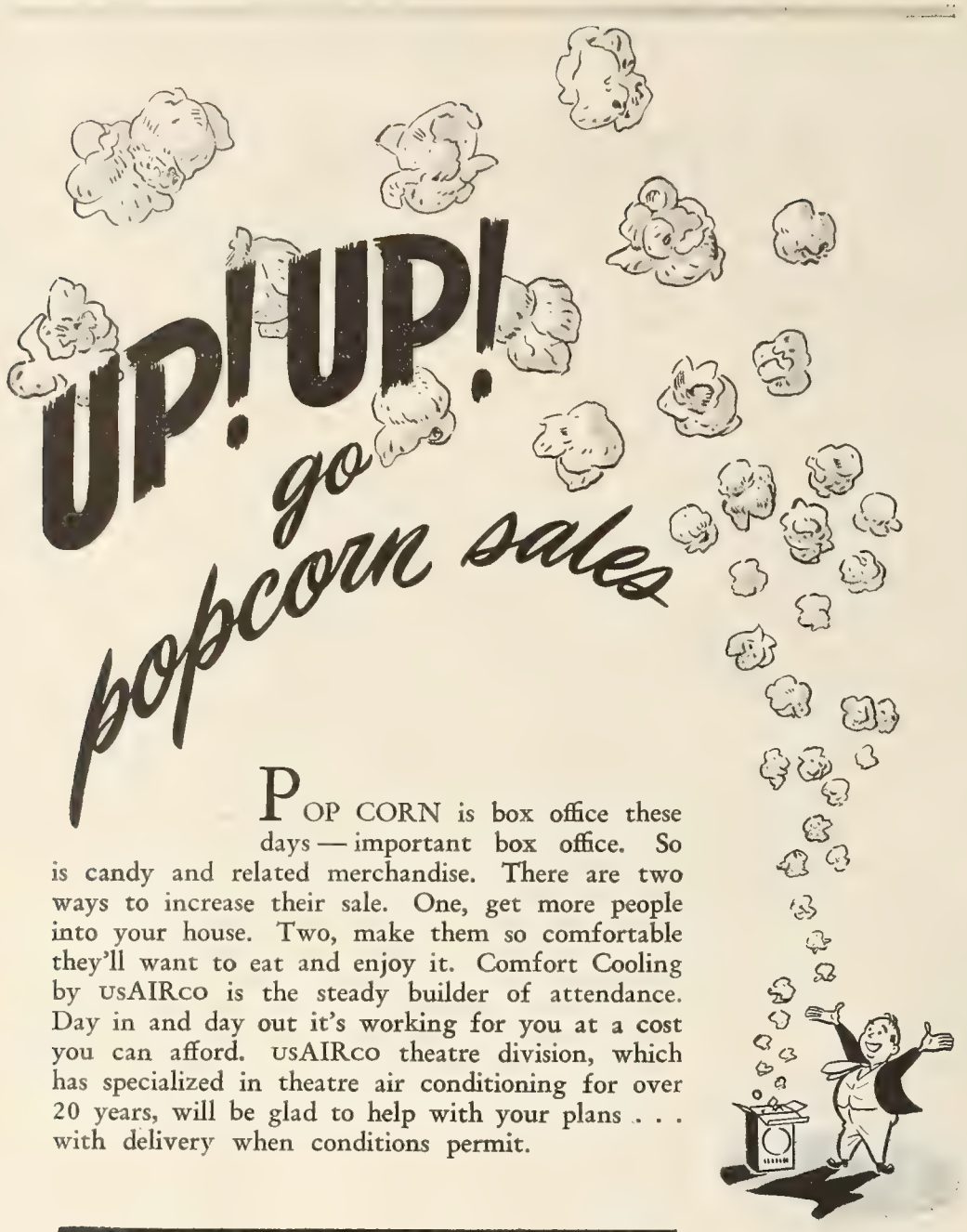
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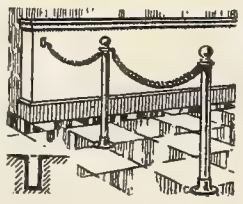
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human comfort attributed to the use of radiant heating cannot be realized in this application. Careful analysis of all of the factors affecting the design of the heating system should be made before adopting it.

In some portions of the United States, where the Summer relative humidities are always low, adequate air cooling may be realized, at a low cost, by the use of an air washer. In passing through the water sprays, the air, initially at a high dry bulb temperature and low relative humidity, increases its moisture content by the evaporation of a part of the spray water. The heat absorbed by this evaporation is effective in lowering the dry bulb temperature of the air to a point close to its initial wet bulb temperature. This air can be used for air cooling quite effectively where high dry bulb temperatures and low relative humidities are encountered.

Genuine air-conditioning within the small theatre budget is most economically attained with well water if it is available at 55° or less. Otherwise a reciprocating type compressor is indicated, using city water or an evaporative condenser.

At your Service



All of the departmental editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail.

In addition to such advice, George Miller, editor of "The Needle's Eye" offers a special service concerning projection installations, as explained in his department.

No charge is ever made for service thus given to readers. Leo T. Parker, however, may properly deal only with general points of law and cases cited by him in his department. (For advice beyond those limitations he is available at a nominal fee.)

It is to be noted, too, that construction plans for a specific theatre project are properly obtainable only from a licensed architect.

A letter may be addressed to the departmental editor for whom it is intended, in care of Better Theatres, Rockefeller Center, New York 20, N. Y.—or simply to the publication, in which case it will be turned over to the proper department.



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Our looms are weaving contract carpet at top speed . . . weaving it by the mile in stunning new colors and eye-catching designs. But even **MILES** of carpet isn't enough to fill the demand. So continue to be patient, please. It shouldn't be **TOO LONG** before you can again specify "Alexander Smith" and have your order filled without delay. Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York 16, N. Y.

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The World's Largest Manufacturer of Projection Arc Lamps

GEORGE MILLER WILL BE GLAD TO HELP YOU MEASURE THE EFFICIENCY OF YOUR PROJECTION-SOUND SYSTEM . . . . . .
See explanation on page 36

A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

BY LEO T. PARKER, Member Ohio Bar

Charity No Defense If Admission Is Charged

IT IS WELL established law that charitable organizations are not required to use the same degree of care to safeguard patrons against injuries as the law requires of ordinary theatres operated for profit. However, according to a late higher court decision, an amusement or theatre corporation *which charges admission* is not a charitable organization, although it is operated *without profit*.

In Langheim v. Denison (21 N. W. [2d] 295), reported February, 1946, a person was injured while in a place of amusement that was organized as a corporation *not* for pecuniary profit, but which charged admission fees from the public.

A patron was killed, and his dependents sued the amusement corporation for damages. The counsel for the corporation contended that the corporation could not be held liable because it was operated without profit for benefit of the public and that, therefore, it was a "charitable" organization.

The lower court agreed with this contention and held the amusement corporation not liable; however, the higher court reversed the decision, saying:

"One operating a place of public amusement to which an admission fee is charged is required to exercise ordinary or reasonable care to guard against injury to his patrons. . . . Upon payment of admission charges, they are in the same category as theatres, race tracks, fairs and other public amusements."

Extra Building Costs No Tax Deduction

EXTRA cost of radical changes in plans of a theatre building is the "cost" of the building, and it is *not* deductible as "losses" for tax purposes.

For illustration, in Driscoll v. Commissioner of Internal Revenue (147 Fed. [2d] 493), it was shown that while constructing a building a part of the air-conditioning system, such as fans and motors, were removed because the owner concluded that radical changes should be made in the plans. The cost of the changes in air-conditioning and plumbing, together with additional fees to the architect and contractor, was $61,160.70.

The owner claimed this amount as a loss "deduction" from his income tax. The higher court refused to allow this amount as a deduction, saying that it was part of the cost of the building.

Liability for Expense Of Mortgage Service

THE HOLDER of a mortgage must pay expenses incidental to keeping the mortgage valid and effective, according to Korr v. Butz (40 Atl. [2d] 699), reported March, 1946. It was shown that the owner of a building, known as the "Earle Theatre," purchased it subject to a prior mortgage of $100,000. The mortgage was secured by bond holders. The interest rate specified in the original mortgage was 6%.

Later an agreement was entered into between the theatre owner and the various bond holders which provided for the reduction of the interest rate from 6% to 5%. The higher court held this agreement valid, and also held that the holder of the mortgage must pay commission.

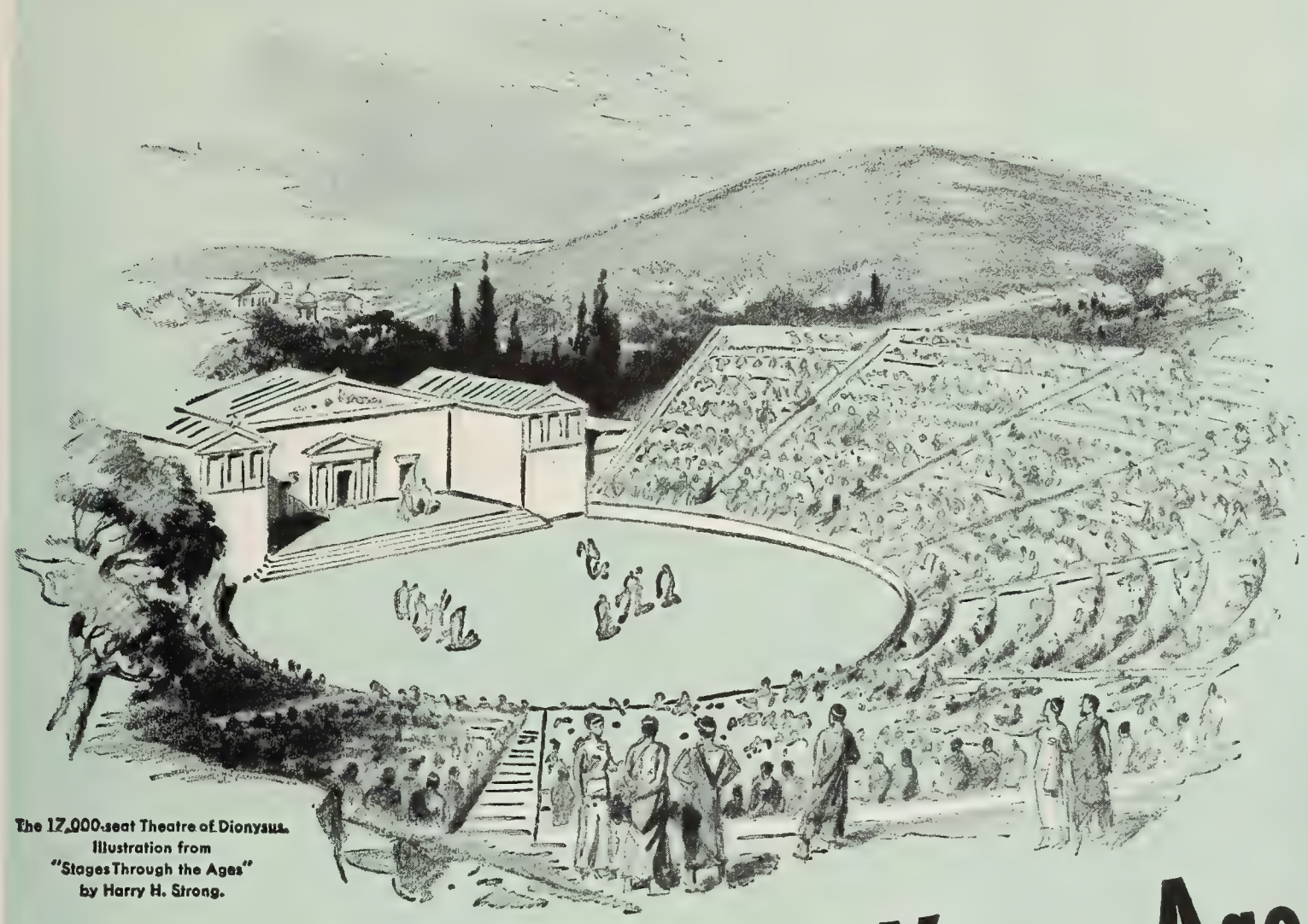
City Ordinances Cannot Violate State Statutes

ALL CITY ordinances are *void* which contradict or violate a state law. This was interestingly illustrated in a case involving Sunday motion picture performances. (City of Harlan v. Scott, 162 S. W. [2d] 8). Here it was shown that a state law was enacted which prohibited "trades, occupations and business" on Sunday. The law further provided that the operation of a motion picture show should *not* be construed to be "work, labor or a trade or business".

A municipality passed an ordinance which prohibited Sunday operation of motion picture theatres. The higher court promptly held this law invalid, saying:

"A municipal ordinance prohibiting Sunday operation of picture shows is invalid since all municipal authority comes from the Legislature, and municipal ordinances must be in harmony with the general laws of the State."

If The Greeks Had Built This Theatre Today



The 17,000-seat Theatre of Dionysus.
Illustration from
"Stages Through the Ages"
by Harry H. Strong.

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there would have been a Strong Projection Arc Lamp designed to exactly meet their needs... if they decided to use pictures with their festivals.

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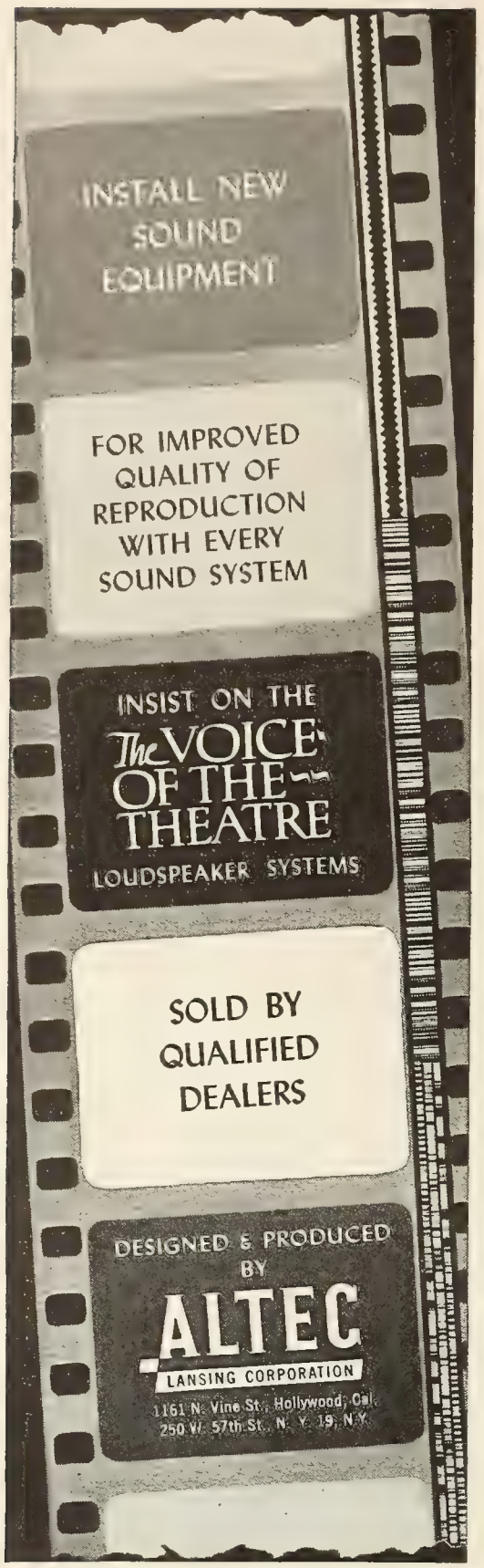
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Method in MANAGEMENT



...in its relations to the theatre property, to the public, and to personnel



By MAUREY L. ASHMANN
Zone Manager of the Interboro Circuit in Long Island, N. Y., communities

The Good Manager and His Toughest Boss

LET'S TALK about a good manager. Let's talk about you. Why not? No reason I know of why we need not assume that you are a darn good manager.

Let's talk, then, about your boss—your toughest boss. Now look in the mirror,



chum. Yep, that's the boss we're speaking of. The fellow you really answer to, for accomplishment or failure.

Whether you work for an individual exhibitor, a small circuit, or a large one with a great array of administrative officials, field executives, etc., your immediate boss has to be you. And since you are a good manager, you don't find your other bosses half as tough as the fellow in the mirror, who knows your capabilities, your faults, your ambitions better than anyone else.

Remember the first time you were checked into a theatre? Quite a workout, wasn't it? Your predecessor was all right, you admit—but he certainly missed up on a lot of things. You were the live wire then. And you are now, we assume. Or should it be suggested, after all, that you look back on that occasion to see if you've lost any glow?

Wonder what your ushers, porters, cashiers, projectionists think about you. They talk about you, of course. Not just at the theatre, but lots of other places. Do they think you are a good fellow to work under because you are easy or because you know your stuff and make them toe the line without being unreasonable?

A STAFF NEEDS LEADERSHIP

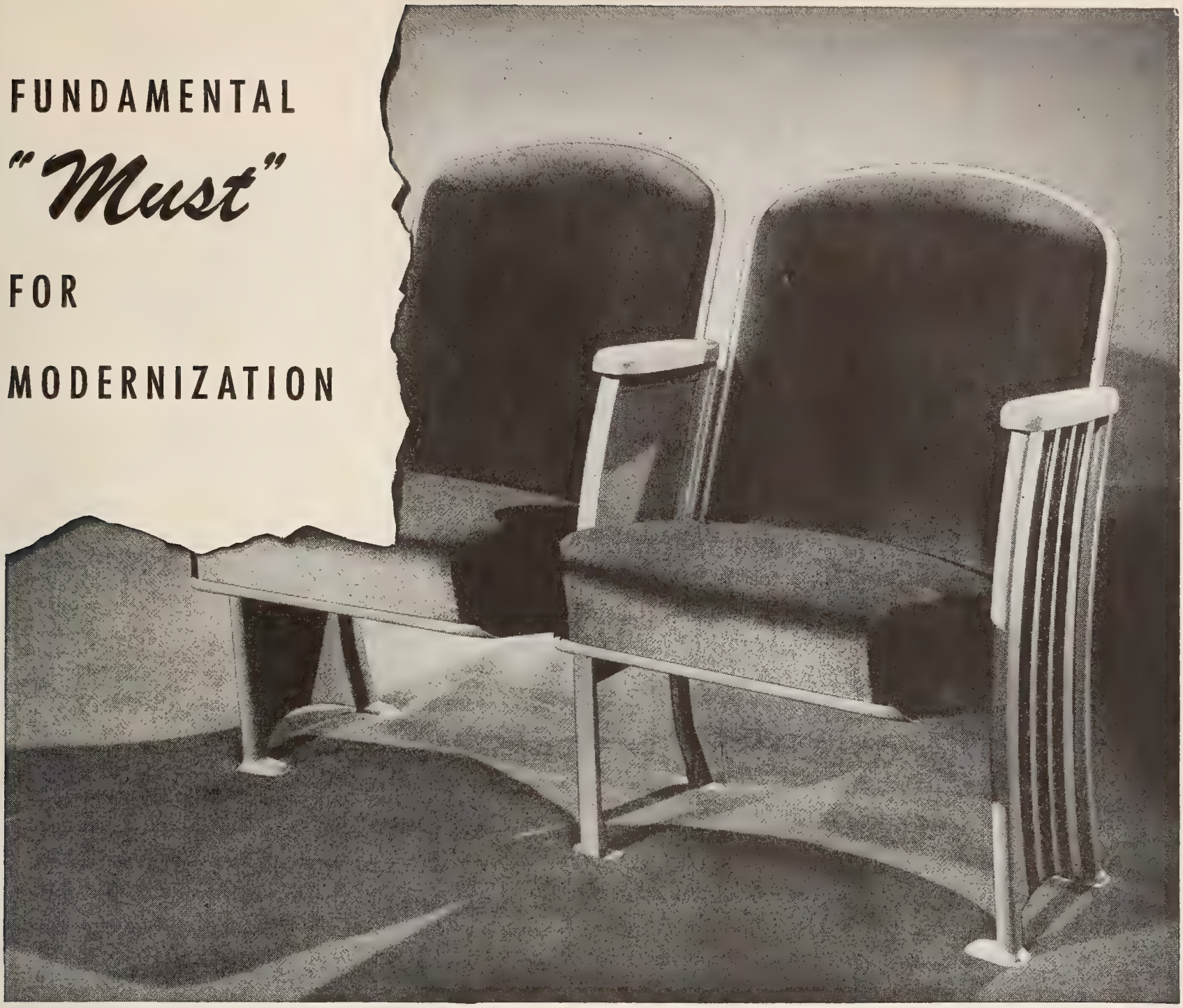
If your porter, for example, is worth his salt, he won't think the less of you for those early inspections, your insistence on cleanliness, for your checking of the toilet tissue containers, your inventory, or your detailed instructions on the proper handling, storing and conservation of equipment and supplies. He, and your doorman, too, will respect you for the know-how and care with which you trained them to keep the lobby clean of stubs, to watch for lighting when needed—and to be alert and courteous to those grand people who buy the tickets. Yes, it's nice to be thought a good fellow by the staff, but only if that thought is accompanied by respect.

Your staff and the building they work in reflects your personality. Were you sharp with that youngster who ran across



the floor? Some adult patron may have heard your tone. Do your telephone conversations in your office leak out into the theatre? If a patron makes a complaint, do

FUNDAMENTAL *"Must"* FOR MODERNIZATION



WHATEVER your plans for modernization, genuinely *comfortable* seating is an absolute "must." Helping you arrive at a satisfactory—and profitable solution to this problem is the business of Heywood-Wakefield's Theatre Seating Division. The seat illustrated here is designed with a truly *scientific* approach to comfort. In line and finish you are assured of the "modern" look and of a decorative treatment to harmonize with the distinctive features of your own interior.

In addition, our staff brings you the benefit of long practical experience in developing top-notch seating arrangements which are tailor-made to the needs of the individual house. A consultation with a Heywood-Wakefield representative will prove helpful and informative. This service is available through independent distributors or the Heywood-Wakefield sales offices in Boston, New York, Baltimore or Chicago.

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Theatre Seating Division

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Cuts grease. Leaves no film.
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East Broad St., Pataskala, Ohio

you handle it where your little show can compete with the screen? And wherever you handle it, do you make the patron sorer with your own irritation?

All of the operations of your theatre will reflect your character as a business man. The good manager learns to smell out staff chicanery. The boy who distributes window cards—that is, distributes a few and junks the rest, handing out the passes to his friends. The good manager will get suspicious of him quickly. By checking, for one thing. But maybe the idea to check is suggested by something that sort of drifts in on him through his pores,



because he is wise to the business and has developed certain special senses.

One thing more in this talk about the good manager. He likes the business. He admits that the hours are terrible, that his wife's complaints about them are not funny, that handling the public would wear out the patience of a saint, that checking up on employes is a job never finished, that there is always something—a torn carpet, a leak in an oil line, missed projection cues, etc., etc. — to spoil an otherwise perfect day. But that's showbusiness, says he, and he likes it. The less he is able to explain that reaction, the more likely it is that he will develop more and more as a theatre executive.

MAINTENANCE MEMORANDUM

Here is how the Interboro circuit tells its managers what is expected of them in the supervision of maintenance—in a memorandum of a few lines with much to be read between:

Managers are expected to make a complete house inspection from cellar to roof at least once a week.

A written report of your findings should be on your desk at all times. . . . A complete check of cleanliness, ventilation, seats, carpets, motors, boiler room, front, etc.

Instruct your porters to be watchful of any deterioration of equipment . . . to make repairs where necessary . . . to watch the lights he burns while cleaning . . . to keep his supplies in good order . . . and YOU see to it that he co-operates with you in keeping your theatre up to the standards of our operation.

Your maintenance report is a comprehensive guide to efficient checkup. When you prepare your report, remember it is your personal check. Do it on time, do it thoroughly.

If the condition is bad, mark it so. All the better when you correct it.

It's your house—take care of it.

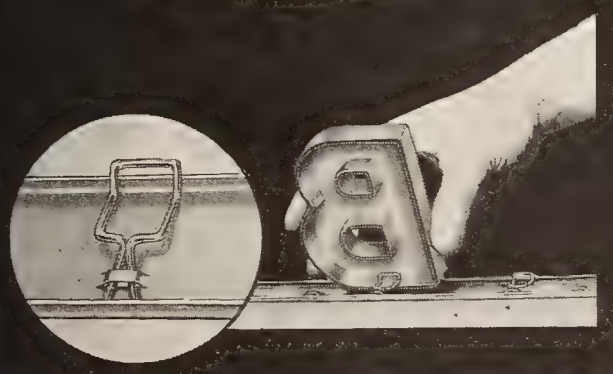
Focus Attention On Your Theatre

SELL EVERY ATTRACTION AS A BIG EVENT *with*









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(Pat. Pending)

Permits Billing Space of Any Height or Length!

Installed separately before the glass. Accommodates the largest letters and lifesize transparencies. Lamps, neon and glass can be cleaned or replaced without removing frames. No flimsy soldered parts. No shopwork necessary in the event of glass breakage.

The Most Economically Maintained Frame Made!

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No Other Equipment Affords Such a Vivid Display!

Gorgeously brilliant when light shines through them, they assume a sharply silhouetted third dimensional effect by day. 4", 10" and 17" sizes in assorted, beautiful, non-fading colors (red, green, blue, amber and opaque black) that go all the way through, cannot chip or scale, never require painting. For use on the marquee or in Wagner Lobby Displays.

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Inject the Compelling Power of Brilliant, Full Colored Photographic Realism in Marquee and Lobby Displays.

Available on all stars and in any size, to fit Wagner Transparency Frames, which in turn fit any Wagner Master Multiple Frame. Shadow boxes are available to fit any transparency frame or may be made by your sign man.

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Can be installed many places where no other display equipment can be used. White enamel finished sheet steel, drilled for mounting on top of any wood surface or fastening on the under side with the letters used in suspended position. No special wiring is necessary

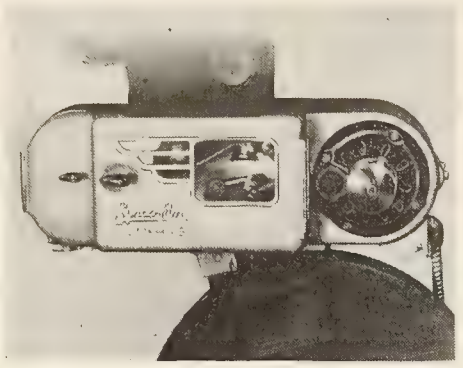
WAGNER LOBBY DISPLAY UNITS

Made of white enamel finished sheet steel in standard sections 7" high by 24", 36" and 48", which can be combined for any length. Easily installed, Wagner slotted plastic letters can be mounted on the bars in the middle, firmly held in standee positions at the top or suspended from the bottom by clips. Price per lineal foot visible opening, including frames, opal glass, sockets, wiring, wall plate, top and bottom mounting rail, but less lamps. $6. End pieces included at no extra cost on displays 8' or longer.

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The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS



"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —*TERRY RAMSAYE*

Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

He Doesn't Believe In Giving Away Our Secrets

In one of our columns we commented on the policy of the management of the St. Cloud Amusement Corporation in New Jersey, of conducting tours of inspection to the backstage and projection room portions of the theatre for the benefit of local groups of interested persons. We recommended the plan and stated certain benefits that could be gained from it. But it has been brought to our attention that, like almost everything else, there are two sides to the question. LeRoy Nile owner of the Lakeside theatre in Rangeley, Me., doesn't agree and presents his reasons very convincingly as follows:

"Last fall I ended a very pleasant association with J. Sherman Hoar, one of the pioneer motion picture men in Maine. At that time he retired after 35 years as a theatre owner and manager.

"Mr. Hoar always stuck to the principles and ideas he learned 'way back in the days of the carbide light and the hand crank; and, although some of these ideas would be considered old-fashioned by more modern theatre men, he maintained that they were the backbone of showmanship.

"One of his theories concerned the mystery of the moving picture. He always said that as long as the movie fans did not know what went on inside the booth, or what made the pictures move and talk, the moving picture would always be looked upon with awe and wonder. Every person who goes to the movies has a certain curiosity as to where the sound and music comes from and how the people can move on a piece of white cloth. Let the moviegoer find out how the projectors function and how the sound is picked up from a narrow ribbon of celluloid, and he will cease to look upon the moving picture with the same keen sense of wonderment he first had. It is this mystery that keeps the fans coming back for more.

"Mr. Hoar always said that allowing someone to enter the booth and to see all that goes on there would leave the average person a little disillusioned and that he would never look upon the moving picture again as something 'supernatural.'

"I have always clung to the ideas that Mr. Hoar gave me. My projection room is an inner sanctum to which everyone is not invited. Anyone with a sincere thirst for knowledge and a keen interest in the mechanics of the moving picture is always welcome to come in. But as for inviting groups of town officials or organizations which have absolutely no interest in the backstage workings of the theatre, this is definitely out as far as I am concerned. I believe that the projection room should be reserved for the operator, manager and theatre staff, plus any radio repair man or electrician who wants to increase his knowledge of sound and projection.

"I never lock the door on anyone who drops in, but I never volunteer any in-

FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION

This department is available, without charge, for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. Since this kind of information concerns only an individual theatre, it is transmitted by mail. In writing for this service please supply all data directly related to projection and sound reproduction—make and model of the various items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.



STAR PERFORMANCE

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Feature better projection with G-E Copper-Oxide Rectifiers

TWO-PIECE CONSTRUCTION★
Transformer and control panel in top. Stacks, relays, fan below

MULTI-UNIT TRANSFORMER★
Vacuum impregnated for high efficiency, low-cost operation

SECONDARY TAPS★
Permit wide range of arc voltage and current

COPPER-OXIDE STACKS★
Require no maintenance, assure practically unlimited life

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For operations by remote control

With G-E copper-oxide rectifiers back, you can be sure of economical and dependable performance from your power source. Basically the same tried-and-true models you knew before the war, the new and improved line is in production to give you better service at low cost.

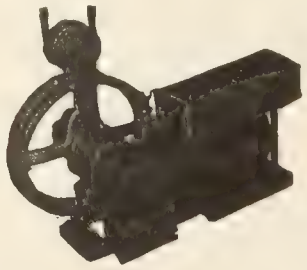
G-E projection rectifiers are distributed by National Theatre Supply. Contact your nearest branch office or write to Section A6610-55, Appliance and Merchandise Department, General Electric Company, Bridgeport, Conn.

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Remote Control Operation

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CHARTS

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formation about the workings of my equipment unless it is someone who I know will benefit from knowing.

"The projection room is a place of mystery to the average moviegoer. I'd like to have it remain that way.

"Thank you for this chance to tell you my reaction to your article of March 9. Your ideas are more than welcome to me, and your column is a grand place for discussion."

The small theatre circuit in New Jersey which invites the public to look over its equipment and learn how the show is put on, and on which we based our first article on this subject, has been very successful in theatre operation. Likewise, Mr. Hoar and Mr. Nile have been equally successful in their enterprises. So here we have two very successful exhibitors in disagreement on the subject, and we shall leave it to our readers to decide for themselves which is the better policy to pursue.

There is one way to find out which plan is the better, but we are not able to offer a conclusion because we have not made the test. The job of the theatre and its staff is to provide enjoyment to the moviegoers. Therefore, it seems to us that if letting the patrons in on our secrets will lessen their enjoyment of future shows, these tours of inspection are certainly bad business. But on the other hand, if the knowledge of our secrets will increase the future enjoyment of these patrons, then there seems to be no good reason to keep the secrets. How can we find out what bearing such knowledge might have on the future enjoyment of the theatre patron? Why not pick a few friends who are steady theatre patrons, but who know nothing of our secrets, and show them around on one of these tours. Then, several weeks later, interview them and get an honest opinion from each one of them as to whether his new knowledge has increased or decreased enjoyment of motion pictures.

We once had a very good friend who wrote a book on the secrets of movie production and exhibition, and the subject was presented in a very novel manner. We were thrilled when we read his manuscript and were very enthusiastic about the prospects for the success of the book. However, after completing the book, our friend, who was connected with our industry, decided not to have it published because he feared that he would be doing the industry a disservice for the very reasons that are advanced by Mr. Nile and which were believed by Mr. Hoar. We disagreed with him.

Reporting a Comparative Speaker System Test Run

In view of the interest in new models of equipment which some few manufacturers have so far been able to bring out, we believe many of our readers would appreciate a report on a test run we recently conducted on Altec-Lansing's "Voice of the Theatre" horn system.

The theatre selected for the test contains 800 seats and is of average dimensions. The existing sound equipment in the theatre is a late model high-quality installation, and the theatre has sound that has been considered excellent. In order to make the test more interesting for the management of the theatre, we arranged a switch whereby we could, by pressing a button, change the sound at will from the regular theatre speaker system to the Altec-Lansing system.

Because of the use of the existing speaker system during parts of the test, the previously established amplifier frequency response was maintained for the old speakers, and equalization was changed automatically as the horns were switched. In doing this some compromise was necessary in the equalization desired by the Altec-Lansing engineers for the new horns, and the new equipment was presented at a slight disadvantage, but the Altec-Lansing engineers were willing to proceed on this basis in order to give the theatre management the benefit of the "switch-over" test.

To balance the volume in the auditorium when the sound was switched back and forth between the two systems, it was necessary to reduce the amplifier output 4 db. when using the new speakers, which confirmed the claim of Altec-Lansing that their system was more efficient. In this case the increase in efficiency was approximately 125%. In other words, it would have required an amplifier with a power output of 50 watts to obtain the same volume on the regular system that could be obtained from an amplifier of 20 watts power with the new speakers. In this particular theatre the amplifier is more than powerful enough to give excellent results with either speaker system, so the added efficiency was not of value here; but with the trend during the past few years toward more power because of changes in recording, there are probably many installations which could take advantage of this added efficiency.

A low-frequency resonance in the regular theatre system was absent from the Altec-Lansing speakers, and a difference in the high-frequency results was evident, which was favored by some of the technical observers.

One could not listen to the test without being impressed that the "Voice of the Theatre" is a very high-quality equipment. It represents advances in design and results which should greatly improve the sound in any theatre that has old obsolete speaker equipment, and should compensate for lack of power in the amplifiers of obsolete equipments where it is difficult to get a high



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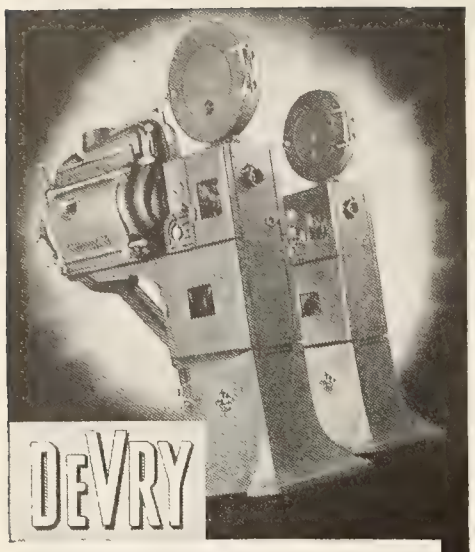
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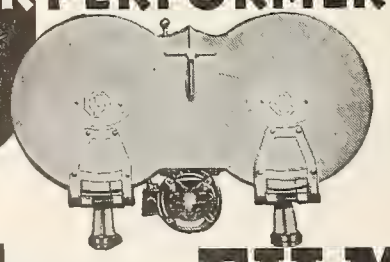
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enough volume level in the auditorium with present-day recordings and with enough to spare to cover future recordings.

These speakers are of the permanent magnet type, eliminating the need for a field supply. They are furnished in different sizes for different theatres, with two sizes being offered for any theatre—one for "commercial" performance and one for "deluxe" performance (the latter merely being over-size).

We all know that sound systems are sold with different models for different sized theatres. The circuit for which we work has always purchased the next larger size sound equipment than the one recommended by the manufacturer for each job. We think that this is a wise policy to follow, both when choosing sound equipment or when purchasing allied equipment, such as speakers.

High-Intensity Means Brightness and Quality

Arthur Reitano of the Hudson theatre in Cold Spring, N. Y., writes to submit a question which indicates that the full significance of high-intensity projection lamps may not be fully appreciated by every theatre operator. Says Mr. Reitano:

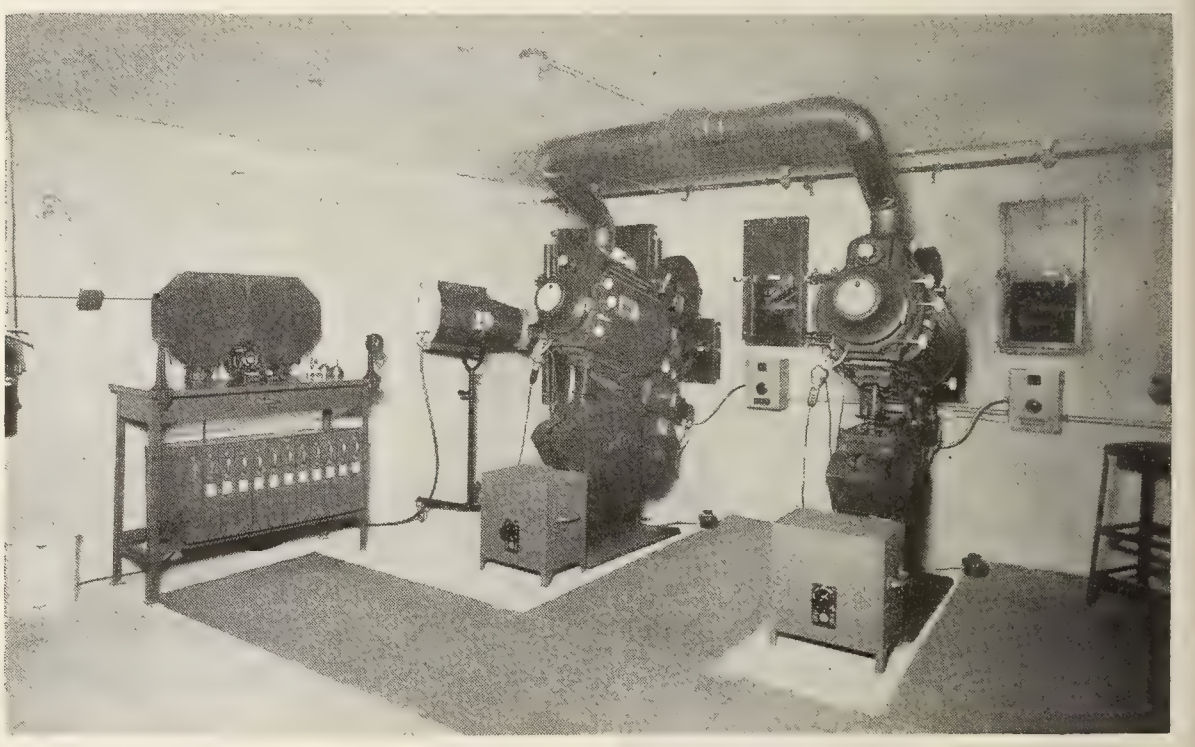
"I have a small theatre and use Simplex rear shutter projectors and low-intensity lamps. We have 30-ampere Forest rectifiers. Our throw is 60 feet and our picture is 7 by 9½ feet. It seems that the light is adequate.

"I have been seriously thinking of changing to high-intensity lamps as my house is open only four nights a week, and afternoon and evening on Sunday, therefore the cost of operation with the high intensity lamps would not amount to very much more than the low intensity."

It is the size of the picture, not the throw, which determines the amount of light on your screen with any given equipment. You have a very small picture, and your present equipment should give you ample light.

But there is another matter to consider, and that is the *kind* of light you have on your screen. With the low-intensity equipment your are getting a yellow light. If you changed to one-kilowatt high-intensity lamps you would have white light, and you would still have extremely economical operation. Your present equipment, regardless of the *amount* of light on your screen, is definitely obsolete. A one-kilowatt outfit would give you a picture of the same appearance as those which the finest and largest theatres project today.

As you make a picture larger, the brilliance of the picture decreases very rapidly. One-kilowatt equipment would about double your light, even if you used your present lenses and changed no other equipment; so if you wanted a larger picture you would not have to worry about having enough light for it.



Orval C. Storlie, chief projectionist of the Menominee theatre, Menominee, Mich., has sent in this good photograph of the new projection room in that recently remodeled house operated by M. E. Cammack. The room is finished in cement plaster over metal lath; the floor is a 4-inch concrete slab, painted grey. Walls are olive green with buff dado. With the projection room located above the balcony, the projection angle is 14 degrees, the throw 68 feet. A toilet room adjoins. Equipment includes Simplex E-7 projectors and Simplex sound system Type B-30; National-Simplex suprex lamps; Super-Cinephor 3½-inch coated lenses, F/2.0; Walker white plastic screen, 13½ x 18 feet; Neumade rewind table and 12-section film cabinet. There is also a Kliegl spotlight. Arc lamp exhausts are equipped with Sirocco booth fan. Curtain control equipment is Vallen track and controls switched from either projection room or stage. A 12-circuit panel is located in the projection room for General Electric power control—a circuit for each projector, one for curtain control, one for rewind, house lights on several others, and the others are available for later use. All circuits, except exit lights, are connected for control through a master switch, and all, except projection and sound, can be controlled as well from the manager's office.

We are not giving you actual figures as to how much light you now have, or would have, on your screen because we do not have such computation down to screens as small as yours; moreover, your problem is obviously the *kind,* not the *amount,* of light you are getting.

Anyone Like to Have An Edison Kinetoscope?

We have a letter from Nelson Creswell, who owns and manages the Cozy Theatre in Cedarville, Ohio. Mr. Creswell tells us that he likes our new advisory service on the purchase of new equipment and that he expects to take advantage of it soon. In the meantime he has something else on his mind; we quote from his letter:

"I have in my possession an old Edison 35-mm projector that I have kept for the last 21 years. It is in fair condition and is complete. I have kept the head well greased to prevent rust, although the legs of the stand need renickeling. The name plate states that it is on Edison Kinetoscope, with the manufacturer's serial number 3129. Do you suppose this equipment has any real value to any one?"

We have come across a couple of similar "museum pieces" in old theatres and halls in which we have worked. Recently Belvidere, N. J., one of the towns in which our employer has a theatre, celebrated its 100th anniversary, and in connection with this observance an exhibit was put on in the high school gym and featured displays representing different local industries. The theme of each exhibit was the old and the new. Our exhibit displayed a couple of projectors, a Powers 6B, and a new modern projector, which was loaned to us for the purpose by one of the supply dealers.

As to the value of Mr. Creswell's equipment, we do not know, but we are publishing this in order to find out. The Kinetoscope was Mr. Edison's early peep-show venture in the commercialization of "moving pictures," the forerunner of motion pictures projected on a screen.

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. For additional information on other products, use the Better Theatres Catalog Bureau, which also supplies a coupon, with a system of identifying the product simply by number. On page 50.

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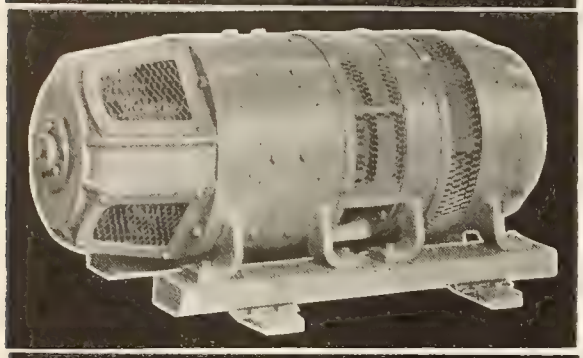
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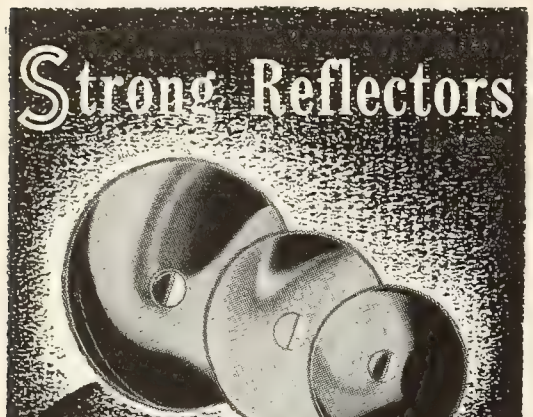
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Endeavoring to make up this light loss through the use of more current represents a pure waste in the form of unwarranted power bills Periodic mirror replacement accordingly is a good investment.

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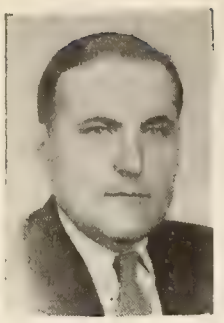
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Construction of Roof Housing For Generators and Rheostats

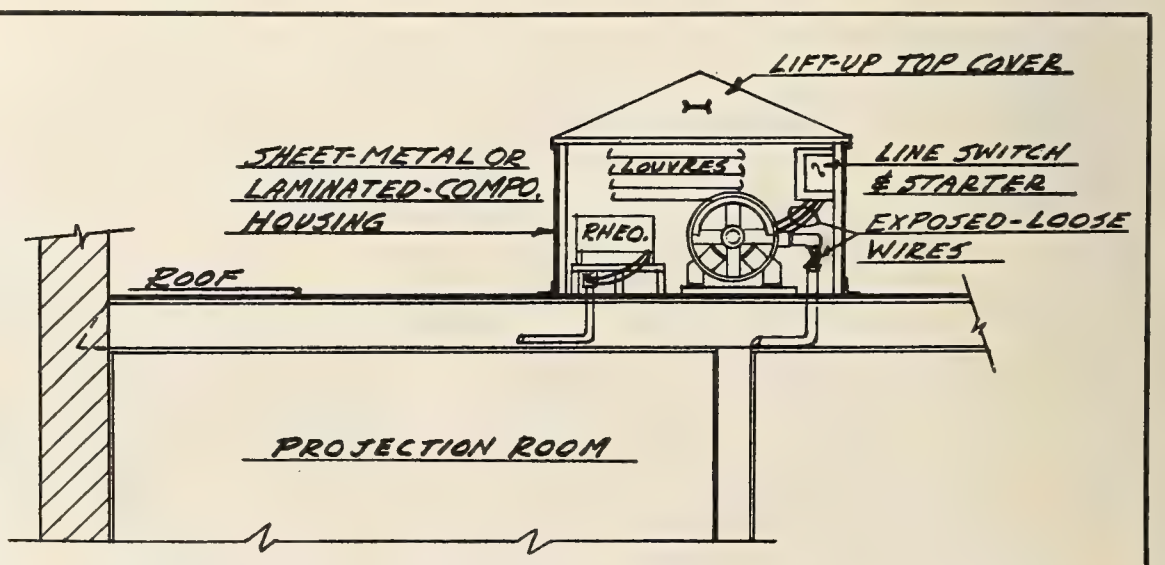
IT IS TO BE hoped that when the post-war theatre remodeling program can really get underway, some consideration will be given the motor-generator in those houses in which Mr. M. G. Set has been treated, these many years, like a tramp. We take for granted (or should we?) that in new construction, the plans will properly provide for this important equipment, if it is the intention of the owner to use this type of rectification apparatus.

Once upon a time, which isn't so long ago in the short history of the motion picture, motor-generators were stuck in any old place—in the corner of a crowded projection room, in storage rooms, on the roof and what-have-you. Now a motor-generator is a pretty tough piece of equipment, but there nevertheless are limits to the kind of treatment it can take and still stay healthy. We've been called in on many a case of m. g. sickness in which the equipment had been doomed the day it was installed. This in spite of the fact that it does not come under the financial heading of miscellaneous gadgets.

A typical instance is one in which a small set (it was of design quite unlike that of today's models, of course) was giving arc trouble, with the light on the screen varying considerably. We checked the lamps, the wiring and the d. c. panel, then went looking for the m. g. set. It wasn't jammed into a corner of the little projection room in this case. We found it on the roof, where it could be reached by climbing a ladder through a trap door.

It was housed in a metal enclosure, along with ballast arc rheostats. The housing was crudely constructed of thin sheet metal with slots cut on the sides for ventilation, and had a pyramid-shaped cover. Examination of this cover showed that it did not fit the housing properly and that it rested loosely on top; leaving a large opening on one side through which dirt and rain could easily enter. It appeared that the cover was actually left a little open for the purpose of letting in enough air for ventilation.

On taking the cover off, we saw that the generator, rheostats, line switches and starter just barely "squeezed" into the enclosure. The rheostats were resting on a piece of transite supported by several bricks, and the generator was placed on 2 x 4 pieces of wood. All connections to the generator and rheostats were loose, wiring was open with the insulation brittle and cracked in many places. The equipment naturally, was very dirty, and the heat was trapped within.



Improper and hazardous installation of motor-generator set and rheostats on roof.

It was a wonder that this set had not burned up many months before.

When we went back, down into the theatre, the owner was very anxious to know if the generator was "fixed-up." The report given him was that the commutator was dirty, the bars had badly worm grooves with dirt wedged between them; that a new set of brushes was needed, that the splices of the wiring, and the wires themselves, were in bad shape and needed immediate repair to avoid a short-circuit. The entire set was covered with accumulated carbon dust and other abrasive material that needed immediate removal. The resistors in the rheostats were nearly rusted through and sagging. To all of this report the owner listened with a puzzled expression. Then he said he would get hold of a local electrician who did the electrical work around the theatre. When it was explained that it would take more than a local electrician to get that generator and those rheostats in good working order, he seemed very much surprised.

"Never had any trouble before," he said, almost as though we were to blame. He was sure that if everything was explained to the electrician the equipment could be repaired "good enough," and he said that anyway he intended to replace it soon with later types.

"Going to put it in the same housing?" we asked, and believe it or not, he said he was. It took a lot of discussion to get him to realize that he was throwing money away in buying new equipment, or even repairing the present installation, if it wasn't going to be better housed. The upshot of all this was that he called in the electrician and also a tinsmith to build new quarters on the roof for this equipment.

In case motor-generator equipment has to be provided for outside the building proper, as may happen particularly with very small theatres, here is the way to do it:

First, the housing has to be of ample size to allow clear working space around the equipment for servicing and also generous circulation of air and dissipation of heat; also, this housing should be of sturdy construction and weatherproof as well as fireproof.

The outer covering can be of currugated or "standing-seam" sheet-metal material supported by a framework of angle iron, or if need be, by wood studs. All along the bottom of this housing, roofing paper or tin should be installed as a flashing, together with a curb at least 4 inches high at the door saddle to keep out the rainwater from the roof.

At the sides of this housing, louvres about 30 x 30 inches should be installed with blades of either the stationary or adjustable type. When they are of the stationary type, the blades should be set at an angle of about 45° to keep out rain.

The location of the housing should be



Fox Boulevard Theatre, Wichita, Kan., showing 24" and 10" Adler "Third Dimension" Letters used interchangeably on "Remova-Panel" Glass-in-Frame units, on front face of sign. Sign is double-faced, set about 30 ft. in front of theatre, suspended between 2 masonry pillars. Front face shows current program and back shows coming attractions.

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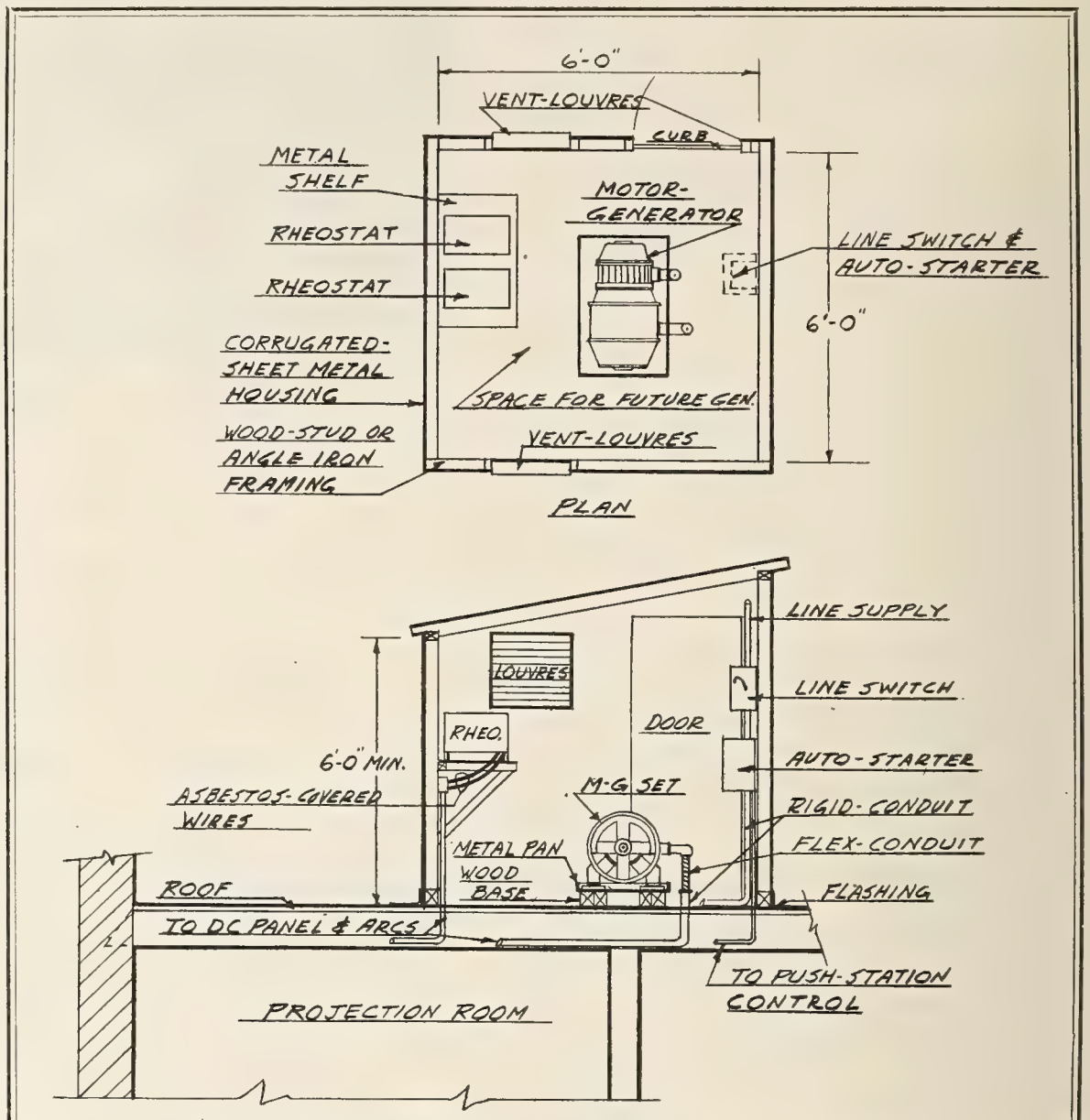
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as near as possible to the projection room, not only to reduce the cost of running wires and conduits, and to prevent excessive voltagedrop in the d. c. circuits, but also to prevent the possibility of any noise produced by the equipment from reaching the auditorium.

Make sure that the roof will properly support the load of the housing plus the generator rheostats, starters and mounting bases. Metal housing, 6 x 6 feet square and 6 feet high, with one generator and the auxiliary equipment will weigh about 1,600 pounds; with two generators, around 2,300 pounds.

Electrical work should be always in accordance with established electrical code regulations. All wiring from the d. c. panel in the projection room, to the rheostats and generator, should be run in rigid, approved conduit, and terminate in approved outlet boxes or fittings. The rheostat connections from the conduit outlet to the terminal posts should be made with rubber insulated wires covered over with either asbestos sleeving or asbestos tape. In this way there will be less likelihood of the insulation around the wires breaking down from the heat of the rheostats.



Recommended installation of motor-generator set and ballast-arc-rheostats on roof.

The method of installing the equipment should always be consistent with standard practices. The shelf for the ballast arc rheostats should always be of fireproof material, such as metal or transite-asbestos, sturdily and rigidly held in place. A strong base should be installed under the generator to hold it constantly in a level, even position and to help spread the weight over the roof boards.

It is a good idea to install a metal drip pan between the feet of the generator and the base into which any leaking oil or grease from the bearing housings will be caught, otherwise it will be a fire hazard.

All rigid conduit runs to the generator and motor should terminate at least 6 inches above the roof with proper connectors installed for attaching small pieces of flexible Greenfield conduits. These flex-conduits are a necessity as they not only help reduce the strain on the wiring and conduits transmitted by the vibration of the generator, but also make it easier to have good connections and splices when the conduit wires are "out-of-line" with the connecting boxes.

A little more money spent on a well-planned installation will almost guarantee efficient operation of the equipment, year in and year out, if there is systematic main-

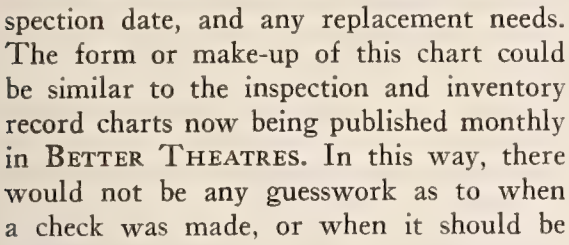
tenance. One way to assure this is to have a permanent cardboard maintenance chart posted in the projection room or in the manager's office on which a month-in and month-out record can be kept for ready reference. On this chart would be listed only the generator and auxiliary equipment —motor-generator, rheostats, line switch, starter, wiring and conduit and the housing if on roof. These items could be subdivided to show the date of inspection, by whom serviced, condition found, next inspection date, and any replacement needs. The form or make-up of this chart could be similar to the inspection and inventory record charts now being published monthly in BETTER THEATRES. In this way, there would not be any guesswork as to when a check was made, or when it should be made, and the condition of the equipment.

Newer Development In Curtain Tracks

THESE CONSIDERATIONS of conditions applying peculiarly to small theatres suggest another one. While lack of space at the sides of a screen platforms is not restricted to small theatres, it is likely to be a frequent condition of low-capacity houses. In our article in the March 9th issue, on curtain controls and tracks, we did not point out specifically what is available for such deficiencies.

When a theatre has a screen platform with only about 3 feet between the proscenium opening and the side wall it is possible to install track requiring only that amount for "bunching" of the curtain. It allows the curtain to turn a corner of only 4½-inch radius.

Other developments in curtain tracks is the placing of special brackets to which cables and turnbuckles can be attached to help eliminate side-strain or sway and make levelling easier, and a better method for obtaining the desired center overlap of the tracks and the curtains.



that a generous coating of wax over a varnished surface will increase its durability?

that shellac will dry more rapidly than varnish, but will chip and wear away faster unless periodically covered with wax?

that paraffin poured over the bottom and sides of metal waste baskets at drinking fountains will prevent the metal from rusting and will tend to stop small leaks?



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1946 Inspection and Inventory Record

6. The Theatre Building

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ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTAL-LATION DATE	ORIGINAL PRICE
1. Cement Floors									
2. Wood Floors									
3. Walls, Masonry									
4. Standee Rails									
5. Plastering									
6. Painting									
7. Structural Members									
8. Fire Escapes									
9. Ceilings									
10. Roofing									

THEATRE _____ MANAGER _____

LOCATION _____ INSPECTED BY _____

NATURE OF DEFECT	CORRECTION (check)		DATE OF Correction
	REPLACE	REPAIR	

About People of the Theatre

► *AND OF BUSINESS ORGANIZATIONS SERVING THEM*

FRANK C. CLINE has been appointed manager of the Southwestern District of the Westinghouse Lamp Division, with headquarters in St. Louis.

F. S. HASTIE has been appointed district service supervisor, in Toronto, of the Dominion Sound Equipments, Ltd. Mr. Hastie, who will be in charge of all service and installation work in the Toronto district, replaces H. GOLDIN, who has resigned.

RONALD W. BURGESS has reopened Mu-Wa-Tu theatre in Hamilton, Ohio, and named it the Star.

LEE INSLEY, manager of the Diamond Globe Corporation in Philadelphia, Pa., has opened the Avenue theatre in Delmar, Del.

E. S. SEELEY, development and research engineer in the commercial engineering group of Altec Service Corporation, New York, has been appointed a member of the electro-acoustics committee of the Institute of Radio Engineers.

JOHN G. SCHUTZ has rejoined Research Products Corporation, Madison, Wis., manufacturers of air filters, as sales supervisor, after serving for five years in the U. S. army.

CHARLES BIERBAUER, manager for the Wilmer & Vincent-Fabian Circuit, has announced that the circuit has leased the Lyric theatre in Allentown, Pa., for the summer months. The Lyric will temporarily replace the Rialto which has been closed because of a lobby fire April 10.

NEIL HELLMAN will be general manager of the Mohawk drive-in theatre when it is opened by the Fabian Circuit shortly. The theatre, which will accommodate 1,000 automobiles, has a dance platform in front of the screen for use by the patrons before the show and during intermissions.

JOHN L. WALKER of Centerville, S. D., has purchased the State theatre at Hudson, S. D., from MARVIN ROGNESS. It will be managed by WAYNE VAN DENMORE.

The Pextang theatre in suburban Philadelphia, recently sold to JOSEPH H. REILY, by THOMAS J. DOYLE of Philadelphia for $25,000, has been sold by Mr. Doyle to Mrs. RUTH G. KAHN, Melrose Park, Pa.

The Center theatre in New Orleans has been sold to Mrs. HENRY LAZARUS by the BARNEY FERTEL estate, for $303,610. The present Center theatre was built about nine years ago after fire destroyed the old Newcomb-Wonderland theatre.



M. E. Cammack thus proudly gathered his staff together for a picture to mark completion of the remodeling of his Menominee theatre in Menominee, Mich. From top down and left to right: E. Peterson and Orval C. Storlie, projectionists; J. St. Laurent, doorman; C. Engel, usher; Miss Betty Allard, cashier; Miss Irene Foldy, concession clerk; Mr. Cammack, and other ushers, M. Nylund, E. Borths and D. Lebouef.

K. L. STREUBER has announced his resignation from RCA International Division and the formation of his own organization to handle export of theatre and sound equipment. Mr. Streuber's new office will be at 1140 Broadway, New York.

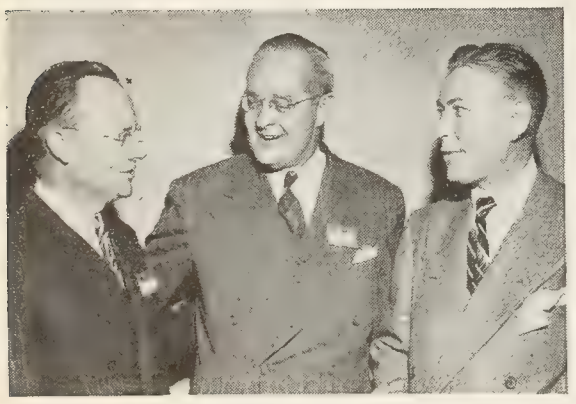
MELVIN ANDERSON has sold the Royal at Earlsboro, Okla., to RALPH YADEN.

ROBERT S. MERCHANT has returned to the Altec Service Corporation's Cincinnati

SNAPPED AT THE S. M. P. E. CONVENTION







■ Among those who gave the convention of the Society of Motion Picture Engineers, in New York last month, a record attendance were these industry figures observed by our staff photographer. Upper left: John Eberson, E. A. Jones, James Frank, Jr., Paul Larsen, Cyril Foster. Upper right: Larry Strong, Allan G. Smith, Ralph Austrian, James Finn, Harry Strong. Left: Loren Ryder, Don E. Hyndman (SMPE president, Frank E. Cahill, Jr. (Right: N. D.' Golden, Peter Mole, Oscar Neu.



district and will make his headquarters in Barbaouville, Ky. Prior to joining the U. S. Signal Corps in 1941, he was an Altec service inspector with headquarters in Columbus, Ohio.

MELVIN FOX, of the Mayfair Amusement Company, Philadelphia, will supervise the operation of a new 600-seat theatre expected to be opened in September.

ROBERT WARDROP has been appointed assistant manager of the glass advertising and promotion department of the Pittsburgh Plate Glass Company, it has been announced by EDWARD L. PATTON, manager. Mr. Wardrop recently completed four years of service in Army.



MAX RATNER, for many years with the RKO exchange in San Francisco, has taken over operation of the Bayshore theatre at Visitacion Valley, Cal.

MR. and MRS. KENNETH E. AMES, formerly theatre operators in Portland, Ore., who recently purchased the Dishman theatre near Spokane, have announced that they will shortly let contracts for the erection of a new Millwood theatre. It will have 800 seats. The new corporation, to run both theatres, will be known as Spokane Valley Theatres, Inc.

The Liberty theatre in Ridgefield, Wash., recently built at a reported cost of $35,000, by Mr. and Mrs. J. R. HICKS, has been dedicated to the memory of the son, Ensign FRANK D. HICKS, who was killed on naval patrol.

WILLIAM KENNEDY, JR., operator of theatres in Champlain and Rouses Point, N. Y., is building a theatre in Chazy, N. Y. The theatre is expected to open about July 1.

The Miami theatre in Morrow, Ohio, owned by Mr. & Mrs. R. H. JAMES of Blanchester, Ohio, has been sold to ROBERT HAUSFELD of Loveland.

CLIFF HALL took over the operation of the Orvis theatre in Massena, N. Y., on May 15, from ANTHONY ROMEO. The Orvis has been dark for several months.

IRA L. SCHIFFMAN, general manager of the National Amusement Company, has announced plans for an extensive remodeling program for the Rialto and National theatres in Harrisburg, Pa. Mr. Schiffman said that the remodeling and altera-



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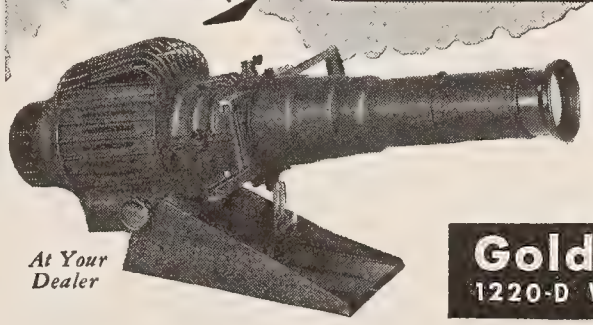
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CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
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906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

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1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

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1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
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1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
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1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING
1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

BETTER THEATRES CATALOG BUREAU COUPON

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tions costs at each theatre will be about $30,000, and the program will be undertaken as soon as material becomes available.

ROY BOOMER, who has been associated with the theatre equipment business for many years, has been appointed secretary-treasurer of the Theatre Equipment and Supply Manufacturers' Association, by Oscar Neu, president. Mr. Boomer was with Motiograph, Chicago, until resigning last year.



HAROLD HENDERSON, who was associated with the Detroit sales office of the Formica Insulation Company, Cincinnati, manufacturers of laminated plastics, before the war, has rejoined the sales staff.

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BETTER THEATRES is published every four weeks as a section of MOTION PICTURE HERALD . . . George Schutz, Editor. . . . Ray Gallo, Advertising Manager.

PRODUCT DIGEST

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SHORT SUBJECTS
SERVICE DATA
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Blondie's Lucky Day

Columbia—Bumstead Family Comedy

In this, the 17th screen adaptation of Chick Young's comic strip "Blondie," Dagwood again runs into his usual difficulties, only to be saved as expected by the ingenuity of Blondie.

Directed by Abby Berlin and based on an original screen play by Connie Lee, this episode in the life of the Bumsteads is given the usual light comedy treatment of the series. Exhibitors who in the past have found the pictures profitable at the box office and entertaining for their audiences, can expect the same result from "Blondie's Lucky Day."

After being fired by Mr. Dithers for hiring a woman architect, Dagwood invests the family savings in his own construction company. A series of business boners on the part of Dagwood nearly ruins the financial standing of the company, but Blondie manages to patch up the differences between her husband and Mr. Dithers and thus saves the family bank account.

All of the regulars are on hand: Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent and Daisy the dog as members of the Bumstead family, and Jonathan Hale as Mr. Dithers. In supporting roles are Angelyn Orr and Robert Stanton, who lend romance to the plot.

Reviewed at Loew's 42nd Street theatre in New York where a mid-afternoon audience found the picture entertaining and amusing. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, April 4, 1946. Runing time, 69 min. PCA No. 11236. General audience classification.

Blondie ..... Penny Singleton
Dagwood ..... Arthur Lake
Alexander ..... Larry Simms
Cookie ..... Marjorie Kent
J. C. Dithers ..... Jonathan Hale
Angelyn Orr, Robert Stanton, Paul Harvey, Jack Rice, Bobby Larson, Charles Arnt, Margie Liszt, Frank Orth, Frank Jenks, and Daisy.

Freddie Steps Out

Monogram—Musical

The second of Monogram's new "Teen-Ager" series is a pleasant little musical with one song, "Patience and Fortitude," a standout. Sam Katzman, producer of the series, can take a bow for this one. Arthur Dreifuss' direction stresses fun and frivolity.

Hal Collins wrote the original screenplay, which provides Freddie Stewart with a dual role. A radio crooner disappears, and Freddie's schoolmates, animated by a desire to get the boy into trouble, name him as the missing star. His denial goes unheeded, and by the time the real crooner's wife and baby show up, things are in a fine mess. However, the crooner himself eventually reappears, and straightens things out for the young people involved.

June Preisser, a vigorous young lady who can dance as well as act, does a particularly good job as Freddie's girl friend. Charlie Barnet and his orchestra is another asset.

Seen at the Campus theatre, in Hollywood, where the audience appeared to enjoy the proceedings. Reviewer's Rating: Good.—THALIA BELL.

Release date, not set. Running time, 75 min. PCA No. 11594. General audience classification.

Freddie, Frankie ..... Freddie Trimball
Lee ..... Warren Mills
Dodie ..... June Preisser
Ann Rooney, Noel Neill, Jackie Moran, Frankie Darro, Milt Kibbee.

Valley of the Zombies

Republic—Imaginative Tale

This is aimed to bring home to the horror fans what they are supposed to like. It has a generous portion of murders and things of a creepy sort happen all around. The half-alive and half-dead Zombie is that good actor, Ian Keith.

The story which is in the Zombie cycle tells of Keith getting a secret potion in the "Valley of the Zombies" which suspends him in a state between life and death. He steals human blood from a laboratory but when he finds no blood of his type, which he seems to be looking for, he kills the doctor, played by Charles Trowbridge. Robert Livingston, as a young doctor, and Adrian Booth as the nurse, attempt to locate the murderer. After trips to a graveyard and a mausoleum and after several more murders have been committed, Keith is shot by a detective.

Dorrell and Stuart McGowan are the associate producers and the authors of the screenplay. It is not a very believable story and the suspense is uneven. Philip Ford directed.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, May 24, 1946. Running time, 56 min. PCA No. 11200. General audience classification.

Terry Evans ..... Robert Livingston
Susan Drake ..... Adrian Booth
Ormand Murks ..... Ian Keith
Thomas Jackson, Earle Hodgins, Charles Trowbridge, LeRoy Mason, William Haade, Wilton Graff, Charles Cane, Russ Clark, Charles Hamilton.

It Shouldn't Happen To a Dog

20th Century-Fox—Comedy

A light-hearted film which doesn't pretend to do anything but entertain, William Girard's production does just that. It doesn't make much sense in point of plausibility, but laugh-provoking lines and situations, and the presence in the cast of a remarkable dog, named Rodney, more than offset its lack of logic. Allyn Joslyn, cast as a crime reporter who has been kicked upstairs to an editorship in the Science Department, longs to get back on his police beat, and believes he can do so if he turns up a missing witness in a tax-evasion case. His path crosses that of Carole Landis, cast as a policewoman working on the same case.

Miss Landis is the owner of Rodney, a doberman-pinscher recently discharged from the K-9 Corps. The dog is a pivotal point in the screenplay by Eugene Ling and Frank Gabrielson, based on a story by Edwin Lanham. Accused of participating in hold-ups, the dog is sought by every cop in the city. He justifies himself in the final sequences, however, by holding half-a-dozen gangsters at bay, and saving the principals from a watery grave in the East River.

Herbert I. Leeds' direction gets the most out of every gag. In the supporting cast, Henry Morgan and John Alexander are outstanding.

Seen at the studio. Reviewer's Rating: Good.—THALIA BELL.

Release date, July, 1946. Running time, 70 min. PCA No. 11496. General audience classification.

Carole Landis ..... Julia Andrews
Allyn Joslyn ..... Henry Barton
Margo Woode ..... Olive Stone
Henry Morgan, Reed Hadley, Jean Wallace, Ray Roberts.

(*Review reprinted from last week's* HERALD)

Ghost of Hidden Valley

PRC—Buster Crabbe Western

The long-established standbys of fist and gun fights, swift riding across the cow country, a touch of romance, the forces of justice vanquishing the parallel forces of evil, plus a few new twists provide the zest to this Buster Crabbe-Al (Fuzzy) St. John Western.

Based on an original story and screenplay by Ellen Coyle, the plot concerns a band of cattle-rustlers who use the land of a young couple—John Meredith and Jean Carlin—to conceal the stolen cattle. Crabbe and St. John volunteer their services to rid the country of the outlaws and eventually accomplish their mission, but only after the usual number of adventures.

The picture was produced by Sigmund Newfeld, and directed by Sam Newfield, with Art Reed in charge of the photography. Others in supporting roles are Jimmy Aubrey, Charles King and Karl Hackett.

Seen in a projection room in New York. Reviewer's Rating: Average.—G. H. S.

Release date, June 3, 1946. Running time, 56 min. PCA No. 11654. General audience classification.

Billy Carson ..... Buster Crabbe
Fuzzy Jones ..... Al St. John
Kaye ..... Jean Carlin
Henry ..... John Meredith
Dawson ..... Charles King
Jimmy Aubrey, Karl Hackett, John L. Cason, Silver Harr, Zon Murray, George Morrell, Burt Dillard.

SHORT SUBJECTS

BORED OF EDUCATION (Para.)

Little Lulu (D 5-3)

Little Lulu, the cartoon character, falls asleep in school and dreams of all the great events in American history and the trouble she gets into at each event as the leading figure.

Release date, July 26, 1946 *7 minutes*

COLLEGE QUEEN (Para.)

Musical Parade Featurette (FF 5-3)

Tom Cannon, a young tap-dancer senior at the state university, sets out to find the Col-

lege Queen for the forthcoming competition. He selects Cindy Harris, a girl who is working her way through college as a waitress, and who has singing and dancing ability. Of course they win the competition. Such musical selections as "I'm Learning a Lot in College" and "Down the Old Ox Road" are presented.
Release date, May 17, 1946 20 *minutes*

SHEEP SHAPE (Para.)
Noveltoons (*P*5-4)
A desire for wine, woman and song drive the villainous wolf into fleecing Blackie the Sheep by devious methods of trickery. A vampish night-club entertainer, however, soon separates the wolf from his illegal gains. The entertainer turns out to be Blackie.
Release date, June 28, 1946 7 *minutes*

MERRILY WE SING (Univ.)
Sing and Be Happy (1382)
Joey Faye and Suzanne Tafel are starring in this subject. Suzanna telephones Faye's radio shop and Joey shows up to fix Suzanne's radio. Then begins the comedy and later comes the songs, with the radio playing "My Blue Heaven" and Suzanne and a chorus singing "Whispering" and "Oh, Johnny."
Release date, May 27, 1946 10 *minutes*

OLD MACDONALD HAD A FARM (Para.)
Noveltoons (P 5-3)
Again the bouncing ball leads the singing in this color cartoon short with Farmer MacDonald having his hands full with the antics of the barnyard population. The closing scene shows an amusing Conga line with all the farm animals joining the fun.
Release date, June 7, 1946 7 *minutes*

TWIN HUSBANDS (RKO)
Leon Errol Comedy (63,704)
Leon Errol in this two-reel comedy portrays the dual role of himself and his twin brother. The plot concerns the marital complications which result when Leon leaves town and his brother arrives. Right or wrong, Leon never quite manages to get out of trouble with his wife.
Release date, May 10, 1946 18 *minutes*

A TALE OF TWO CAFES (Para.)
Musical Parade (*FF*5-4)
Starring Bob Graham and Dorothy Porter, the story concerns the rivalry between two cafe owners who out-do each other in presenting the best in entertainment. The feud results in providing a vehicle for the presentation of such songs as "What a Wonderful Evening," "Soon We'll Be Together" and other musical numbers.
Release date, July 5, 1946 18 *minutes*

BANQUET OF MELODY (Univ.)
Name-Band Musical (1309)
Matty Malneck and his orchestra, the Delta Rhythm Boys, Peggy Lee and Rosa Linda provide the music in this one. Songs include: "My Blue Heaven," "Dry Bones," "Poet and Peasant," "I Don't Know Enough About You," "Don't Blame Me," and "Stompin' at the Savoy."
Release date, May 29, 1946 15 *minutes*

RIDING THE HICKORIES (Para.)
Sportlights (*R*5-8)
The technique of skiing and the appeal of the sport is highlighted in the subject. In one sequence, the downhill run is demonstrated by Hans Thorner, noted Swiss-American expert.
Release date, May 17, 1946 9 *minutes*

TAKIN' THE BREAKS (Univ.)
Name-Band Musical (1308)
Russ Morgan and his orchestra are starred in this musical, complete with dances by Barbara Perry and songs by the Dinning Sisters. Selections include "Yip Yip DeHottie," "At Sundown," "Small Fry," "Mary Lee" and "Danza de Barbara."
Release date, March 22, 1946 15 *minutes*

SERVICE DATA *on features*

[*Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3022.*]

Abilene Town (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Febbuary 16, '46, p. 51; March 2, '46, p. 58; March 16, '46, pp. 55, 60; April 13, '46, p. 60; May 11, '46, p. 65; May 18, '46, p. 61.

Bedlam (RKO)
Audience Classification—Adult
Length of Decency Rating—Class A-2
Round Table Exploitation—May 18, '46, p. 56.

Blue Dahlia (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 18, '46, p. 56.

Cornered (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—108.4%
Round Table Exploitation—December 29, '45, p. 54; February 2, '46, p. 59; March 23, '46, p. 59; April 13, '46, p. 62; May 11, '46, p. 62.

Danger Signal (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 2, '46, p. 57; May 11, '46, p. 66.

Devotion (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 25, '46, p. 61.

Easy to Wed (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 18, '46, p. 58.

From This Day Forward (RKO)
Audience Classification—General
Legion of Decency—Class A-2
Rounb Table Exploitation—May 4, '46, p. 52; May 18, '46, p. 58.

Gay Blades (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 18, '46, p. 62.

Gilda (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—April 27, '46, p. 54; May 11, '46, pp. 62, 65; May 18, '46, p. 56; May 25, '46, pp. 56, 60.

LEGION of DECENCY Ratings

Class A-1	**Unobjectionable**
Class A-2	**Unobjectionable for Adults**
Class B	**Objectionable in Part**
Class C	**Condemned**

Her Kind of Man (WB)
Audience Classification—Adult.
Legion of Decency Rating—Class B
Round Table Exploitation—May 11, '46, p. 60.

In Old Sacramento (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 11, '46, p. 64.

Make Mine Music (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 11, '46, p. 58.

The Mask of Diijon (PRC)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—May 18, '46, p. 60

My Name Is Julia Ross (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 11, '46, p. 60

A Night in Casablanca (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 4, '46, p. 52.

Pardon My Past (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 4, '46, p. 56; May 18, '46, p. 60.

Perilous Holiday (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 18, '46, p. 58.

So Goes My Love (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 11, '46, p. 64.

Two Sisters from Boston (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 11, '46, p. 60.

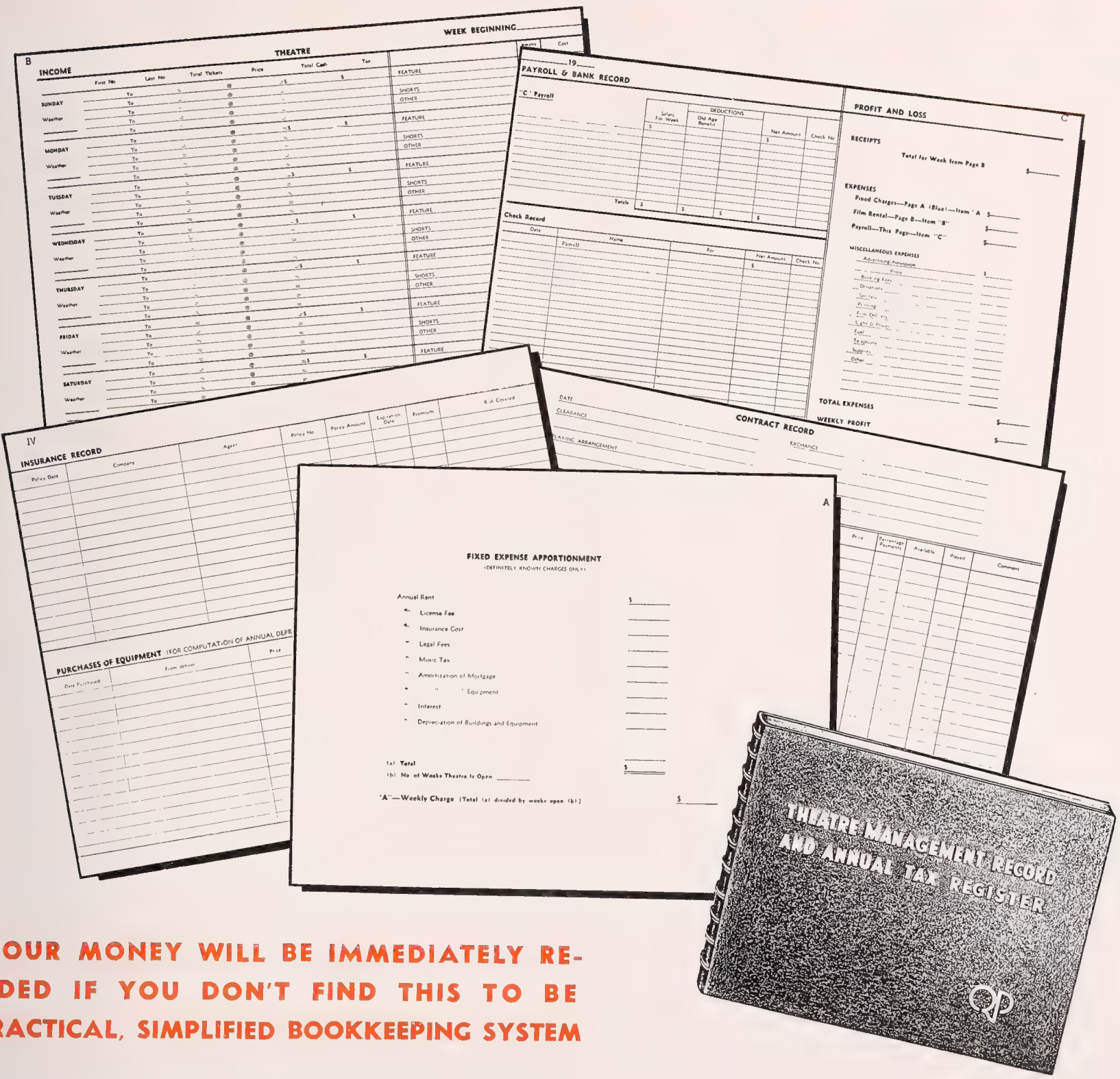
Weekend at the Waldorf (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—106.5%
Round Table Exploitation—September 29, '45, pp. 55, 58; October 27, '45, p. 40; November 10, '45, p. 46; November 17, '45, p. 56; December 1, '45, p. 47; December 8, '45, p. 52; December 15, '45, p. 69; December 22, '45, p. 47; December 29, '45, p. 60; January 19, '46, p. 56; January 26, '46, p. 50; February 2, '46, p. 50; February 23, '46, pp. 60, 61; March 30, '46, p. 65; April 6, '46, p. 62; April 27, '46, p. 56; May 18, '46, p. 60.

Wife of Monte Cristo (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 27, p. 58; May 4, '46, p. 52; May 18, '46, p. 56; May 25, '46, p. 56.

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229 West Forty Second Street
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OFFICE OF
WILLIAM BRANDT

March 22, 1946

Mr. Herman Robbins, Pres.
National Screen Service Corp.
630 Ninth Ave.
New York 19, N.Y.

Dear Herman:

While glancing through your last issue of "MR. SHOWMAN", it occurred to me what a positive cinch the present day exhibitor has compared to the time when I opened my first little motion picture theatre about 39 years ago. I distinctly remember when I wanted to get over a message to the audience how I used to labor over a glass slide and print in white ink the story I wanted to tell. I admit I was not an expert printer, but then how many exhibitors are, and when the slide appeared on the screen enlarged several thousand times it was horrible to behold and most of the time the message was lost in the fact that it was told in such a way as to leave a bad impression.

Now, at one fell swoop, you put within the reach of the exhibitor the services of an experienced copy writer, of a fine artist, and the experts of your film department who combine to tell the same kind of story in an impressive way, creating an environment on the screen that is inviting, making the message so much easier to sell, whether it is a coming announcement of a new attraction or institutional copy on housecleaning or any other kind whatsoever, according to requirement.

Lucky present day exhibitor! All he has to do is pay for a copy or print of the original negative film, which is pennies compared to the value received and he can tell his story in audience.

You are a real service adjunct to our industry, and somewhat with the air of an expert, I can tell you that the exhibitor who does not take advantage of such service is not doing the thing by himself, his theatre or even his audience. As for us, we're 100% all out for that service, whether it is in the heart of Times Square or out in the rural districts.

Really and truly, Herman, you have become almost indispensable so continue the good work.

Cordially and sincerely yours,

WILLIAM BRANDT



Thanks, Mr. Brandt!

. . . But really . . . being of service to the exhibitor is just part of the days' work to

The Prize Baby

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Two Smart People
Anna and the King of Siam
Janie Gets Married
A Girl in a Million
Talk About a Lady
Little Mister Jim
Under Arizona Skies

(In News Section)

The Runaround

STARTING IN THIS ISSUE

PAGES 20-21



VOL. 163, NO. 10; JUNE 8, 1946

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IT SHOULD HAPPEN TO A DOG!



How about an Academy Award for Lassie!



The Trade Press is raving about M-G-M's NEW Technicolor Hit!

"COURAGE OF LASSIE"

This review from M. P. Daily is typical:

"The picture is the best of the Lassie jobs to date. Again in Technicolor and a supporting cast of strong names. Better than 'Son of Lassie'."

★

M-G-M Presents LASSIE in A New Adventure "COURAGE OF LASSIE" · In Technicolor · Elizabeth Taylor · Frank Morgan · Tom Drake · Original Screen Play by Lionel Houser · Directed by Frank M. Wilcox · Produced by Robert Sisk

WARNERS'

JANIE IS A

JUNE BRIDE





STARRING

JOAN LESLIE ROBERT HUTTON

THAT GAY JANIE GANG WITH SOME BRAND NEW MEMBERS

EDWARD ARNOLD and ANN HARDING

OROTHY MALONE and HATTIE McDANIEL and DICK ERDMAN and LOTS MORE!

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Warners

OF TALKING PICTURES

THEY'RE LAUGHIN' LIKE MAD!



ANN SHERIDAN · DENNIS MORGAN · JACK

"ONE MOR

TWENTIETH ANNIVERSARY
Warners
OF TALKING PICTURES

WITH REGINALD GARDINER · DIRECTED BY PETER GODFRE

THEY'RE KISSIN' LIKE CRAZY



CARSON ALEXIS SMITH JANE WYMAN

E TOMORROW

SCREEN PLAY BY CHARLES HOFFMAN & CATHERINE TURNEY • ADDITIONAL DIALOGUE BY JULIUS J. AND PHILIP G. EPSTEIN • BASED ON THE PLAY BY PHILIP BARRY • MUSIC BY MAX STEINER

PRODUCED BY
BENJAMIN GLAZER

" IT'S A LESSON IN CARESSIN'! IT'S A BIG NEW ONE FROM WARNERS

20th CENTURY FACTS

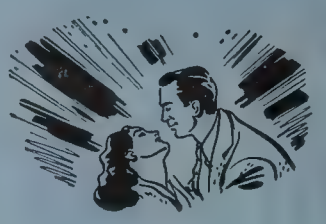
FACT Every high set by 20th's boxoffice history hits at the Rivoli, 

New York City, is being topped by the magnetic draw of Charles Boyer and Jennifer Jones making Lubitsch love in "CLUNY BROWN."

FACT Right *now* — right at the top of famous Hit Parade on C.B.S., 
two of the great songs from "CENTENNIAL SUMMER," 20th's next gross-glorifying Technicolor musical!

FACT "DRAGONWYCK" parallels performance wonders of "Leave Her to Heaven" as M. P. Herald acclaims it *Boxoffice Champion!*





FACT "SENTIMENTAL JOURNEY" takes its place with 20th's biggest grossers as engagement after engagement reports on its great boxoffice journey!

IT'S A **FACT** *THE BIGGEST FIGURE IN THE INDUSTRY IS* 20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 163, No. 10 — June 8, 1946

UN and THE NEWSREELS

THAT ancient and enduring issue between interest and importance comes up again in a sort of dither of attention to certain remarks of Mr. Benjamin A. Cohen, chief of information for the United Nations, before the Associated Motion Picture Advertisers concerning a lack of an agreeable amount of newsreel coverage of the transactions of the UN meetings up in the Bronx.

Indubitably the UN sessions are of large importance. Also they consist of a group of somewhat mature gentlemen sitting around a table talking, day after day.

The plain fact is that those meetings constitute such an unexciting show that there has been public complaint in the New York press from officials saying they have not been able to give away seats to the public.

There is an assumption, apparently, obviously, that the motion picture industry and its screen should be doing something about everything. That assumption is mostly held by persons who have causes to plead, movements to further, campaigns to make. Those persons are always getting too much attention.

Important as the motion picture is, it is still but a medium. It is not a motivator. It can say many things with great effectiveness, but it remains an instrument of saying and showing. The public pays it to say and show the sort of material that it wants to see and hear.

Perhaps it would be helpful to consider another expression of public control in the example of the daily press. Compare the space devoted to sports, scandals, society, columnists' bistro chatter, comics and the like with the attention to significant news and reports on matters affecting human destiny. How much of the output of the printing press is dedicated to improvement of the world? Probably less than you would guess, and realize, too, that attentive readership is a decided minority. Along with that, reflect on the fact that the printed word can run down its customers one by one, while the screen must collect its patrons in audiences of hundreds or thousands at a time and place.

The United Nations proceedings as a show have somewhat the same appeal as the pages of the *Congressional Record.*

Meanwhile, in fairness to Mr. Cohen it may be said his remarks before the AMPA were observations rather than criticism. He is a person of film experience. The heat came out in comment on his comment.

■ ■ ■

GIVEAWAYS, AGAIN

MOTION PICTURE exhibition, with its depression year experience with Bank Night, Bingo and free dishes behind it, can regard with puzzled interest the current inflation period mania for giveaways in the radio field and in all manner of merchandising from cereals to soap.

The Premium Advertising Association of America, fifteen hundred strong, convened in Chicago recently and forecast that by 1947 their volume would reach a billion. This year their gimcrack merchandise is in too short supply to make any records, but the forecast is to be compared with the previous high year of 1941, when the wholesale price total reached above $500,000,000.

Just now the premium goods makers are having profitable fun, since they have no retail price to be curbed by the Office of Price Administration, which is, as usual, puzzled. Profits are said to be right handsome and unrestrained.

The relaxed public seems to be much in the mood of something for nothing, and hopeful about the prize lotteries.

■ ■ ■

"THEY BEGET TROUBLE"

ONCE in a while some positively forthright words are spoken in this diplomatic industry. Out in Hollywood the other day Mr. Samuel Broidy of Monogram gave press audience to remark on the state of the art and invitations to censorship.

SOME REMARKS: "No matter how they are dressed up—whether in terms of psychological study or some other way—they all boil down to sex, and they all beget trouble . . . All responsible executives realize now that the films have gone too far . . . you will see a distinct swing toward cleaner pictures.

"Advertising, too, has got out of line. Ad writers are using copy and illustration which exaggerates even the material that is in the really bad pictures, and suggesting evil things in the good ones. This is worse . . . than the pictures themselves and will have to be stopped."

Remember—that comes from the seat of production. It promises realization of the processes of self-regulation.

■ ■ ■

BOMB-FLECKED FILM

RESEARCH finds that the first atomic bomb blast, that demonstration out on the deserts of New Mexico, shot the air of the United States full of radioactivity which came down like rain, resulting in the contamination of paper-making materials including strawboard used in packing photographic films. The radioactivity made fog spots in the emulsion. Eastman Kodak's researchers in Rochester ran the trouble down, and, despite some confused reports, it is said no motion picture film affected left the plant. Meanwhile, against possible alarms about perils ahead, it is to be observed that the metal containers used for motion picture film shield against external impact, just in case the Bikini blast reaches around the world.

■ ■ ■

THE profound Associated Press has transmitted a report of a new triumph of science: to wit, that Dr. Edward Weiss of Temple University in Philadelphia has diagnosed as "psychogenic rheumatism" a condition of aches and pains, without foundation in organic ailment but because of "nursing a smoldering grudge against someone". We have known about that for a long time, often experiencing the pain, and "psychogenic" is not the real name for it, either. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

SOUTHEASTERN theatre owners vote to affiliate with ATA Page 13

WARNERS taught screen to sing in the development of musicals Page 19

NATIONAL SPOTLIGHT—notes and comment across the country Page 20

ON THE MARCH—Red Kann in light and serious trade discussion Page 22

NEW CPA building order hits theatre and studio set construction Page 22

UNIVERSAL closes deal to distribute product of Enterprise Page 24

COMPANIES increase ad expenditure; space no bottleneck Page 26

ROMANTIC drama customer choice, preference survey shows Page 28

COLOR in television and newsreels excites British industry interest Page 32

MOTION PICTURE Associates in New York honor S. H. Fabian Page 33

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Release Chart by Companies Page 3032

The Release Chart Page 3034

16mm War Note

ATTENTION of the authorities to regulations governing exhibition of 16mm film in tax-supported institutions will be encouraged by the board of directors of the Kansas-Missouri Theatres Association in behalf of its members. The Kansas constitution provides that no entertainment with an admission charge can be held in a tax-supported building.

To help an exhibitor who might be embarrassed by personal opposition to such a program, the association's officers will undertake the chore of protesting.

The association is on record, however, as approving the use of pictures for any proper educational and community purpose in those tax-supported buildings where admission is not charged.

Career Ended

THE PROMISING screen career of the whiskey bottle used in "The Lost Weekend" came to an abrupt end last week, the Associated Press reports. The bottle followed "Lost Weekend" by an appearance in the forthcoming "Welcome Stranger." Then, scheduled for a big role in "The Chase," it was dropped on the floor of the Paramount prop room.

Kills Tax Plan

THE PROPOSAL for a 10 per cent admission tax in Illinois was killed Wednesday in Springfield when Governor Greene ordered that portion of a general revenue measure withdrawn. The money is being raised by the state for a bonus to ex-service men. Industry leaders were relieved by the victory, because they feared passage in Illinois would have proved a precedent for the proposal of similar legislation in other states. No announcement was made about Chicago plans for a tax, held up for the state bill.

Sunday Pother

London Bureau

THE CITIZENS of Torquay, seaside resort in Devonshire, England, have voted more than two to one in favor of Sunday shows. The actual tabulation was 10,548 for and 4,482 against.

The day-long poll, held last Tuesday, was preceded by rare and diverting ructions—characteristic of the pother Sunday openings create. Torquay's burgesses have never hitherto exercised their right to demand Sabbath openings of the town's six theatres. During the war, however, the military commander under his emergency powers, ordered the cinemas to open Sunday evenings. Since the powers were on the verge of lapsing, the theatre-owners set in motion the peculiar provisions of the Sunday Entertainments Act, 1932, and the poll was held. But not before the local Nonconformist ministers ran a pretty considerable campaign of opposition.

Seven hundred people prayed throughout the Saturday night preceding the poll at one of the town's Baptist Chapels that Sunday openings might not be achieved. Tea and cakes were served to the praying congregation at appropriate intervals. The following Sunday the prayers and refreshments were resumed. Tuesday the prayers went unheeded. Said the Reverend Herbert Burgess, who led the prayer: "Torquay has touched hot metal and God alone knows what the burns will be."

Anti-Nazi Nazi

HELMUT DANTINE, best known on the screen for his portrayal of Nazi gangsters, has revealed that before coming to the U. S. eight years ago he was an anti-Nazi political leader in his native Austria—a leader of the youth movement which represented half a million anti-Nazis. Jailed when his country was invaded May 13, 1938, he managed to obtain his release after five months in prison and came to the United States. He is now an American citizen. Mr. Dantine has just returned to this country from a 10-week tour of Europe as an accredited American correspondent. His findings will appear in *Look* magazine.

Film Festival

A PROPOSAL for the establishment in Southern California of an international film festival to give recognition to the cultural and commercial aspects of the industry as a whole was proposed to the Los Angeles Chamber of Commerce recently by producer-director Sam Wood, head of Inter-Wood Productions, Inc.

He pointed out that while almost the entire production of pictures is centered in Los Angeles and its environs, it has remained for New York City and foreign countries to give prominence to the lasting effects of pictures, other than through the annual awards of the Academy of Motion Picture Arts and Sciences.

Mr. Wood suggested the Chamber appoint a committee to study the foreign film festivals and the collection of pictures made by New York's Museum of Modern Art, which has perhaps the best collection in the country.

School Films

THE USE of educational films in Philadelphia classrooms has increased 106 per cent in the past year, and the same rate of increase is expected to continue as new films and projectors become available, local surveys indicate. Dr. John Garman, director of the visual education section of the Philadelphia Board of Education, at the same time announced that 200 reels of film had been purchased by the school district this year, making a total of 1,500 reels of 16mm sound films and 2,500 reels of silent.

Caesar Again

JAMES C. PETRILLO, czar of the American Federation of Musicians, whose periodic notes of discord usually disrupt the harmony of the broadcasting industry, let go another blast Tuesday, this time warning the United States Supreme Court that if that tribunal upheld the Lea Act he would withdraw the music for network broadcasts from New York, Chicago, and Los Angeles, thus practically eliminating the major nationwide programs originating in these key broadcasting cities. Last week Petrillo defied the Lea Act, which forbids threats or force to compel a radio station to employ more workers than it wants, by calling a strike against WAAF in Chicago, charging the studio had failed to follow up the demands of the AFM and double the number of musicians it employs.

Chicago Tower

GLANCING over its blueprints for the shape of theatres to come, Balaban and Katz has announced it will spend approximately $1,000,000 for the construction of a new 2,600-seat Loop house with a 685-foot tower for its television station, W9XBK, a proposed FM station, and for microwave relays. The project, on North State Street near the circuit's Chicago theatre, will be constructed so that it can be utilized at any time as a television theatre. The tower will be the tallest structure in Chicago. Milton S. Carstens of Chicago is the architect and Frank Randall, also of Chicago, the structural engineer. Research on the project is expected to be completed in from 60 to 90 days. Construction should start in about six months with completion scheduled for eight to 10 months thereafter.

Freddi Released

Rome Bureau

LUIGI FREDDI, a top motion picture executive for the Fascist Government, has been released from prison. At various times reported missing or in hiding, it is now known he had been imprisoned on the charge of following the Fascist Government from Rome to North Italy. He will be tried for having contributed to the march on Rome in October, 1922, but, it is felt here, he will almost certainly be absolved. However, if he is not convicted on that charge, he probably will be affected by the recently enacted law calling for the return to the Government of all profits made under the Fascists. Freddi, long active in politics and newspaper work, was, during the Fascist regime, vice-president of the official studios for the Italian Government and general director for cinematography at the office of the Undersecretary of State for Press and Propaganda. He also was head of the Historical Office of Exhibition of Revolution.

Purchases

HOLLYWOOD spent more than $2,026,000 this past season for the purchase of Broadway plays, according to a recent tabulation made by the New York *Times*. Some of the purchases: "State of the Union," at $300,000, plus 50 per cent of the picture's gross after cost of production has been recouped; "Dream Girl," at $300,000, and "Oh, Brother," at $76,000, to Paramount. "The Day Before Spring," $275,000; "The Rich, Full Life," $75,000 (deposit toward a ceiling of $225,000); "The Birds and the Bees," an unproduced play, $50,000, for MGM. Twentieth Century-Fox purchased "The Late George Apley" for $275,000. Sam Bischoff bought "Are You With It?" for $200,000. Universal paid $100,000 for "Up in Central Park" and $50,000 for "Mexican Hayride." "Beggars Are Coming to Town" went to Hal Wallis for $100,000. There were other purchases for which no price was specified, according to the *Times*.

Vote for Disney

WHEN the Czechoslovakian Socialists and Communists wished to attract attention to their candidates in the recent election campaign, they called upon Disney for aid—in an indirect way. It seems the political candidates found that the surest way of attracting a crowd was to screen 8mm black-and-white prewar Disney cartoons. That did it. It was the first time in six years that the Czechs had had an opportunity to see any Disney cartoons. Just how many votes Mickey Mouse drew was not reported.

Celebration

PRACTICALLY everybody who is anybody on Broadway was on hand at the old Silver Slipper Wednesday night in New York to help Jimmy Durante celebrate his 30th anniversary on Broadway and to welcome back the famous team of Clayton, Jackson and Durante, which triumphed at the Silver Slipper in the turbulent days of the 20's before it became a dance hall. For the one-night celebration the triumvirate performed their old favorites.

PEOPLE

L. J. McGINLEY, Indianapolis branch manager of Universal, has been assigned to the company's home office to handle special duties, W. A. SCULLY, vice-president and general sales manager, announced last week.

WALTER PIDGEON, screen star, has accepted the chairmanship of the industry's committee for the Emergency Food Collections to relieve starvation overseas, HENRY A. WALLACE, national chairman of the drive, announced over the weekend in Washington.

FRED SANDY, formerly with PRC in Washington, D. C., Monday was named manager of the Philadelphia office of the company succeeding JOSEPH GANS who has been transferred to Charlotte, N. C.

T. H. WESTERMANN, since 1935 a partner in charge of sales for Willard Pictures, has resigned to become sales manager for Morey and Sutherland Productions, Hollywood producers of entertainment and business films, it was announced Monday. Mr. Westermann will make his headquarters in New York.

MICKEY KOMAR, Warner salesman in the Winnipeg exchange, Tuesday was promoted to branch manager in St. John, succeeding L. McKENZIE, resigned.

SAMUEL GOLDWYN has concluded a lease with LADY SYLVIA STANLEY, the former Mrs. Douglas Fairbanks, Sr., giving him control of 50 per cent of the property occupied by the Goldwyn Studio. MARY PICKFORD retains her interest of 50 per cent in the studio site.

VERONICA LAKE, Paramount star, has been given an award for best performance by an actress in 1945 by JOSEPH VAN COTTOM, editor of *Cine Revue,* Belgian fan and trade publication. CHARLES CHAPLIN received an award expressing Belgium's appreciation for his film, "The Great Dictator."

KASKELL HEPPNER of Metropolitan Photo Service and HENRY LAPISARDA of Como-Sileo have been elected secretary and assistant secretary, respectively, of the Press Photographers Association of New York.

GEORGE SKOURAS, national vice-president of the Greek War Relief Association, ending a tour of 39 key American cities in behalf of Greece's need for livestock, reported in New York's Hotel Astor Wednesday that more than 3,500 horses, cows and mules valued at $448,672 had been sold for shipment to Greece.

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THIS WEEK the Camera reports:



Cosmo-Sileo

THE BIG UNIVERSAL national convention, its first since the war, will be held June 24–26 in New York. The planning board above, photographed at the home office in that city, comprises Fred Meyers, eastern sales manager; E. T. Gomersall, assistant general sales manager; William A. Scully, vice-president and general sales manager; A. J. O'Keefe, western sales manager, and F. J. A. McCarthy, southern and Canadian sales manager.



By the Herald

ROBERT WOLFF, RKO manager in Great Britain, was a New York visitor this week. RKO will begin British production July 15, he said. See page 28.



Star Commercial

HAROLD R. MUNZ has been elected president of the Cooperative Theatres of Michigan, film buying group. He is vice-president of the LaSalle Garden Theatre Company.



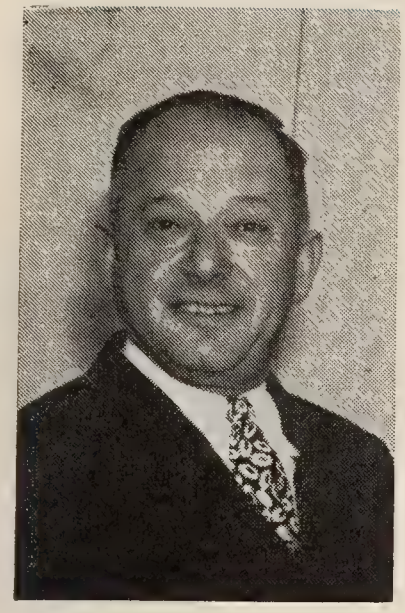
By the Herald

RECEPTION. George Pal, Paramount Puppetoon producer, met trade and news writers at a New York reception last week. Mr. Pal, center, is seen with Charles Reagan, left, Paramount vice-president in charge of sales, and Barney Balaban, president.



Loop Photo

AT PARAMOUNT'S Chicago 25-Year Club dinner, division manager James Donahue, right, presents certificates and watches to Florence Perlman, Alice Enright, Sarah Goldberg, Herman Busch and William Hamm.



MIKE ROSENBERG, Coast exhibitor, has been reelected treasurer of the Southern California Theatre Owners Association.



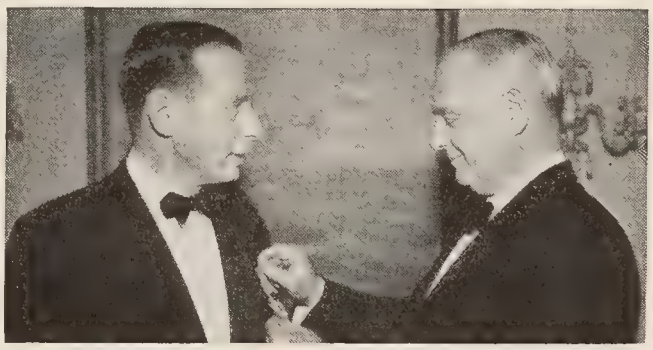
Photos by Western Photo

FIRST ANNUAL MEETING of the Southern California Theatre Owners Association in Los Angeles. Above, the directors: standing, Herman Lewis, Marco Wolf, Rube Wolf, Ned Calvi, Bernard Leavitt, Paul Williams, general counsel; William Srere, Thornton Sargent and George Bowser; seated, Gus Metzger, Mrs. Jenne Dodge and Harry Vinnicof. At the left, in closeup, are M. A. Kurstin and Arnold Schaak. The unit voted unanimously to join the American Theatres Association.





AMERICO ABOAF, former Paramount manager in Italy and the Near East, and more recently Universal representative in Italy, Spain and Portugal, has been given an executive post in New York by Universal International Films. Mr. Aboaf is widely known in international film trade.



LAWRENCE LOWMAN, left, CBS vice-president, receives the Legion of Merit in New York from Gen. William J. Donovan, OSS wartime chief.



MAJOR JOHN CRAIG, AAF photo officer, consults in Chicago with Bell & Howell engineer B. E. Stechbart on special equipment for the Atomic Bomb tests.

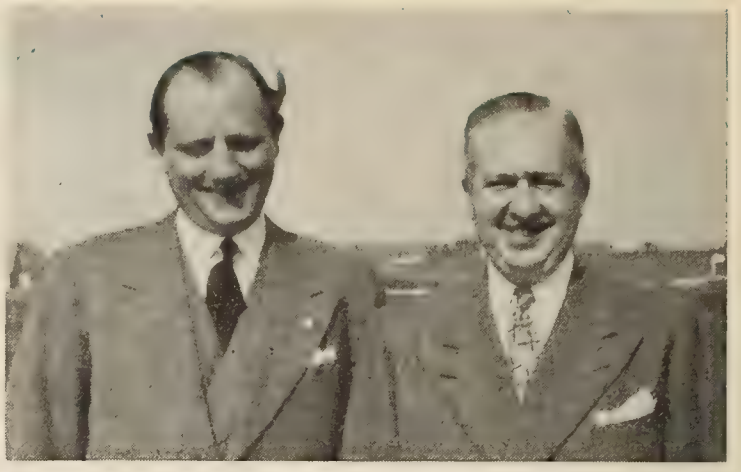
THE ARKANSAS Independent Theatre Owners Association annual convention at Little Rock: In front, left to right, are W. E. Makin, Augusta; C. C. Mundo, Little Rock, reelected president; Leon Bamberger, RKO, and Ben Y. Cammack, RKO southwestern sales manager. In the back row are O. G. Wren, Little Rock; Paul Myers, McCrory; L. F. Haven, Jr., Forrest City, and Sam Kirby, Little Rock. Mr. Mundo was given the organization's award as the Outstanding Exhibitor of 1945.



Associated Photographers



AT MGM'S national sales convention in Chicago: the midwest group, meeting under supervision of John E. Flynn, midwestern sales manager. Seated, left to right, are Henry A. Friedel, Denver; Mr. Flynn; William H. Workman, Minneapolis; Carl P. Nedley, Salt Lake City, and John G. Kemptgen, Milwaukee. Standing are D. C. Kennedy, Des Moines; Fred Thortsen, substituting for Gerald Flynn, Omaha manager; Herbert Nusbaum, home office attorney; Harry Shumow, Milwaukee salesman, and E. Rosen, Minneapolis office manager. The divisional meetings were held at the Sherman Hotel, following the general sessions at the Drake. Sales policies were outlined and implemented and discussed and new product described.



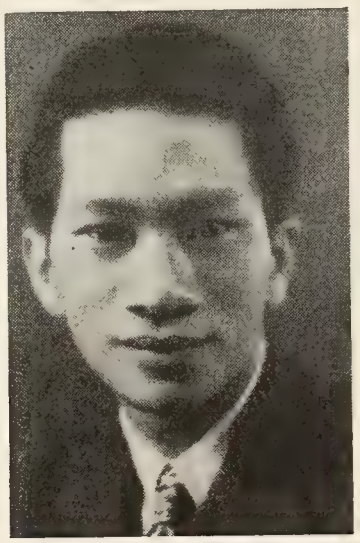
IN HOLLAND, Samuel Broidy, right, president of Monogram, on a visit of inspection, is seen with Fritz L. D. Strengholt, head of the N. V. Filmverhuurkantoor "Nederland", Monogram distributors there. The picture was snapped by Norton Ritchey, Monogram International president.



VISIT IN LISBON. Maria Elena Marquez, Mexican film star of RKO's Mexican production, "The Pearl of the World", chats with Joaquin Gallego y Pratts of RKO and Joao de Moraes Palmeiro, *Motion Picture Herald* representative.



GREETINGS, by Philip Friend, new English star recently signed by David O. Selznick, to his wife, Aileen, and son, Martin, on their arrival at LaGuardia Airport, New York, from England.



Tiffany Studio

E. J. YOUNG, owner-manager of Motion Picture Enterprises, Honolulu, which sells, rents and processes 8mm and 16mm film.

A PRINT, right, of the first United Nations Security Council film short for ABC television is shown by Emerson Yorke, producer, to Dr. Quo-Tai-Chi, Chinese delegate.



Harold Stein

SOUTHEAST OWNERS TO ATA; HOLD MPTOA AFFILIATION

Jackson Succeeds Williams as President at Annual Meeting in Florida

by TERRY RAMSAYE

Through rain sodden days in sub-tropical Florida the Southeastern Theatre Owners Association convened in Jacksonville Sunday across Tuesday with a record attendance of 250 exhibitors and 150 wives and kinfolk. It was the units's-first meeting since we went to war. The consequences included:

1. A decision to put the organization into membership and support of the American Theatres Association.

2. A resolution to stay in affiliation with the Motion Picture Theatre Owners of America for such time as it might survive.

Mack Jackson of Alexander City, Ala., was elected on a well tabulated slate which indicated there would be no radical change for SETOA in either policy or procedure. There were no contests.

Under the subject chairmanship of Oscar Lam of Rome, Ga., 16mm film as opportunity or menace was debated with inconclusive results. The sense of the meeting was that producers should protect the existing theatre. It was conceded that the most important progress in the 16mm theatre was for Negro audiences.

Checking, open and blind, came in for most candid consideration but without decision, although there was a decided opposition to the employment of local checkers.

Politically the top event of the convention was a speech in behalf of American Theatres Association by Ted R. Gamble, with the consequent official endorsement and resolution to join.

Should Not Tolerate "Degrading" Pictures

A pungent address was made by Fred Kent, a lawyer and vice-president of Florida State Theatres, Inc., the Paramount version of the former Sparks Circuit. Mr. Kent's subject was preventive politics. His advice was to keep out. On industry relations, he said, "We as exhibitors should insist that the producers and participants in motion pictures should stop washing their dirty and sexy linen in public.

"Also that we should not tolerate the production or distribution of pictures which tend to degrade the industry in the eyes of the customers. The censors won't stop them, but we should."

E. H. Geissler of Wil-Kin Theatre Supply represented the physical theatre on the program. He spoke for real supervision or maintenance under present conditions. "Where poor maintenance was once an expensive luxury it has now become an inexcusable negligence and a drain on resources," he said.



Photos specially for the Herald by Hinton Bradbury

As the SETOA convention closed Tuesday at the Roosevelt Hotel, Jacksonville, Florida, Nat Williams, left, of Thomasville, Georgia, the retiring president, poses with Mack Jackson of Aexander City, Alabama, the new president.

The convention, after a round of cocktail parties night and day, ended with a banquet at the staid and air conditioned George Washington Hotel with speeches by Fuller Warren and by Claude Lee of Paramount, a native son.

A demonstration of the process of propagation of rumors was had when out of the North came a report that somewhere it was being said that there was a movement within the SETOA toward affiliation with the Conference of Independent Exhibitors. That was fantastic enough to invite research.

The quest led into the correspondence between R. B. Wilby, SETOA director, and Jack Kirsch of Allied, concerned with the invitation to him to come to the Jacksonville convention. It appears that in one of the letters detailing the project, Mr. Wilby, from his Atlanta office, wrote Mr. Kirsch in Chicago, saying:

"All that is in my mind is that these exhibitors should hear the story of Allied and particularly the story of the Conference. I do not know very much about it and do not know whether in fact this organization (SETOA) with such undesirables as Wilby and Jenkins in it would be eligible for membership in your conference or not. Yet it would be entirely right and proper that they know about the Conference, if they are eligible, or can become eligible by the removal of some of their undesirable characters. In other words, I am offering Allied or the Conference opportunity to tell its story or any portion of it to a group of theatre owners."



Interlude during the convention: Mitchell Wolfson of Wometco Theatres; David Palfreyman of the Motion Picture Association, and W. M. Richardsn of Astor Pictures, Atlanta.

The correspondence ended Monday with reading of a wire from Mr. Kirsch, indicating that he was unable to attend because of pressing demand for his attention to official matters in Illinois.

President Williams expressed regret that another spokesman had not been sent.

The same set of correspondence archives contains the pursuit of a spokesman from the

(Continued on following page)

SETOA JOINS ATA

(*Continued from preceding page*)

Motion Picture Association, seeking first Eric Johnston, who had to go abroad, then inviting Francis Harmon, who, it was reported, planned to come and then had to stay in New York to confer with Byron Price, arriving from Hollywood. This led to a wired Wilby response in his spicy mood, saying:

"Looks like Mr. Johnston's description of your organization as one nobody knows must still stand. Our exhibitors really have great curiosity about that secret so well kept by Mr. Hays all these twenty years."

In sequel, David Palfreyman of the MPA Washington office appeared at the convention Monday and made the longest and most eloquent speech of his career. His highlight was the assertion that the MPA, with representatives of five great affiliated circuits on its board, was practically an exhibitor organization, or words to that effect. He did also observe that some production and distribution interests were included.

"No Authority to Speak For Industry's Future"

Mitchell Wolfson of Wometco Theatres in Miami appeared for Motion Picture Theatre Owners of America at the request of Ed Kuykendall, detained by illness.

"I doubt the authority of anyone to speak for MPTOA's future or the future of any phase of the industry," said Mr. Wolfson, whose suave calm was in contrast with the fervor of his meaning. "We all are headed into uncharted seas and unpredictable developments for our world and our industry.

"It is clear, however, that come what may, we need strong, compact local exhibitor organizations. We must put in more to get out more. We need a stronger SETOA. We have room, too, for MPTOA and ATA."

"Anyway," said president Williams, as he looked down to smile on S. H. Fabian, "the ATA didn't cheat, and they sent their top men down here." Then he introduced Ted Gamble.

Mr. Gamble immediately identified himself as a second-run independent exhibitor. "I am sorry," he said, "but the reports that I'm in an undercover affiliation with the great circuit which operates in my region are incorrect. They have a magnificent operation and great theatres."

Wants Combination for Common Interests

The speech was devoted to argument for organization of all exhibition for the service and protection of common interest. Mr. Gamble indicated that the membership of ATA, forming for that specific functioning, had reached six thousand.

With his Treasury Department War Bond selling behind him, Mr. Gamble was laden with alarming statistics and large concern about future taxation.

"I do not know, and I know no one in Washington who knows, how much a billion is," observed Mr. Gamble in a voice of polite but profound concern. "But we do know that the lowest estimate of the cost of our Government for the next ten years at least is not less than 18 billions, and estimates go as high as 28 billions. It today is costing as much for the Navy alone as we spent on the entire national Government before the war."



Robert B. Wilby, of the Wilby-Kincey circuit; Pauline Griffith of Charlotte, N. C., secretary-treasurer of the Theatre Owners of North and South Carolina; Ben L. Strozier of Rockhill, South Carolina, president of the Carolina unit, and Mrs. Strozier. Standing is Luke Stein, Jacksonville exhibitor and attorney.



George Hoover, Florida States manager in Miami; Arleen Whelan (Mrs. Hugh Owen), and Claude F. Lee, Paramount public relations.

Arch Mercey, acting motion picture director of the Office of War Mobilization and Reconversion, talking on "Public Information Through the Theatres," traced the development of cooperation between exhibition and the Government "because the entire national program began through the interest of exhibitors in this section of the United States" a year before Pearl Harbor. This resulted, he pointed out, in the motion picture committee cooperating for national defense which became the War Activities Committee. Mr. Mercey, speaking from his current post pertaining to the Reconversion Office, gave indication of a program of pictures, short and shorter, he promised, which the Government would be offering to the theatre screen.

Terry Ramsaye, editor of MOTION PICTURE HERALD, speaking under the subject of "The Whole Show Does Not Come in the Can," presented a cheerful consideration of the constructive aspects of controversy and the social significance of exhibitors and their theatres in relation to the public.

"It is the normal American way to have issues and to contend for them," Mr. Ramsaye observed. "Peace is not always healthy, often it is expensive.

"It is appropriate that this organization should put accent upon the creative, continuously creative function of the theatre." He added that "appropriate attention is now being paid to the importance of a place for the exhibitor as a constructive citizen in his community. But let it also be said his theatre is an institutional expression of his citizenship. The theatre is a house of public relations and many influences." He asserted that the theatre "has been and will continue to be a large influence in raising the standard of living for the millions."

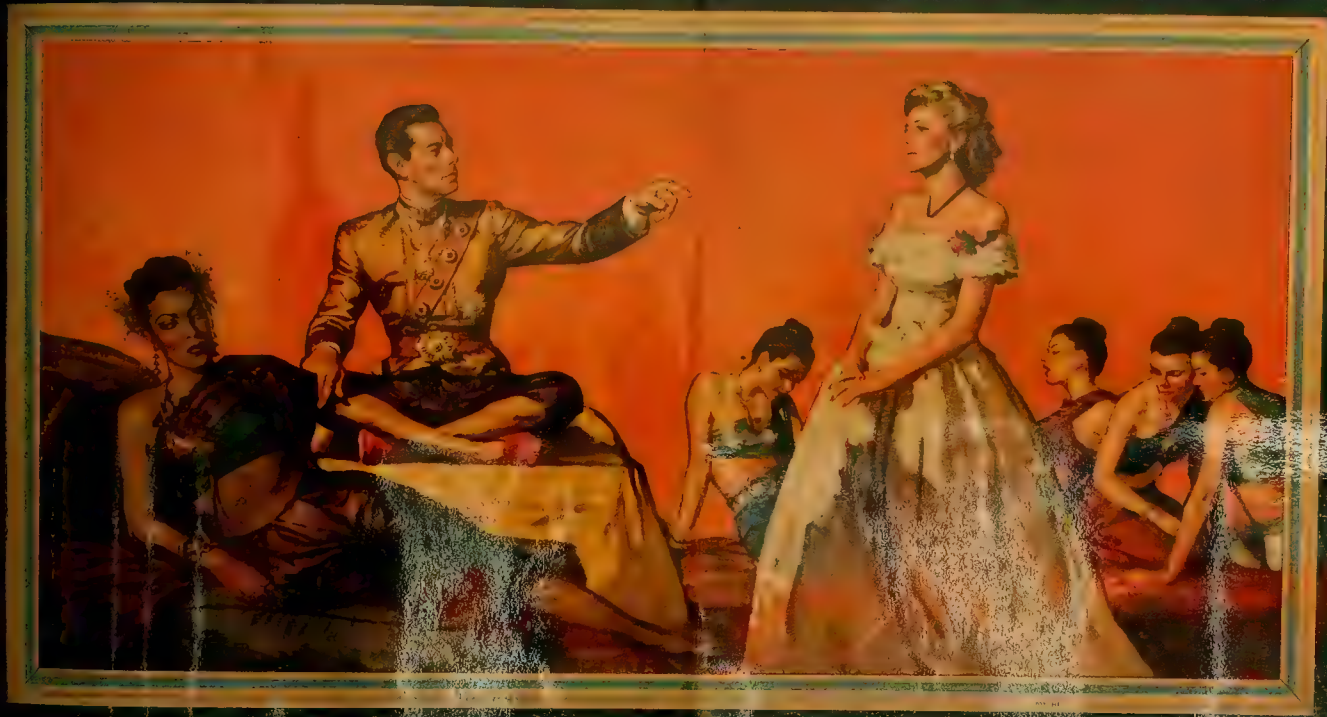
Among the familiar figures of the New York picture scene in Jacksonville for the occasion were S. H. Fabian, president of ATA; David Palfreyman of exhibitor relations for the Motion Picture Association and now officially as of June 1 from Washington; Claude Lee, exhibitor relations functionary for Paramount; Hugh Owen, Southern division manager of Paramount; Walter Brooks of the exhibitor relations staff of M-G-M, and Paul Mooney, Sr., of National Screen, and Leon Bamberger, of RKO.

From the top of every best-seller list it comes...from 20th Century-Fox, makers of the biggest best-sellers...the top in screen entertainment!



Darryl F. Zanuck presents

IRENE DUNNE · REX HARRISON · LINDA DARNELL



ANNA and the KING of SIAM

Directed by JOHN CROMWELL Produced by LOUIS D. LIGHTON

DARRYL F. ZANUCK
presents

Irene DUNNE · Rex HARRISON · Linda DARNELL

in

ANNA and the KING of SIAM

with

LEE J. COBB · GALE SONDERGAARD · MIKHAIL RASUMNY
DENNIS HOEY · TITO RENALDO · RICHARD LYON

Directed by
JOHN CROMWELL

Produced by
LOUIS D. LIGHTON

Screen Play by Talbot Jennings and Sally Benson · Based upon the Biography by Margaret Landon



20th Century-Fox, the Biggest Figure in the Industry, Makes the Biggest Best-Sellers

Warner Taught Screen to Sing

WHEN, 20 years ago, Warner Brothers produced the first picture that talked, it was freely predicted that the sound film's future lay in teaching the screen to sing. So, three years after that first successful experiment, Warners went on to a second and third first and produced the first all-talking musical, "The Desert Song," and, shortly after, the first all-talking Technicolor musical, "On With the Show."

Sitting in judgment on the latter picture, a Quigley Publications reviewer wrote: "It definitely forecasts a cycle of all-color film musicals for the coming year."

An Unending Cycle

That cycle has continued for more than 17 years and, for Warner Brothers, culminates in "Night and Day," the all-talking, all-color musical based on the life and music of Cole Porter, which the company has selected to serve as the touchstone of its Twentieth Anniversary of Sound celebration. It will be released August 6 with 250 premieres.

In 1929 the public was elated to discover that the screen could successfully recapture not only the fury but the sound of a Broadway musical. That discovery was made when Warners elected to produce the hugely-successful operetta, "The Desert Song." That picture was received by the Quigley reviewer as a "100 per cent piece of entertainment . . . an achievement in the musical-singing-talking film field."

"It demonstrates," wrote the reviewer, "the potentialities of sound pictures, opens to motion pictures the possibilities of producing successful operettas and shows that audiences can be made to forget they are viewing a picture and instead feel they are actually seeing and hearing the players on the stage."

As is proper for a musical, Warner Brothers will devote a large portion of the biggest single advertising schedule in the company's history to musically promoting the music in "Night and Day." More than 160 recordings of Cole Porter's music, either released or about to be released, will be utilized on all radio networks.

21 Publications as Media

In further promotional angles, 21 leading national publications, with an aggregate reader circulation of 150,495,560, will be used by Warners to advertise the picture. All co-sponsors with Warners in the celebration will be mentioned in the ads. These include A. T. & T., Western Electric, Bell Telephone, Eastman Kodak, RCA-Victor, Society of Motion Picture Engineers, and Thomas A. Edison, Inc.

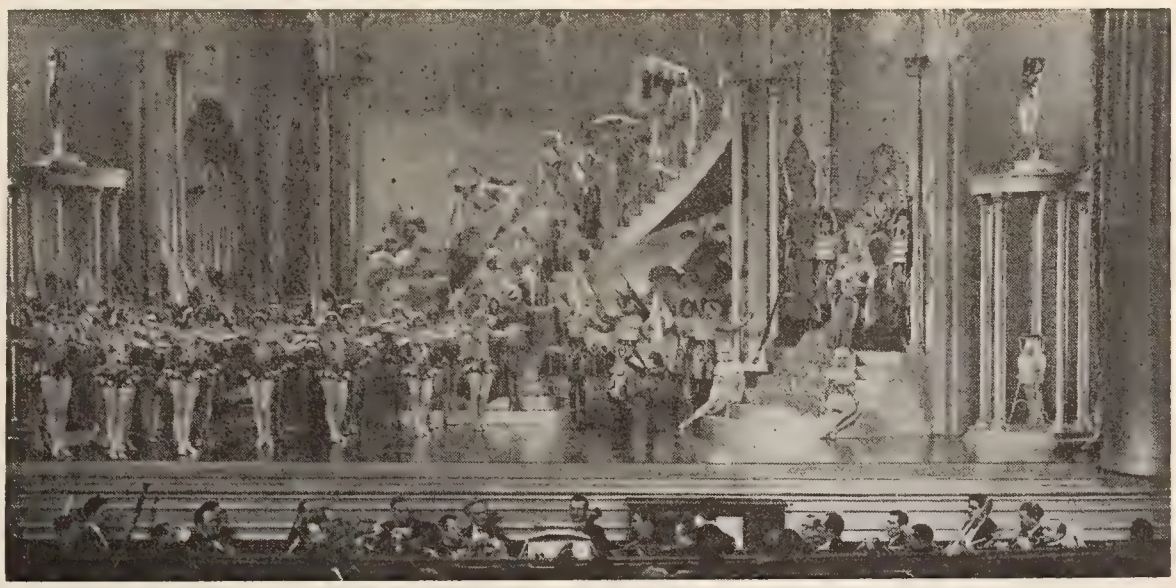
RCA-Victor has promised one of the largest promotional campaigns in its history to help publicize the event.



Warner Brothers will give "Night and Day" 250 simultaneous premieres August 6 in celebration of the twentieth anniversary of sound. The picture, based on the life and compositions of Cole Porter, stars Cary Grant, Mary Martin and Jane Wyman shown, left to right, above.



"The Desert Song," the first all-talking musical film, was given its premiere by Warners May 1, 1929. A screen version of the popular operetta it starred John Boles and Carlotta King and featured Myrna Loy, second from left.



"On With the Show" was released by Warners shortly after "Desert Song." It was the first all-talking Technicolor musical and in addition to such lavish sets as that pictured above, it boasted a cast of 18 stage and screen favorites.

From the top of every best-seller list it comes...from 20th Century-Fox, makers of the biggest best-sellers...the top in screen entertainment!



DARRYL F. ZANUCK presents

Irene DUNNE · Rex HARRISON · Linda DARNELL

in

ANNA and the KING of SIAM

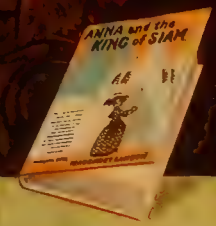
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20th Century-Fox, the Biggest Figure in the Industry, Makes the Biggest Best-Sellers!

ALBANY

After four starts, halted by rain, the Mohawk Drive-In theatre on the road to Schenectady was opened. On hand from New York was a delegation of Fabian executives: Ed Fabian, son of S. H.; Nat Lapkin, and Phil Harding. . . . The Strand and Palace plan special performances June 15 to aid Food Emergency Relief. . . . C. J. Latta and Charles Smakwitz, Warners, and Alex Sayles and Saul Ullman, Fabian, head the campaign. . . . Bill Kennedy, of Rouses Point and Champlain, is building a small theatre in Chazy for a July opening.

John Moore, Paramount manager; Mrs. Marie B. Eddye, office manager, and Helen Doran, cashier, were initiated into the Paramount 25-Year Club by division manager Hugh Owen and district manager A. M. Kane. . . . Ray Smith, Warner manager, is back at work after a minor operation. . . . Steve Tarbell, former Smalley circuit booker, sailed for Brazil to enter the export-import business. . . . Charles Osborn, former Warner chief checker, is manager of the Lake at Lake George.

ATLANTA

The Duncan & Richard theatres will spend some $40,000 to improve their houses at Fairburn, Ga. . . . Visitors included M. Wertheimer, vice-president of the Radiant Manufacturing Corporation, conferring with Edward Stevens of Ideal Pictures; Henry Green, Orr circuit booker in Alabama; Herman Silverman, of the Wometco circuit in Miami; A. L. Shepard, Grand theatre, Waynesboro, Ga.; D. E. Mayo, home office representative of National Screen Service; Fred McLendon, McLendon circuit, Union Springs, Ala. . . . Tommy, fifth son of O. C. Lam, Rome, Ga., to return from military service, is back home. . . . David Katz has recovered from an eye operation. . . . Al Manley is back on the job after an operation at Johns Hopkins.

Mrs. Bonnie Sudan, of Film Classics, is back after several weeks of illness. . . . Jimmy Crockett has resigned from Film Classics and Kenneth Smith has replaced him as office manager and booker. . . . Emett Grimsley, Martin city manager at Monroe, Ga., has a new daughter.

BOSTON

Suffolk Downs, horse racing track, and Wonderland Park, dog racing, have opened. The former operates 60 days, the latter 100 nights. Theatre grosses are affected appreciably. . . . Samuel Pinanski, of M & P Theatres, is a new trustee of Children's Hospital for the care of the crippled and handicapped. . . . Louis Krasnow is manager of the Ideal at Uphams Corner after four years in the shipyards. . . . James J. Mage was in town for a look at the Laffmovie, Tremont, and Old South theatres, among other interests. . . . James Winn, UA division manager, is recovering rapidly from a long illness. . . . Captain and Mrs. Lee Ackerman are making a nationwide tour by air of state capitals to film a travelogue featuring their buildings and histories.

Al, Harry and Jimmy Ritz were in town visiting Mauric Wolf, John Dervin and Phil Engel—and Suffolk Downs. . . . James



Cagney and Annabella are here for the filming of "No. 13 Rue Madeleine." . . . Sig Horowitz again is covering the Vermont-New Hampshire area for 20th-Fox. . . . Norbert Murray is back in the Maine territory. . . . Murray Schaefer has been assigned the Rhode Island area. . . . Carl De Vizia, RKO salesman, has recovered from his long illness. . . . Phil Berler has resigned from the E. M. Loew circuit and will move south.

BUFFALO

Edward F. Balser, 57, has been inducted into the Paramount 25-Year Club. At a dinner in his honor he was honored by Hugh Owen, division manager. . . . Both Buffalo drive-in theatres are operating. One was blown down during a Spring windstorm, but had been rebuilt. . . . The new Midtown theatre was opened Thursday evening. N. David Goldstein is manager. Other members of the corporation are Hiram Goldstein, Buffalo; A. E. Friedman, New York, and Nat A. Taylor, Toronto.

Bertha C. Kemp is the new president of Local F-9, film exchange office employes. New president of Local B-9, shippers and inspectresses, is Mary Giallella. . . . Exploiteer Allen Weider, RKO exploitation man, was in Boston on tieups. . . . At RKO, the new inspectress is Olive Ann Webster. . . . Honored at a luncheon at the Park Lane were A. W. Smith, Jr., division sales manager, Ray Moon, New York branch manager, and Stella Sidel, Mr. Smith's secretary, all of 20th-Fox. Buffalo's Howard G. Minsky, who's still looking for a place to live in Buffalo's housing shortage, was host.

Reports from Rochester say salesman W. C. Rowell and wife, Evelyn, have baby Ann Elizabeth home. Born on Good Friday, Ann Elizabeth weighed a little more than three pounds and was placed in an incubator.

CLEVELAND

Holiday business dropped off the first sunny day in June. . . . Edward Fisher, Loew's publicity director, and family vacationed at Deal, N. J. Walter Kessler was pinch hitter. . . . Dick Wright, Warner circuit assistant zone manager, visited his family in Tennessee and Indiana. . . . Frank di Franco's mother died suddenly. He is head shipper at Universal. . . . Evelyn Friedl, secretary to Max Lafkowich, is back from a motor trip to Washington and Williamsburg. . . . Frank Poroszinski has bought new projection equipment for the Garfield. . . . Richard Gross, son of Louis, of Ohio Film Carriers, marries Arveta Garner here June 22.

David Snell, MGM musical director, visited his sister, Mrs. Dorothy Fuldheim, WJW news commentator. . . . Mrs. Frank Anderson, organizer of the Motion Picture Council chapter, has been named to the advisory board of the National Film Council. . . . Herbert Ochs, owner of drive-in theatres, will build two in Columbus, one in Toledo, one in Pittsburgh, and one in nearby Brook Park.

DALLAS

Heavy rain and hail storms during the past week took its toll of theatre patronage, with business off at the downtown first runs. . . . This also was true for the suburban. . . . The big grosser for the past three weeks was Columbia's "Gilda," which got $22,000 in its first at the Majestic. Despite the rain, it held up in its second week of extended run at the Tower to start a third week at that house.

Russell Morgan has joined the RKO exchange as exploitation man, replacing Charles Shaw. . . . Henry Reeve, president of the Texas Theatre Owners Association, and newly elected director of the Texas unit of American Theatres Association, has returned to his home in Manard, Tex., after meeting with the other two directors, Sam Landrum, Dallas, and Leon Lewis, Ft. Worth, to set up working plans for the new organization locally. . . . J. B. Underwood, division manager of Columbia Pictures in this area, was in Chicago to attend a meeting of Columbia executives.

DENVER

Paul Allmeyer, Paramount booker, has a new daughter, Susan Carole. . . . The Paramount exchange honored 25-year employees at a Brown Palace Hotel dinner. They were Hugh Braly, district manager, 27 years; Tillie Chalk, office manager, 25 years; Edna Ahlers, contract department manager, 29 years. Gifts included wrist watches, jeweled pins, albums. . . . Walter Jancke, Westland Theatres city manager, Greeley, Colo., has moved to same job at Lincoln, Neb. He was succeeded by M. E. Lofgren, formerly there, just out of the Army. . . . Bill Sembar, Paramount booker, has been vacationing.

C. G. Diller is reopening the Vida, Manitou Springs, Colo., after remodeling and redecorating. . . . Marylee Baker, booker for Atlas Theatres, was ill with pneumonia. . . . Dave Davis, general manager of C. U. Yaeger Theatres, visited Columbia, Mo., with his wife, for the graduation of daughter Charlene Rae from Christian College.

DETROIT

Jubilee Notes: the "Million Dollar" celebration of the automotive industry attracted an estimated million persons to the huge parade, and rain squalls drove hundreds into downtown theatres. . . . Dave Izdal of the Fox selected the Jubilee Queen. . . . Earl J. Hudson of United Theatres was co-chair-

man of the celebrity committee to bring screen, stage and radio stars. . . . Radio personalities took the spotlight at the Jubilee Revue when top Hollywood stars failed to show.

Detroit's Polish population turned out strong for "Beyond Endurance," documentary at the Cinema which gets a second week, according to manager Art Leazenby. . . . Dave Izdal was in Los Angeles attending a 20th-Fox meeting.

INDIANAPOLIS

Weekend rains are getting to be a habit here, but a sunny Decoration Day got current attractions off to a good start. . . . Joe Neger, 20th-Fox manager in Milwaukee, visited his old gang at the local office. . . . "I'm giving myself sales talks," Irving Sochin, 20th-Fox office manager, said when salesman Tommy McCleaster was attacked by appendicitis. The other three sales members were in Europe as prize winners. . . . Whitey Wagner, MGM salesman, is in Tucson, Ariz., on sick leave. . . . Alan Usher, Chicago district manager; James J. Donahue, central district chief, and Al Kane, New England district head, visited Dick Frank, local Paramount manager.

Carl Niesse will lose a good cashier at the Vogue. She is his daughter, Rita, whose engagement to Fred L. Sorrells has been announced. . . . The coal strike cost 117 theatres in northern Indiana $300,000 when they were forced to reduce schedules, according to figures compiled here for the Associated Theatre Owners of Indiana by Don Rossiter, executive secretary. . . . "The Outlaw" folded suddenly at Loew's after two days of the third week.

Hubert N. Scott, assistant manager of the Indiana, will become assistant manager of the Indianapolis Symphony Orchestra. . . . Loew's has made the first run increase unanimous by raising five cents.

OKLAHOMA CITY

Morris Loewenstein, president of the Theatre Owners of Oklahoma, and local theatre owner, visited Dallas for the organizational meeting of the ATA chapter there. . . . T. B. Noble, Jr., State theatre owner, advises his pet project for a $500,000 house in civic center seems stymied by latest building priority rulings. . . . Film folks are extending the glad hand to H. H. Martin, new Universal manager here, who replaces J. R. Partlow, moved to Atlanta. . . . Over at Tulsa there were still no ads in local newspapers for the theatres and it wasn't doing their grosses any good. . . . The British Columbia paper strike was the reason. . . . Jack Swigert is getting set with his new booking agency here. Charley Freeman replaces him as ad man with Standard theatres. . . . G. A. Alt, Republic manager, is back from an air trip to Chicago for a sales conference.

OMAHA

Outside competition will eat into local theatre attendance with horse racing starting at Ak-Sar-Ben Field and running through July 4. . . . Jerry McGlynn, MGM branch manager, who has been ill in a Des Moines hospital, is back in the city convalescing. . . .



Sam Epstein, E. I. Rubin and Glen Rogers will report on doings under the big Variety Club tent in New York City at the next local meeting. . . . John Fischer's Gem theatre at Valley, Neb., withstood a blow from a lightning bolt. The rain put out the fire. No one was hurt and the show went on.

Tip Saggau, KBON sports announcer here, is the son of Henry Saggau, Shenandoah, Ia., exhibitor. . . . Bill Miskell, Tri-States district manager and head of the Omaha Safety Council's enforcement division, is receiving congratulations for a record of 100 straight days in the city without an auto death. . . . Viola Colburn, MGM inspectress, becomes the second Row employe to break an arm in a two-week period. . . . W. H. Trunick, Chicago RCA, was a visitor. . . . Glen Van Wey, Gothenburg exhibitor, is in Rochester, Minn., for a physical checkup.

MILWAUKEE

Film delivery problems during the railroad strike were licked through the cooperation of a local film carrier and a trucking firm that reached outlying points. . . . Continued cold weather kept many theatre regulars from outdoor attractions. This, coupled with the long Memorial Day holiday, boosted grosses. Elaine Skinner, MGM secretary to John G. Kemptgen, resident manager, was married to Tom Kelly. . . . Lester Bradshaw, secretary of the Motion Picture Commission, was fluffed off by the Young Republicans of Milwaukee, when his planned "atomic bomb" speech announcing support of Senator Robert M. La Follette, Jr., for reelection, failed to jell.

Manny Gottlieb, Universal district manager, was in town. . . . Same for Joseph Minsky of International Pictures. . . . Helen Burnsteen, United Artists secretary, plans a June wedding. . . . All exchanges shuttered on Memorial Day. . . . Harold J. Fitzgerald, president of Fox-Wisconsin, returned from West Coast conferences. . . . The Drive-In reopened for the season with Bob Gross, formerly of the Avalon theatre, managing. . . . Joe Neger, 20th-Fox manager, spent Memorial Day in Indianapolis. . . . Harry MacDonald returned from New York after arranging the Warner theatre world premiere of "Two Guys from Milwaukee" for July 26.

Ben Marcus, S and M circuit president, was around town. . . . Harry Perlewitz, Independent Theatres executive, attended the Jack Kirsch Chicago dinner.

PHILADELPHIA

Elizabeth McCaffrey, UA head booker, is sniffing orange blossoms with John Ziegler, outdoor advertising man from Atlantic City. . . . Jack Minsky, manager of the Logan, is back after a month on the sick list. . . . Lester Springer, Universal office manager, who has been on the ailing list, has submitted his resignation. . . . William F. Brooker, Paramount exploitation man, who was chairman of the 1946 industry Salvation Army drive, reported the local quota was topped by 8.1 per cent.

Jack Beresin, Michael Felt, Earle W. Sweigert, and Ben Fertel came back from the national Variety Club convention with ideas for more activity locally. . . . George Skouras, of the circuit bearing his name, was in town in connection with the Greek War Relief Fund. . . . J. J. Unger, Jack Goldhar and Paul Lazarus, Jr., of the UA home office, were here in connection with "Caesar and Cleopatra." . . . Olivia De Havilland appeared at the Second Annual Musical Festival. . . . Joseph Azzarano is out of service and back at his old job with Universal.

PORTLAND

The arrival of warm weather reduced grosses sharply, despite stage shows. The patrons took a fling at mountains, beach resorts, night baseball and dog races. The Annual Rose Festival helped somewhat. . . . Changes at Hamrick-Evergreen moved Russell Brown from the Liberty theatre to the home office, Bob Anderson from the Oriental to the Liberty, Frank Pratt from the Paramount to the Oriental, and Zollie Volchok from military service into his old post at the Paramount. . . . Jesse Jones, owner of the Roseway, reported robbery of $800 en route to a night depository. . . . Phil Carlin is doing some remodeling at the Taylor Street. . . . Ted R. Gamble, operating Portland and Hood River theatres, plans a $40,000 house at Coos Bay.

ST. LOUIS

The rainiest May in 10 years has failed to affect grosses in St. Louis, all first runs above average for the most part. . . . Even though the dailies dropped ads over last weekend due to the rail strike, theatres did good business.

Bernard Ehrenreich, out of the army after nearly five years of service, is new movie critic for the *Star-Times*, afternoon daily, succeeding Reed Hynds, who will confine his work to plays, art and books. . . . Margaret Chapman, assistant cashier for RKO Radio here, was married recently to Claude Huthceson, employee of Southwestern Bell Telephone Company. . . . Morris Edgar, formerly of Kansas City, has joined the St. Louis sales staff of 20th-Fox, traveling the Missouri territory.

Carson W. Rodgers, general manager of I. W. Rodgers Theatre Circuit of Southern Illinois, has returned to his home in Cairo, Ill., after a stay of two weeks in Barnes Hospital here. . . . Ray Nolan, district manager for RKO Radio, and Mrs. Nolan, are in French Lick, Ind., on vacation. . . . Joseph Minsky, of International Pictures, was a recent visitor.

ON THE MARCH

by RED KANN

HOLLYWOOD'S war years were "closely sequestered and happily unacquainted with the world's realities," Luigi Luraschi, pulse-keeper of foreign market drifts at the Paramount studio in Hollywood, stated the other day in London. He's overseas checking audience reactions and finds:

"If Hollywood's supremacy is to be maintained, it is necessary to get around and become acquainted with current moods arising from the austere conditions of the war's aftermath."

A few days earlier, Spyros Skouras was saying in Washington: "Merely entertaining the public may have been our original function, but now there is a more meaningful horizon awaiting the forward march of motion pictures."

A few weeks earlier than both found Barney Balaban declaring Paramount was prepared to demonstrate a picture does not necessarily have to be escapist to be good entertainment.

Is there a pattern brewing?

◆ ◆

Coming up at Columbus, Miss., on June 10, *et al*, is the first meeting of MPTOA's board of directors since May of '43. Coming up, too, is the association's future in view of:

The American Theatres Association which is moving along.

Allied which is on the march.

The Conference of Independent Exhibitors' Associations which is kicking up its own dust.

Exhibitor movements, never disassociated from trade politics, have known no such upheaval and upset in many years. The general state of affairs is diffused, and it also must be confusing to a lot of theatremen.

Everybody is making statements; everybody is making claims. But, as usual, there is no substitute for facts. As the facts will demonstrate in their own good time.

◆ ◆

Charlie Einfeld, enthusiasm bubbling clear through the transcontinental telephone from Hollywood on his and Dave Loew's distribution deal with Universal:

"We've capped it. Everything's wonderful. Everything's marvelous. Enterprise even started its first—'Ramrod'—in Utah Monday. We got under way six o'clock in the morning. That night we were half a day ahead of schedule. Boy, are we enterprising!"

◆ ◆

Charles R. Reagan, president of the Film Council of America, is working hand in glove with the National Committee on Atomic Information to learn what pictures, and how many, are contemplated by the industry as well as educational and documentary producers on the atom bomb.

He could confer to advantage with another Reagan. The Charles R. at Paramount knows a lot about atomic bomb films. Such as "Going My Way," "The Road to Utopia" and "Monsieur Beaucaire."

◆ ◆

With no visible signs of embarrassment, Allied States is considering production at the rate of 12 pictures annually.

Going to insist upon preferred playing time and local checkers?

◆ ◆

Columnists are reporting Paulette Goddard and Paramount exchanging pleasant, if firm, words about future roles. Her desire: more serious parts. The studio's: comedies and tales with zing.

Look for a Compromise—Hollywood, not Missouri.

◆ ◆

Jack Kirsch pulled a phonetic fumble at his recent testimonial dinner in Chicago. "There are many distinguished chests here tonight," he said. Etc., etc.

Among those at the dais was Carole Landis.

◆ ◆

MYSTERY NOTE: Why 20th-Fox shot "Anna and the King of Siam" in black-and-white and "Do You Love Me?" in Technicolor.

◆ ◆

Probably a legend, but passed along as the truth:

The reason why Ray Milland, tired and seeking a vacation, decided to step into the tough-man lead in "California" was to square himself in the eyes of his young son, Danny.

"He kept on talking about Gary Cooper and asking questions. It was self-defense," Milland is reported to have said.

◆ ◆

Hollywood seems to be tottering on the brink of insanity, but it's only another rapidly flowering picture cycle. Like this: Enterprise—"The Snake Pit"; Eagle-Lion—"Matteawan"; Warner—"The Secret" and "Rebel Without Cause."

◆ ◆

HOUSE AD: In one week, the *Herald's* ever-widening circle of theatre readers broadened to include additional operating showmen in:

Belgium, Brazil, China, England, Finland, France, Greece, Holland, India, Italy, Japan, Netherlands East Indies, Norway, the Philippines, Portugal, South Africa, the Soviet Union, Spain, Straits Settlements, Sweden, Syria and Turkey.

Returns from Madagascar aren't in yet.

CPA Order Hits TheatreBuilding, Set Construction

Motion picture theatre building and studio set construction were seriously affected last Wednesday when John D. Small, Civilian Production Administrator in Washington, directed each agency field office to reduce its dollar value of non-housing authorization by two-thirds in comparison with its rate of project approvals for the two-week period ended May 23.

This action was taken, Mr. Small said, because of the "impact of strikes on production and building materials," and because of the large volume of construction already under way or authorized.

The order will be reviewed about mid-July to determine whether it can be relaxed.

Monday Mr. Small explained that no effort was made to discriminate against the motion picture industry. "Motion pictures are simply not considered essential in the light of drastic shortages of materials. All other non-essential activities were cut, too," Mr. Small said.

Also Monday it was pointed out in Washington by M. W. Niewenhous, chief of the lumber and lumber producers section of the CPA, that the film industry and other industries would begin receiving more adequate supplies of lumber for theatre and set construction by July 1. He asserted that 50 per cent of the lumber production was being maintained on a "free basis" for use by any commercial interests desiring it, despite the drastic curtailment of construction imposed by the agency.

Halt Commercial Building In Midwest for 45 Days

Complete curtailment for at least 45 days of all commercial building in the midwest was ordered by John McGillis, regional manager of the Civilian Production Administration, in Detroit.

Acting on a Washington directive to speed veterans' housing, Mr. McGillis said millions of dollars worth of commercial and industrial construction, including theatre and educational projects, were doomed to "indefinite postponement."

Slight relief was seen by theatre men here in the provision permitting theatre construction where such construction "will provide minimum community facilities absolutely necessary for residential areas developed for veterans' use."

Sells Photo-Stills Plant

Consolidated Film Industries has sold its Photo-Stills Division to Film Fotos, Inc., a newly organized company which will continue to operate the plant and to service the Republic Pictures account. Harold Berla, for the past several years in charge of the division, is president of Film Fotos.

This is the kind of FUN that's comin'!

HIS COAT-OF-ARMS WAS
A WOLF AND A CHISEL.....and on her it looked good!



Universal Presents

GEORGE BRENT LUCILLE BALL VERA ZORINA

A FESSIER-PAGANO PRODUCTION

Lover Come Back

with **CHARLES WINNINGER** CARL ESMOND RAYMOND WALBURN ELISABETH RISDON
LOUISE BEAVERS WALLACE FORD FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano
Directed by WILLIAM A. SEITER Executive Producer: HOWARD BENEDICT A UNIVERSAL PICTURE

UNIVERSAL SETS ENTERPRISE DEAL

To Distribute Product of Einfeld - Loew Company at Rate of Six a Year

Enterprise Productions, Inc., and Universal Pictures have signed a long term contract under which Universal will distribute, nationally and worldwide, at least six Enterprise pictures each year, it was announced in New York Tuesday.

These six pictures are to be sold individually and apart from Universal's own product, and the deal calls for a minimum production expenditure of at least $1,000,000 on each picture.

Blumberg Lauds Move

Concurrent with the announcement, N. J. Blumberg, president of Universal, issued the following statement: "We believe that Universal is adding a progressive and vital producing organization to its family. The men who head Enterprise have proven their ability in every phase of the industry through their long years of experience."

He went on to explain that the company felt fortunate in obtaining the distribution of the Enterprise product, "which we will market in the most equitable manner so that all exhibitors will have the opportunity to contract for them."

Under the terms of the contract Universal will select a sales manager to take charge of the selling and launching of Enterprise product. He will function as liaison between the Universal sales force, exhibitors and the producing organization. In this way, it was announced Enterprise product would receive individual handling and each picture would be presented to the exhibitors individually.

The six productions announced by Enterprise for the 1946-1947 season which will be released through Universal are:

1. Erich Maria Remarque's "Arch of Triumph," starring Ingrid Bergman and Charles Boyer. Lewis Milestone, who directed Mr. Remarque's "All Quiet on the Western Front," will direct "Arch of Triumph." The picture is budgeted at $3,000,000.

2. Harry Sherman's production of "Ramrod," now shooting at Zion National Park in Utah. This Luke Short novel first appeared serially in the *Saturday Evening Post,* and the picture will star Joel McCrea, Veronica Lake and Donald Crisp. Andre De Toth is directing the film budgeted at $1,750,000.

3. Erich Maria Remarque's latest book, to be published this autumn, "The Other Love." The picture will go into production early in September and will star Barbara Stanwyck. Budgeted at $2,000,000, the story's locale is Switzerland, and camera crews will leave shortly for background material.

4. "The Burning Journey," a screen biography of the prize-fighter Barney Ross, which will star John Garfield. The expected budget for this picture is $2,000,000.

5. "Maggi July," starring Ginger Rogers, will start about November 1. Wolfgang Reinhardt will produce on a budget set at $2,400,000.

6. Joseph Kessel's novel, "Coup de Grace," will start production about September 1, with Anatole Litvak as producer-director. The production cost and stars have not yet been announced.

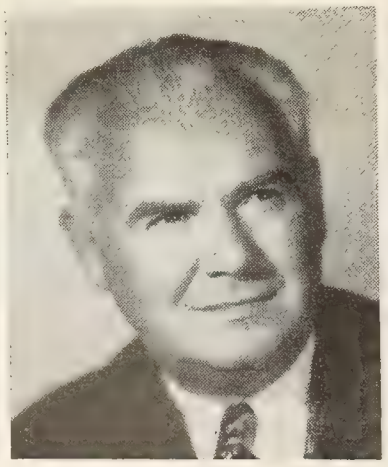
Prepare Second Group

A second group of Enetrprise productions now in preparation includes: "Wild Calendar," a novel by Libbie Block, which has been acquired as a vehicle for Ginger Rogers; "They Passed This Way," Eugene Manlove Rhodes' novel and *Saturday Evening Post* serial, which will star Joel McCrea; "The Snake Pit," a current best selling book on life in a mental institution; and two original stories, one by Christopher Isherwood, the second by Max Trell.

David L. Loew is chairman of the board of Enterprise, Charles Einfeld is president, A. Pam Blumenthal, vice-president, and Joseph Gilpin, studio and production manager.



David Loew



N. J. Blumberg



Charles Einfeld

30 Arbitration Cases Are Filed In Six Months

For the six months beginning December 1, 1945, and ending May 29, 1946, 30 arbitration cases were filed by exhibitors with the American Arbitration Association, it was reported in New York last week. This compares with a total of 32 cases filed during the previous 12 months.

At the same time it was announced by the AAA that A. John Serino, arbitrator in the Boston tribunal, had made the following clearance award: the Capital theatre in Concord, N. H., shall continue to have 14 days' clearance over the Regal in Franklin, N.H., but should the Capital fail to play within 28 days of availability, then there shall be no clearance on such pictures. Also, the arbitrator ruled, there shall be no clearance by the Colonial, Laconia, N. H., over the Regal on any pictures with respect to which the Regal is subject to clearance by the Capital.

On product which the Regal is not subject to clearance by the Capital, the former may play 14 days after the Colonial has played them but such pictures shall become available to the Regal not later than 28 days after the Colonial's availability.

Samuel Kurson, operating the Regal, was the complainant against the five consenting companies. The Laconia Amusement Company and Concord Operating Company were intervenors.

The arbitration appeal board has modified the award of the Los Angeles tribunal in the clearance complaint of Steven Chorak, operating the San Clemente theatre, San Clemente, Cal., against the five consenting companies.

The board ruled maximum clearance of seven days over the San Clemente on product of the five consenting companies be granted to South Coast Theatres in Laguna Beach, Cal., for first run exhibition. The board further ruled clearance of theatres operated by Palomar Operating Company or Margo Operating Company in Oceanside, Cal., over the San Clemente theatre, be abolished.

Fight Telecast to Capital

By arrangement with the National Broadcasting Company, which is telecasting the Louis-Conn heavyweight championship bout at the Yankee Stadium, New York, June 19, Du Mont's Washington station W3XWT will bring the event to Washington by coaxial cable.

Goldman Acquires Seville

The William Goldman circuit has acquired another Philadelphia area theatre, the Seville, in Bryn Mawr, at an annual rental of $20,000 plus a percentage of the profits. The Seville was owned by the Harrison interests.

This is the kind of LOVIN' that's comin'!





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INCREASE AD EXPENDITURE; SPACE NOT A BOTTLENECK

Radio to Continue to Get Good Share; Budgets May Reach New Highs

Sharp increases in advertising expenditures by practically all companies, in some cases reaching new highs, are anticipated during the balance of this season and next.

Company advertising executives have indicated that particularly in the case of high-budget pictures, promotional plans call for unusually high expenditures. Radio will continue to receive extensive attention from the companies.

It has been indicated that little difficulty has been experienced in obtaining required space in magazines and newspapers for local and national advertising campaigns.

Newsprint Shortage Seen Continuing

Meanwhile, Civilian Production Administration officials in Washington warned that the newsprint shortage would continue for some time. However, they said, magazine publishers using coated papers were slightly better off in that many publishing companies own their own mills, while others have long term contracts with paper distributors.

With the anticipated increase in all advertising during the remainder of 1946, indications point to the fact that motion pictures will do their fair share.

Paramount has spent more money on its magazine, newspaper, trade papers, radio and direct mail advertising in the past six months than at any other time in the company's history, Curtis Mitchell, national director of advertising and publicity, said last week. With such top-budget pictures as "Unconquered," "Blue Skies," "Two Years Before the Mast," "Perils of Pauline," and others to be released within the year, it is probable that the same high advertising ratio will continue.

Paramount Advertising On Individual Basis

Mr. Mitchell noted that as far as Paramount was concerned, there is no such thing as an over-all or annual advertising budget, rather the policy of advertising product has been individualized for each picture. Some films call for large "slick" magazine coverage; other for smaller, spot advertising in lesser journals; some for more extensive radio promotion, and so on.

In the future, this method of advertising the company's product will be continued. Expenditures will follow the requirements of the picture and will be guided into the best channels of advertising for each particular release, Mr. Mitchell said.

An over-all increase in the amount of direct-mail advertising and outdoor posting may be made in the autumn. A survey of strategic outdoor billboards is being undertaken.

At the United Artists two-day sales meeting in Chicago, May 3 and 4, the company announced it would spend upwards of $500,000 for "Caesar and Cleopatra" advertising in national magazines, newspapers and radio, and a total of from $7,500,000 to $8,000,000 will be spent on campaigns for the 22 to 26 pictures for the 1946-47 season, doubling the expenditure of the current budget for which approximately $3,500,000 to $4,000,000 was appropriated.

David O. Selznick will spend $1,000,000 for advertising and publicity campaigns for his production, "Duel in the Sun," prior to its release, and plans another $1,000,000 expenditure after the picture is released, it was said.

In New York last week, S. Barret McCormick, director of advertising and publicity for RKO Radio Pictures, said that the company's expenditures for national advertising campaigns had increased at least three or four times what it was during the pre-war years.

Special Promotion Scheduled For 14 "A" Productions

At the RKO sales meeting in Chicago May 4, company executives and sales representatives discussed the distribution plans and policies of 14 "A" pictures to be released between now and January 1, 1947.

Each picture will be backed by an extensive advertising campaign in national magazines designed to do a pre-selling job six to nine months ahead of the set release date. The total advertising expenditure for the 14 pictures is estimated to be from $4,000,000 to $4,500,000.

Republic's advertising schedule for the past six months has increased, and the expenditure for advertising during the coming year will be doubled, Herbert J. Yates, president, said at the sales meeting in Hollywood recently.

No Problem Obtaining Space, Warners Find

Little or no difficulty has been met in acquiring all the required newspaper and magazine space for national campaigns, a Warner Brothers executive said. In recent months more money has been spent in all types of advertising, especially on the major productions.

Many forthcoming pictures in the "A" category will receive the benefit of extensive national campaigns, it was pointed out. Pictures such as "One More Tomorrow," "Devotion," "Stolen Life," and two musicals, "Two Guys from Milwaukee" and "Night and Day" will be included.

In the field of radio Warners will extend its spot announcement usage. These radio announcements have gone over exceptionally well on local stations, with the company making an elaborate one-minute transmission plugging a particular picture and the exhibitor using it over his station. Most of the big pictures in the future would use this one-minute announcement, it was indicated.

In recent months PRC has inaugurated national advertising campaigns in magazines, newspapers and trade papers on a scale unprecedent in the company's history, according to Arnold Stoltz, director of advertising and publicity. Typical examples of the pictures which have received this treatment are "The Wife of Monte Cristo" and "The Enchanted Forest." In the coming year some 10 to 12 major productions will be given the benefit of national campaigns, he pointed out.

Stresses Trade Journal Value In Informing Exhibitors

For the most part radio advertising has been used only in local situations and when tied up with picture premieres at theatres.

Mr. Stoltz said he believed that a national campaign for a big picture should consist of three phases. First, it should be sold to exhibitors through trade publications; second, the picture should then be sold to the public through newspaper and magazine campaigns, and finally, exhibitors should be notified through the trade press of what is being done in the way of national advertising to the public.

"You can't sell big pictures without the insurance that a national advertising, publicity and exploitation campaign provides," Mr. Stoltz said.

RETURN TO NORMAL IN PHILADELPHIA

With the end last week of Philadelphia's newspaper delivery strike, which affected three of the four city dailies, the film critics ran capsule reviews of all films which had opened during the strike. Film advertising, which during the strike period went to radio, has returned to normal and newspapers, once more, are giving full coverage.

In Columbus, Ohio, the "strike" of many neighborhood and subsequent run theatres against the increased advertising rate inaugurated April 1 by the Columbus *Citizen* is about over. All but eight of the theatres which withdrew their advertising when the rate was increased have resumed, but have trimmed their space to stay within pre-raise budgets.

This is the kind of FEUDIN' that's comin'!

He claimed men were "DIFFERENT"..

'Till she went "WOLFIE" on the Town!



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ROMANTIC DRAMA CUSTOMER CHOICE

Home Companion Survey Shows Most Patrons Oppose Double Bills

The folks who go to the "movies," Mr. and Mrs. Customer to the exhibitors of the nation, prefer romantic dramas to other types of films, and by a vast margin have no liking for the double bill. Most of the folks last year went to the theatre about as often as the previous year, and those who don't go often cite lack of attractive films as the chief reason.

These and a heap of other film preference expressions emerge from the second annual survey of such matters conducted by the *Women's Home Companion* among 1,288 so-called Readers Reporter's Panel, a cross-section group, varying in age and income. The group functions in an advisory capacity through a special system of questionnaires.

Attendance Off Slightly

A total of 38 per cent of those polled attend theatres from one to three times a month, a drop of one per cent from last year, while 25 per cent attend less than once a month, compared with 20 per cent in 1945, the report indicates. All age groups have dropped their attendance slightly but, as was the case last year, younger people go more than older ones.

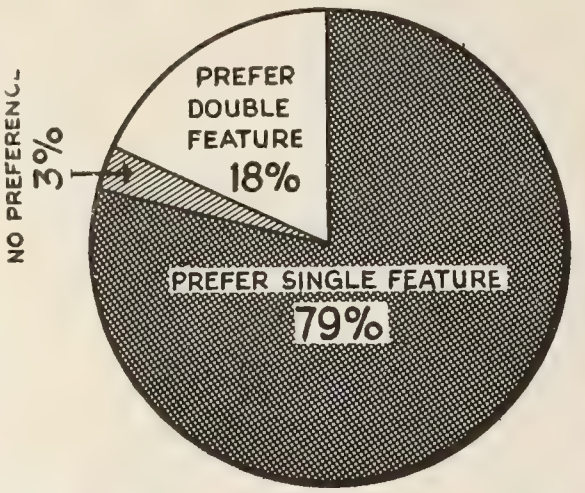
Asked "Do you go to the movies more or less than you did two years ago or about the same?" the group reported that 12 per cent now go more often, 33 per cent said they attend less regularly, while 55 per cent said there was no change in their film-going habits.

The factors which are preventing more frequent attendance are almost the same as last year, but there are a few variations. For instance, the most important ones now are the choice of picture and lack of time. The cost of admission is slightly more important now than last year, the survey reveals.

Admission a Factor

Both in 1945 and in the current year, 54 per cent found that there are not enough pictures of preference. Last year 57 per cent could not find sufficient time, while this year the figure dropped to 54 per cent. The cost of admission was a contributing factor preventing 31 per cent from attending the theatre in 1946, a four per cent increase over last year's figure.

Other factors listed by the readers were lack of transportation, 10 per cent; shows too long and too many double feature shows, eight per cent; need of sitter for children, eight per cent; theatres too crowded, not comfortable or modern, four per cent; and lack of company (husband dislikes movies), three per cent.



The graph above reveals that only 18 per cent of the voters in the Woman's Home Companion survey prefer double features, a drop of four per cent from last year.

The survey further reveals that double features are not popular and their champions are decreasing each year. Last year 22 per cent said they preferred the double bills, while this year only 18 per cent voted for them. Three per cent claimed no preference.

In the voting for favorite actor and actress, Bing Crosby led the men with 16 per cent of the votes, and Greer Garson headed the actresses with 36 per cent. Runners-up in the voting for actors included: Walter Pidgeon, 15 per cent; Clark Gable, 10 per cent; Gregory Peck, nine per cent; Spencer Tracy, eight per cent; Gary Cooper, six per cent; Van Johnson, five per cent; Joseph Cotten, four per cent; Cary Grant, four per cent, and Ronald Colman, three per cent.

Parallels Fame Poll

Following Miss Garson's lead other actresses were: Ingrid Bergman, 20 per cent; Bette Davis, 13 per cent; Claudette Colbert, seven per cent; Irene Dunne, four per cent; Margaret O'Brien, three per cent; June Allyson, two per cent; Joan Crawford, two per cent; Judy Garland, two per cent, and Rosalind Russell, two per cent.

These selections compare with the MOTION PICTURE HERALD-*Fame* exhibitors' poll which selected the following top ten Money Making Stars of 1945: Bing Crosby, Van Johnson, Greer Garson, Betty Grable, Spencer Tracy, Humphrey Bogart and Gary Cooper tied for sixth place; Bob Hope, Judy Garland, Margaret O'Brien and Roy Rogers.

Tabulating the audience reaction and preference to types of pictures, the *Woman's Home Companion* poll found that 54 per cent preferred romantic dramas; musicals received a vote of 48 per cent; musical comedy and historical, 42 per cent; light romance, 39; light comedy, 35; newsreels, 34; documentary, 30; mystery, 29; religious drama, 24; drama with animal theme, 13; feature cartoon, 12; war drama, six; Western, six; foreign films, five; travelogue, one; psychological drama, one; and biographical, one.

Concerning the length of theatre performance the readers were asked: "How long do the moving pictures you go to usually last?" and "What length program would suit you best?" Readers claimed that the average program now lasts about two hours and 35 minutes, but they would like them to last about two hours. There is a difference, however, in the answers of the fans who want double features. For them, three hours is the ideal length.

Reviews Led to Attendance

The questionnaire further asked what attracted the voting reporters to a particular picture, and 67 per cent claimed that reviews in magazines piqued their interest, and 64 per cent said that the star names of the picture was the attraction. Other categories included: reviews in newspapers, 34 per cent; preview of coming attractions, 32 per cent; advertisements in magazines, 18 per cent; picture title, 11 per cent; advertisements in newspapers, 11 per cent; approval of the National Board of Review, nine per cent, and billboard advertising, two per cent.

The top 10 pictures selected by all age groups included, in order: "Going My Way," "The Bells of St. Mary's," "Valley of Decision," "A Song to Remember," "Our Vines Have Tender Grapes," "Leave Her to Heaven," "State Fair," "Spellbound," "Mildred Pierce" and "Anchors Aweigh."

RKO-Rank Film Begins July 15

Production will begin July 15 at Denham on the first RKO picture to be produced in England on a 50-50 basis with J. Arthur Rank. Robert Wolff, managing director in Great Britain for RKO, now visiting New York, reported Tuesday that the picture would be a dramatization of James Hilton's best-seller, "So Well Remembered."

Adrian Scott, the producer, already has sailed for England, and Edward Dmytryk, the director, and a small technical crew, will follow shortly. John Mills and Patricia Roc, both British stars, will play the leads in the picture and there is a possibility that some American actors will be cast.

Mr. Wolff reported RKO would do 60 per cent more business in England during the first six months of this year than the first six months of 1945. Affable Mr. Wolff is currently celebrating his 25th anniversary with RKO and in honor of the occasion the Bob Wolff Silver Jubilee, patterned after the recent Ned Depinet drive, is now in progress in England.

This is the kind of KISSIN' that's comin'!



They're getting their lips together for the *GAYEST KISS OF THE YEAR!*

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Harley 20th-Fox European Chief

Francis L. Harley, managing director of 20th Century-Fox International in Great Britain, has been appointed managing director of the entire continent of Europe, all of Scandinavia, the Middle East and the continent of Asia, extending as far south as the Equator, it was announced in New York Wednesday by Murray Silverstone, president of 20th Century-Fox International - Inter-America Corporation.



Francis L. Harley

In making the announcement, Mr. Silverstone also disclosed that Mr. Harley had been invited to become a vice-president of 20th-International and his present unexpired contract has been extended to total a period of seven years. Mr. Harley will make his headquarters in Paris.

Paris was selected, Mr. Silverstone said, because this capital must now be regarded as the pivotal center for the extensive activities which will eventuate as a result of the arrangement recently concluded between the Governments of the United States and France for the reopening of the French film market to the American industry. Mr. Silverstone also said this post was one of the most significant in relations to the company's post-war operations abroad and was in keeping with company plans to reopen many film frontiers.

Mr. Harley has been in New York for the past several weeks for conferences with Mr. Silverstone, Spyros Skouras and William C. Michel.

RKO New York Houses To Run Cartoon Shows

Forty RKO theatres in Greater New York, Westchester and Newark, will present all-star, all-color cartoon festivals Saturday, June 15 at 9 A.M. Tickets for these cartoon parties, which are expected to reach an audience of 100,000 children and adults, went on sale May 31, with prices scaled at 25 cents for children and 35 cents for adults. The cartoon show at each theatre will offer 17 different comedies, with arrangements made so there will be no standing room. The popularity of cartoon festivals in RKO out-of-town theatres prompted the presentation of this special morning show at all RKO Metropolitan houses.

Forms Theatre Service Unit

Jack Kraker Associates has been formed in Philadelphia by Jack Kraker, former Philadelphia district manager for Ross Federal Service. The new unit will study conditions in theatres for better operation.

LATE REVIEW

The Runaround

***Universal*—Comedy-Drama**

A rousing action drama, studded with some scattered bits of well-knit melodrama and romantic moods that waver between whimsy and ardor, proves a blend of cinema that makes for good reliable entertainment. With Rod Cameron and Ella Raines sharing the lead, the film opens on a note of brisk excitement and continues in pace and interest throughout.

The plot pivots about a prominent financier's impetuous daughter, who runs off to the west coast to marry a sailor. Cameron and his colleague, Frank McHugh, private detectives, are hired to locate the headstrong girl and bring her back unmarried. Reward is $15,000, c.o.d. for the attractive package.

Most of the film's incendiary quality is kindled when a rival detective agency with bust-up methods vies with Cameron for the privilege of returning the girl. Locating Miss Raines in San Francisco, Cameron starts the long trek back, involved in which are such assorted conveyances as an airplane, broken-down 1915 car and finally an ambulance. En route, with love slowly developing, the wealthy charge becomes a shifting pawn in serio-comic game of possession between the rival sleuths. Fitted into the plot are touches of fisticuffs, as muscular, realistic and comic as any brought to the screen in many a month.

Charles Lamont has directed with skill, making some situations sharply realistic, many another glowingly humorous. The screenplay by Arthur T. Horman and Sam Hellman is memorable for several of its witty bits of dialogue.

From beginning to end, Joe Gershenson's unpretentious production is an enjoyable and carefree film.

Seen in the home office projection room. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, June 14, 1946. Running time, 86 min. PCA No. 11692. General audience classification.

Kildane ..... Rod Cameron
Penelope ..... Ella Raines
Broderick Crawford, Frank McHugh, Samuel S. Hinds, Joan Fulton, George Cleveland, Joe Sawyer, Nana Bryant, Dave Willock, Charles Coleman, Jack Overman.

Deutsch and Kramer West in Story Productions Deal

Armand S. Deutsch, president of Story Productions, Inc., left New York for Hollywood by plane last weekend to join Hal Horne, chairman of the board, who has been negotiating for studio space and the establishment of Hollywood offices and facilities. Story Productions' coast setup will be headed by Stanley Kramer, vice-president in charge of production, who also left for Hollywood to join discussions for production and release through International and United World of the company's first film, "This Side of Innocence."

Mr. Kramer, who will produce the film, simultaneously with conferences between Story Story Productions' executives and Leo Spitz and William Goetz of International, will set up a production staff and necessary facilities for immediate filming. Mr. Kramer has supervised the screen treatment of Taylor Caldwell's novel.

The deal with International and United World, it is understood, is a distribution and studio space arrangement, Story retaining control of actual production. Tentative budget will be $1,000,000 or better, it is understood. By the end of 1946 the company expects to have four story properties in finished screenplay form.

Rank to Produce 32-34 in Year

The Rank Organization will produce between 32 and 34 pictures between July 1, 1946, and June 30, 1947, and there is a strong possibility that two of the Rank outlets in the U. S., United World and Eagle Lion, will distribute more Rank pictures than they originally intended—eight and 10, respectively.

This was made known this week by John Woolf, joint managing director of General Film Distributors, major Rank British distributor, when he visited New York. He and Filippo Del Giudice, head of Two Cities Films, one of the Rank production companies, were to have left New York for Hollywood late this week.

While in New York, Mr. Woolf conferred with Matthew Fox, United World president. Branches for United World are now in work. Universal has begun to remodel its exchanges, beginning in Indianapolis, St. Louis and Boston, so as to provide United World with separate physical distribution facilities. In some cities new buildings will be constructed, but these must await approval from the Civilian Production Administration.

William J. Heineman, UW vice-president, has selected branch managers for the company, but announcements of the appointments will be held up for some time, it is understood.

Films of the Nations, Inc., Elect Five New Officers

At the annual meeting of members of Films of the Nations, Inc., last week in New York, the following officers were elected:

Maurice T. Groen, president, formerly head of the film distribution department of the Netherlands Information Bureau; H. M. Moolman, vice-president, director of the Union of South Africa Government Information Office; B. Nordholm, vice-president, director of the Swedish Travel Information bureau; H. Van Weeren-Griek, treasurer, head of the visual education department of the Netherlands Information Bureau, and William Rosenfeld, secretary, New York attorney.

At the same time the following directors were elected to constitute the executive committee:

F. B. Grunzweig, director of the Czechoslovak Information Service; Knut Olsen, director of the Norwegian Travel Information Bureau, and Henry Pillichody, general representative of the Swiss Federal Railroads.

Form Cinemart in New York

A new company, Cinemart, Inc., has been formed in New York to make 16mm films and recordings for educational, industrial and television clients. Harold Kovner is president and Varian Fry vice-president and treasurer.



This is the kind of BUSINESS thats comin'!



Universal Presents

GEORGE BRENT

LUCILLE BALL

VERA ZORINA

Lover Come Back

A FESSIER-PAGANO PRODUCTION

with CHARLES WINNINGER GARL ESMOND RAYMOND WALBURN ELISABETH RISDON

LOUISE BEAVERS WALLACE FORD FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano

Directed by WILLIAM A. SEITER Executive Producer: HOWARD BENEDICT A UNIVERSAL PICTURE

COLOR TELEVISION EXCITES BRITISH

Color in Newsreels Also Gets Attention; Pathe Studies New Process

by PETER BURNUP
in London

The considerable behind-the-scenes activity in television was expected to come to a head here this Friday. Two small London newsreel houses, the Classic and the Agar, have indicated they intend to project BBC's first post-war television program this Friday and Saturday. On Saturday London holds its Victory Parade.

Should these theatres follow up their intentions, they will undoubtedly precipitate a ruling, yet undecided and doubtful, on whether BBC can retain a copyright on such a transient thing as a direct televised broadcast.

Rank May Show Telecast

When J. Arthur Rank hears of the Classic's and Agar's plans he may well throw a spanner in the works by the wholesale projection of the televised broadcast in his already equipped London theatres.

Aside from this specific action on television there is a considerable smoke-screen about the field in general and about the adaptation of color to newsreels and to television.

So far, however, General Film Distributors, Ltd., is the only organization which has come across with anything practicable in the way of colored newsreels. They announce that a Technicolored three-reel "Victory" subject will be available to their customers early in the week following the parade. This is not strictly a newsreel. Castleton Knight, general manager of Gaumont-British News, started production on it many months ago; has had the bulk of it in cold storage this long while. It is intended to be a sort of anthology of Britain's contribution to Victory. Presumably newsreel shots of the actual parade will be cut into it.

Pathe Studies Color

Pathe, under its newsreel chief, Howard Thomas, has been having quiet talks with a color promoter and inventor, Arthur Locan, who has an impressive record in the research field. Mr. Locan does not vouchsafe particulars of the principle on which he has been working, but demonstrations on extremely improvised apparatus show remarkable results. Mr. Locan claims that his system—he calls it Supracolor—costs far less than Technicolor, is processed in shorter time, and demands less light in projection.

The Locan interests also have devised a color television system. Mr. Locan claims that this system (which provides its own transmission system based on color pulsations of fuller color reproduction by interlocking sequences of eye reaction colors over the whole spectrum) can be used in television apparatus receiving transmission of other standards.

The Locan system derives from the combination in a new fashion of the "interlaced" television system with color transmission; rotating filters of a novel type being used at the camera and plus "twofold interlacing." At the receiver end, however, no moving parts are involved, a stationary filter being used instead. The transmission is effected on a reduced frequency band width.

Uses Medium-Priced Tube

It is claimed that the system is operative on medium priced, directly-viewed Cathode ray tubes. In this case, all mechanically moving parts are absent at the receiver end. Extremely high voltages, moreover, are not required. This end is achieved through the medium of a special "line grating" based on the principle of interlocking colors.

Mr. Locan maintains that—given manufacturing facilities—a convenient type of fair-priced television receiver, showing high color quality, can readily be developed on these lines. His claims excite considerable interest hereabouts, not only among radio set manufacturers, but also among promoters of wide-screen television.

BRITISH FILMS SHOW INCREASE IN 1946

Eighty-three British features were registered in London during the year ended March 31, 1946, compared with 356 foreign features in the same period, the British Board of Trade reported Monday. This compares with 67 British and 377 foreign pictures for the previous year. British short subjects rose from 157 to 175, and foreign short subjects declined from 354 to 301, the Board reported.

Set Publicity Campaign For "Duel in the Sun"

With plans for the over-all publicity, promotion and exploitation campaign on David O. Selznick's "Duel in the Sun" almost completed, Sid Alexander, eastern advertising and publicity director, has announced the realignment of his staff. Ted Baldwin is now in charge of promotion and exploitation. Under him are James Eastman, assistant; Herb Berg, special assignments, and George Bernstein, exploiteer. Joseph Roberts continues as publicity manager.

Refinancing for British Lion to Pay Expansion

London Bureau

British Lion Film Corporation was to have issued Friday £200,000 ($800,000) of ordinary stock in the proposed recapitalization of the company following its purchase by Sir Alexander Korda. It is understood the stock was to be offered in one-shilling units at a price of five shillings each, this expected to yield the £1,000,000 required for the financing.

British Lion, one of the smaller distribution organizations this side, was made into an uncommonly profitable business by the late Sam Smith. Holders of the previously issued £25,216 ordinary stock received no less than 50 per cent dividends annually for the past three years.

Studios Included

In January last, following Mr. Smith's death, control of the company was acquired by the Korda interests. Included in the assets acquired, in addition to the flourishing distribution business which held the British franchise for Republic's films, were the Beaconsfield Studio and a half share in Worton Hall Studio, both of which plants were under Government requisition during the war.

Sir Alexander has made public ambitious production plans which demand as a minimum the delivery to British Lion of three top-ranking features before the end of 1947 and not less than six in 1948.

Because of the smallness of the acquired studios, British Lion has paid £380,000 for a 75 per cent controlling interest in the Sound City Studio which, although it has seven floors, will be considerably enlarged.

It is to finance these wide plans that the new issue is to be offered. The first step taken by the Korda interest was to create new ordinary stock to the face value of £100,500. In other words, British Lion's directors now have on their hands something like £663,000 unissued capital, comprised of £463,000 preference and £200,000 ordinary stock.

Seen as Rival to Rank

The present operation will be the first step toward setting up an immense fabric which, although it will not equal in physical dimensions the vastness of the Rank holdings, will be a serious rival to the Rank dominance in the production and distribution fields.

How soon the Korda crew will get down to the practical job of picture-making is a speculative matter. Definite long term contracts have been entered into with Herbert Wilcox, Leslie Arliss and Anthony Kimmins. Producer Edward Black also has been loaned to Korda by MGM for at least one year. Vivien Leigh, Cary Grant, Paulette Goddard and Ralph Richardson have all been signed for varying terms.

Egypt Asks Data On U. S. Imports

by JACQUES PASCAL
in Cairo

The Ministry of Social Affairs has summoned all directors of American picture agencies to submit a tentative plan governing the imports of American product into Egypt. The Ministry has established a quota system to protect the local industry, but this quota seems doomed to failure because the Egyptian industry could never supply its part of the quota.

▽

The position of American films—which have been doing rather poor business since the first of the year—has been reestablished, especially in the provinces. Many provincial cinemas had refused to exhibit English-language pictures. However, as a result of the British decision to evacuate Egypt, this position has been reversed, in so far as the American agencies are concerned. Naturally, serials and actions films will do the business.

Jean Benoit-Levy Takes Over UN Film Section

Jean Benoit-Levy, French film director, last Saturday assumed the office of director of films and visual information of the United Nations, and plans to confer with Eric A. Johnston, president of the Motion Picture Association of America, and other American and foreign film executives in order to enlist their aid in formulating and carrying out a motion picture program for the UN. Most films are to be produced by established companies, Mr. Benoit-Levy continued, and only those films which are deemed necessary, and are not made by any other available source will be made by the UN's film section.

Move for Settlement in Scophony Case Seen

With indications pointing to a new move for settlement of the pending anti-trust suit in New York Federal court brought by the Department of Justice against Scophony Corporation of America, Paramount and General Precision Equipment Corporation, the Department last Wednesday acceded to a postponement to June 11 of the hearing of a motion of Scophony Ltd., of Great Britain, another defendant, for a dismissal of the action on the ground that it is not within the jurisdiction of the U. S.

RKO Films Get Air Breaks

Two RKO pictures will be featured during the month of June on the coast-to-coast Sunday afternoon Boscul Tea show on the American Broadcasting Company network. "Heartbeat" was featured on the June 2 program and will be featured again June 9. "Without Reservations" will be featured June 16 and 23.

MPA BEACON AWARD TO FABIAN FOR ACHIEVEMENT



By the Herald

THE BEACON AWARD of the Motion Picture Associates, New York, is handed S. H. Fabian, left, by Fred Schwartz, MPA president, at the organization's annual dinner-dance Tuesday night at the Waldorf-Astoria, New York. Applauding, right, are Sypros Skouras, president of Twentieth Century-Fox, and Morris Sanders, MPA vice-president.

S. H. Fabian, president of the American Theatres Association and operator of the Fabian circuit in the east, received the Beacon Award of the Motion Picture Associates, New York, at that organization's annual dinner-dance Tuesday night at the Waldorf-Astoria Hotel. The award is for "meritorious patriotic industry achievement."

Mr. Fabian has been prominent in various public welfare activities of the industry and especially in the War Activities Committee during the war. The Motion Picture Associates, through Fred Schwartz, president, who introduced Mr. Fabian and made the presentation, also gave Mrs. Fabian a certificate of gratitude for her sacrifice of her husband's time during the war.

Mr. Fabian, in accepting the award, said it was being accepted not for himself but for the thousands in the industry who gave similarly of their time to aid the country in its supreme emergency.

The affair was the Motion Picture Associates' 27th annual gathering. Approximately 800 from every branch of the industry in New York attended.

Mr. Fabian is the second to receive the MPA award. George Schaefer received it last year.

Among those on the dais, and introduced by Mr. Schwartz were Spyros Skouras, Malcolm Kingsberg, Benjamin Fielding, William Heineman, Harry Brandt, A. W. Smith, Jr., Arthur Sachson, Sam Rosen, William White, Alfred W. Schwalberg, David Weinstock and Arthur Mayer. Jack Ellis, chairman of the MPA board, and Morris Sanders, vice-president, spoke briefly.

Grierson Unit to Do UA Shorts

The World Today, Inc., a new producing unit, will provide United Artists three monthy series of shorts dealing with world affairs, scientific discoveries and "the common background of nature."

Heading the new unit is John Grierson, wartime head of Canada's Information Board and former commissioner of the Dominion's National Film Board. Associated with him are Stuart Legg, producer of "The World in Action" series, and Basil Wright, of London, until recently head of the British Crown Film Unit. These shorts, it was announced, would be produced in all parts of the world, a total of 39 each year.

A release by UA says: "Convinced that with the activities of a United Nations organization, the motion picture will become a powerful force in helping to forward these new-day ideals, UA has thus set under way a project by which the cinema screens of all nations will be utilized for a better knowledge and understanding among all races."

Gradwell L. Sears, UA vice-president in charge of distribution, in discussing the project, said: "As an international trader of long standing, United Artists is today impressed with the acute need of providing a film service by which the many countries in which it operates can enjoy an adequate measure of international screen attention, not least of the people of the so-called 'little nations', who are too often forgotten on the screens of the larger countries."

In the arrangement with the new unit, United Artists proposes to develop a television and 16mm circulation service in relation to the new subjects. The producing unit will maintain production organizations in New York, London and Canada.

Paramount Asks Approval of New Capital Stock

Paramount stockholders will be asked to approve an increase in the amount of authorized capital stock from $8,936,439 to $13,478,290 and the issuance of 4,542,851 new shares at par value of $1, in addition to the 4,457,149 shares now authorized. This procedure will be utilized should the stockholders at their annual meeting in New York June 18 refuse to authorize the retirement of the company's unissued first and second preferred stock to clear the way for a two-for-one split of its common stock, according to the company's proxy statement.

This alternative presumably would enable Paramount to effect the two-for-one split without retiring the unissued preferred, which would continue to be carried on the books.

Shareholders in addition are asked to authorize the fixing of the number of company directors at 16, instead of the present indefinite total of not less than 16 and not more than 18, and also will vote on changes in by-laws and certificate of incorporation.

16 Directors Named

The 16 directors proposed by Paramount for reelection are: Barney Balaban, Stephen Callaghan, Y. Frank Freeman, Harvey D. Gibson, Leonard H. Goldenson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, Austin C. Keough, Earl I. McClintock, Maurice Newton, Charles M. Reagan, E. V. Richards, Edwin L. Weisl, Adolph Zukor.

Compensation of officers for 1945 was as follows, according to the company's proxy statement: Mr. Balaban, president, $156,000, plus $20,000 for expenses; Mr. Freeman, vice-president in charge of production, $130,000; Henry Ginsberg, vice-president in charge of studio operations, $189,083; Mr. Goldenson, vice-president in charge of theatres, $55,250; Mr. Keough, vice-president and chief counsel, $78,000; Mr. Reagan, vice-president in charge of domestic sales, $81,735; Mr. Zukor, chairman of the board, $159,400; Jacob Karp, assistant secretarv. $52,000; Fred Mohrhardt, comptroller, $32,130.

Other Payments Cited

Among other payments made in 1945, according to the statement, were $260,124 to Simpson, Thacher and Bartlett for legal services; $185,203 to Ross Federal Service between January 1 and May 5 and $454,913 to Confidential reports between May 6 and December 29, "for services in investigating ticket sales of exhibitors in connection with contracts of the corporation based on a percentage of ticket sales receipts."

Other than officers and directors, Paramount paid a total of $8,914,581 to 160 employees, mostly talent and production personnel, who received in excess of $20,000.

Theatre Executives Meet To Fight Chicago Tax

Chicago theatre executives met at the Standard Club Monday in a final meeting before hearings were to resume at Springfield, Ill., Tuesday, on a proposed bonus bill calling for a 10 per cent tax on theatre admissions. At the meeting were: Jack Kirsch, national Allied president; M. J. Leonard, Balaban & Katz; Edwin Silverman, Essaness; James Coston, Warner Theatres; Arthur Schoenstadt, Schoenstadt & Sons, and Frank Smith and Col. Joseph Goetz of RKO Theatres. William Lynch, Chicago attorney, has been named to represent the theatremen at the Springfield hearings.

Columbia Holds Chicago Meeting

Columbia's district managers and the managers of the branches without district supervision met at the Ambassador East Hotel in Chicago Tuesday, in the first session of a three-day conference with home office executives. Abe Montague, general sales manager, presided.

The meetings were devoted to a complete review of the current season's sales problems, and to a discussion of the films still to be released on the 1945-46 schedule.

Home office executives at meeting were: Mr. Montague; Rube Jackter, assistant general sales manager; Louis Astor and Louis Weinberg, circuit sales executives; Maurice Grad, short subject sales manager; Leo Jaffe, assistant treasurer; George Josephs, assistant to Mr. Montague; H. C. Kaufman, manager of exchange operations; Joseph Freiberg, manager of sales accounting; Seth Raisler, manager of the contract department; Irving Sherman, assistant to Mr. Kaufman, and Vincent Borelli, assistant to the circuit sales executives.

District and branch managers included: Nat Cohn, New York division manager; S. A. Galanty, mideast division manager; Jerome Safron, western division manager; Carl Shalit, central division manager; B. C. Marcus, midwest division manager; R. J. Ingram, southeastern division manager; J. Underwood, southwestern division manager; H. E. Weiner, division manager for Northern Pennsylvania and Southern New Jersey; I. H. Rogovin, New England division manager; Ben Lourie, Chicago branch manager, and Oscar Ruby, Milwaukee branch manager.

Two Rank Films Are Being Revised for PCA Seal

"Wicked Lady" and "Notorious Gentleman," two of J. Arthur Rank's pictures scheduled for release in this country by Universal, will receive Production Code Administration seals following the completion of certain changes for which the PCA has asked, according to Joseph I. Breen, PCA chief in Hollywood.

Republic Weighs Sales Policy for 1946-47 Season

The contribution of men in the field to Republic's 1946-47 program was stressed by James R. Grainger, executive vice-president and general sales manager, in his concluding address at the company's sales meeting, which closed last Wednesday at the New York Athletic Club. Executives, district managers, branch managers and salesmen from the eastern, New England and central districts had met for a three-day conference.

Mr. Grainger announced a series of meetings of district sales managers was to be conducted this week at the home office, and reported the company's final 1946-47 schedule and sales policy would be determined on the basis of reports from men who attended the Hollywood, Chicago and New York sales conferences.

Discussion of the "B" picture was also highlighted in Mr. Grainger's address, and he put it up to the men whether or not Republic should maintain its current "B" picture policy. He pointed out that it was impossible to maintain the company's high quality of "B" product unless exhibitors would increase rentals.

At the same session Herbert J. Yates, president, commenting on the fact that "B" pictures were really the "bread and butter" product of many theatres and the backbone of the double feature policy and subsequent run operation, said that if exhibitors failed to support such product, the very cornerstone of the country's theatre structure would be in danger.

Allen Wilson, vice-president of the studio, spoke, and Steve Edwards, director of advertising and publicity, outlined advertising, publicity and exploitation plans for the coming season.

Coast FCC Hearings On Television End

Federal Communications Commission hearings on applications for television licenses in the Los Angeles area were concluded last week by FCC general counsel Harry M. Plotkin. Further hearings, Mr. Plotkin said, would be held in Washington June 20. Thereafter the FCC will render a temporary decision to eight applicants for the seven television channels, who then will have 20 days to file exceptions.

In Washington last week, Television Productions, Inc., of the Paramount interests, asked the FCC to withdraw its application for a television station in San Francisco. The company said it desired to withdraw in order to win a license at the talent center of Los Angeles, now pending.

The action means Paramount now desires only four wholly-owned television stations. It is reported that FCC is reluctant to grant any Paramount applications until the pending film anti-trust action is completed.

The Stranger

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LITHO

Warner in 16mm Field in Far East Latin America

The entry of Warner Brothers into the 16mm field in Latin America and the Far East was announced by the company Monday after a series of conferences among Harry M. Warner, president; Jack L. Warner, executive producer, and Wolfe Cohen, vice-president of Warner International, following the latter's return from a four-month inspection tour of India, Burma, China and other parts of the Orient.

Thus Warner Brothers becomes the sixth company to announce 16mm plans. Since V-J Day, MGM, RKO, J. Arthur Rank-Universal, Columbia and United Artists have become active in the field. Currently Paramount and 20th Century-Fox are formulating plans for joint 16mm operation which will utilize mobile units.

In order to make the 16mm service available in as many territories as possible during the celebration of Warners' 20th anniversary of talking pictures, the work of preparing 16mm prints is being started immediately. Pictures will be selected with an eye to their special suitability for the respective markets and all of them will get the special sound anniversary release, "Night and Day."

Distribution will be handled by the regular Warner branch personnel in these countries, where special facilities for the new service are now being set up. All exhibitors using 35mm will be protected to the extent that no 16mm prints will be sold for exhibition in opposition to 35mm accounts, it was announced.

Mr. Cohen, who made a survey of South America before his Far East trip, reported 16mm equipment still was comparatively scarce in all these countries. India needs at least 1,000 machines, while Ceylon requires more than 100, he said.

In the Philippines, however, considerable equipment has already been installed and is in operation.

Seidelman Leaves U. A. to Be PRC Foreign Manager

Sam L. Seidelman last week resigned from United Artists and Monday joined PRC as foreign manager, it was announced by Harry Thomas, president and general manager. Mr. Seidelman was manager of the Latin American division for United Artists since 1940. Before joining U.A. in 1931, he was with Paramount in various capacities both in the domestic and foreign fields.

Merchant Back to Altec

Major Robert S. Merchant has returned to the Altec Service Corporation and will make his headquarters in Barbourville, Ky. He entered the signal Corps in 1941 and in 1944 was assigned to work on the atomic bomb development.

Newsreel Pool Charge Denied by Clofine

In reply to a complaint against duplication in newsreels, made by the Associated Theatre Owners of Indiana in the current issue of the ATOI bulletin, M. D. Clofine, editor of News of the Day, this week asserted there had been no newsreel pools in any area except Japan, since shortly after V-J Day.

Claiming that the number of shots duplicated by the different newsreels was at an all-time high, the Indiana exhibitors, through Don Rossiter, executive secretary, said, "It is high time the newsreels stop the interchange of shots which reduces greatly the value of the newsreel to the exhibitor."

Speaking for the newsreel companies, Mr. Clofine pointed out that it was as inevitable for important news events to be duplicated on the screen as for the same story to appear in different newspapers. The current newsreel pool in Japan and the pool in the impending atom bomb test on Bikini Atoll were necessitated by the lack of adequate transportation facilities, he added.

Briton Planning Films in Prague

by J. B. KANTUREK
in Prague

Arthur C. Marshall, the British director, currently is negotiating with representatives of the state monopoly for the production in Prague of a series of educational films for children, called "Magic Globe." The shorts will feature both English and Czech children and will be distributed by Gaumont British. Mr. Marshall also is considering the production of a feature in the Prague studios which would be made in English and Czech versions.

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A program for a festival of British pictures is being prepared. It includes several Technicolor features, the first color films to be screened in Czechoslovakia, apart from the German color films. There have been some objections raised against including Sir Alexander Korda's "Four Feathers" on the program since it is felt here that the film describes a British imperialist war.

Acquires 16mm Rights To Universal Films

Film Highlights, Inc., New York City, has acquired 16mm rights from Universal Pictures to 50 features, four serials and a number of shorts, including musicals and cartoons, for distribution in the United States. Martin Ross, president of the firm, has announced that Jacques Kopfstein will be associated with Film Highlights in a consulting capacity. Among the features are eight in Technicolor, including "Arabian Nights" and "Phantom of the Opera."

Latin America Is Best 16mm Area For MGM: Hicks

Latin America has the opportunity to become the first large world area to fully develop its market for the distribution and exhibition of MGM films in 16mm, Orton H. Hicks, head of the 16mm department of Loew's International Corporation, said Wednesday at the third day's session of MGM's week-long sales conference of its South and Central American territorial managers at the Hotel Astor in New York.

Among the company officials attending the convention are Arthur M. Loew, president of Loew's International; Morton A. Spring, first vice-president; George Muchnic, vice-president, and Sam N. Burger, regional director for Latin America. The managers attending are Elias Barberis, Dean Banker, Harry Bryman, Eugene Coen, Stuart Dunlap, Carl Heumann, Carlos Niebla, Luis A. Sarmiento, Robert Schoham, W. L. Simpson and Adolf Wallfish.

Dubbing Fixed Policy

Mr. Loew announced that dubbing of Spanish dialogue for all-Spanish versions would continue intact as a fixed policy of the company. He said that dubbing had been successfully field tested in Latin America for a year and a half.

Continuing his talk on 16mm films, Mr. Hicks said that there were two reasons for Latin America's leadership. First was the fact that with 19 South and Central American countries all speaking Spanish, the problem of preparing reduction prints in 16mm is simpler than for any other territory, excluding those speaking English. Second advantage is that 16mm representatives for all Latin American territories have been trained in the United States and all are already back home, putting the plan into operation.

Elaborating on the basic points of MGM's 16mm policy, Mr. Hicks emphasized the company's system of controls prevent the narrow-guage film from competing with

Addressing the convention Tuesday, Mr. Loew told the Latin American supervisors that "all the resources and technical experience gained in the United States for selling and exploiting MGM's pictures will be applied to our rapidly expanding market in Spanish-speaking countries."

Open Vast Territories

Mr. Burger developed this theme and pointed out that "audiences throughout South and Central America have enthusiastically received MGM's films in their own language and opened vast territories for the release of our pictures."

The Latin American managers will remain in New York until the weekend and then fly to Culver City to meet studio executives and study production methods.

Government of Italy to Finance Industry Again

by ARGEO SANTUCCI
in Rome

The Italian industry again is being financed by the Government. The Motion Picture Financing Section of the Banca Nazionale del Lavoro, the official governmental agency, loaned the industry approximately 60,000,000 lire between the time it resumed its loans in 1945 and last February.

During the war years the bank granted loans to producers. Now, according to the vice-director of the section, the bank prefers to finance distribution, exhibition and the importation of pictures.

The competition of foreign films, particularly those from the U. S., England and France, makes the success of Italian pictures uncertain. Yet because of these imports the future of the circuits is bright. There are still large profits in exhibition, despite high taxes and operating costs. Hence the bank's emphasis on loans to exhibition.

The Banco di Sicilia, also, has started to finance the industry through the Section for Credit to the Industry, established according to Government decree in December, 1944.

▽

At present there is only one theatre in Italy which shows pictures in the original language. This is the Quirinetta in Rome. The owner of this theatre now plans to establish similar theatres in Milan, Florence, Turin, Venice and Genoa.

Paramount Pep Club to Hold 25th Anniversary Outing

The twenty-fifth anniversary outing of the Paramount Pep Club will be held June 26 at the Longshore Country Club, Westport, Conn. Between 600 and 700 members are expected to attend. Scheduled for the day's outing are a golf tournament, buffet luncheon, swimming, baseball and other events. The day will end with a dinner and dance at the country club.

Awards of Merit Issued

Awards of Merit have been issued by the National 16mm Victory Film Committee to all exhibitors, distributors, and workers for services rendered the nation through the Motion Picture Section, War Finance Division, U. S. Treasury Department, during the Victory Loan campaign in 1945.

Siritzkys Sign Chevalier

Maurice Chevalier will be the first of a group of foreign actors to appear on the stage of the Ambassador theatre, New York, under a policy of combined foreign film and stage shows to be inaugurated in September by the house's owners, Sam and Joe Siritsky, they have announced.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 79 — Floods hit east. . . . U. S. grants loan to France. . . . Eighth Fleet ends maneuvers. . . . Homecoming from Guam. . . . Sgt. Martin Maher leaves West Point. . . . Booker T. Washington honored. . . . Henry Ford displays first car. . . . Inflation in Paris. . . . Baseball news. . . . Family with 20 children.

MOVIETONE NEWS—Vol. 28, No. 80—General Eisenhower's D-Day anniversary message. . . . Rome demonstration. . . . Justice in Prague. . . . Margaret Truman graduates. . . . New York police outing for kids. . . . Hospitality for U.N. delegates. . . . Indians collect bananas in Panama. . . . Sports: horse racing, boxing, auto racing.

NEWS OF THE DAY—Vol. 17, No. 277—Soft coal strike ends. . . . Hoover reports on food crises. . . . U. S. loan to France. . . . "Noah's Ark" sails with animals for atom bomb test. . . . Fleet in. . . . Bill Stern and the lighter side of the news. . . . Co-eds answer slur on beauty.

NEWS OF THE DAY—Vol. 17, No. 278—Vengeance for Lidice and Dachau. . . . Savage Choko Indians filmed for first time. . . . Negro in Hall of Fame. . . . Little pals of the cops. . . . President Truman speaks for the "little fellows." . . . Sports: auto racing; Assault wins triple crown.

PARAMOUNT NEWS—No. 80—West Pointers honor 50-year man. . . . Elaborate train model . . . Atomic "ark" sails. . . . UNRRA in action. . . . Baseball highlights. . . . Egypt's new status.

PARAMOUNT NEWS—No. 81—Horse of the year. . . . Wild tribes aid food drive. . . . Duke and Duchess return to Riviera. . . . 500-mile speedway. . . .Two years after D-Day.

RKO PATHE NEWS—Vol. 17, No. 82—Coal strike settled. . . . $1,400,000,000 loan to France. . . . Target-animals for atomic test. . . . Repair U. S.-Britain cable link. . . . National spelling bee finals. . . . Booker T. Washington honored. . . . Henry Ford shows first flivver.

RKO PATHE NEWS—Vol. 17, No. 83—Robson wins Indianapolis race. . . . Destroyer of Lidice hanged. . . . Eisenhower speaks on D-Day anniversary. . . . Panama's wild Indians. . . . Assault takes Belmont Stakes.

UNIVERSAL NEWS—Vol. 19, No. 507—Coal strike ends. . . . Floods sweep east. . . . Cadets hail old-timer. . . . Negro educator honored. . . . Animals board atom ark. . . . Cardinals laud food relief. . . . Motorist is no dummy. . . . Quads are Texas rangers.

UNIVERSAL NEWS—Vol. 19, No. 508—Eisenhower's D-Day anniversary speech. . . . President Truman and daughter get degrees. . . . Cops and kids. . . . Refrigerator fugitive. . . . Assault wins triple crown. . . . Indianapolis auto derby.

300 at Salt Lake Annual Roundup

More than 300 theatre operators of the Intermountain region, including Idaho, Montana and parts of Wyoming and Nevada, gathered in Salt Lake City Monday through Thursday, for the fourth annual roundup and golf tournament of the Salt Lake City Motion Picture Club.

During the several meetings, one or more of the following executives from the American Theatre Association were to be honored guests and speakers: S. H. Fabian, president; Robert Coyne, executive director, and Ted Gamble, chairman of the board.

C. Clare Woods, an official of the Intermountain Theatres Association headquarters in Salt Lake City, was general chairman of the roundup. Hall Baetz, division manager for Fox Intermountain Theatres, is president of the club, and Harry Ungerleider, treasurer.

Throughout the meetings, screenings were held. C. R. Wade was golf tournament chairman. The event was climaxed by a "Victory Dance" at the Hotel Utah.

Form Canadian Producer Unit, MPA Parallel

Toronto Bureau

In the creation of the Canadian Film Producers Association with the head office at J. Arthur Rank's Queensway Studios, Toronto, Canada, now has a counterpart of the Motion Picture Association of America.

The mutual organization which is about to be granted formal incorporation by the Dominion Government, became essential because of the post-war growth of production in Canada. Identified with the move are 10 producers of Toronto, Regina, Vancouver, Ottawa and Montreal.

In addition to trade cooperation, the Film Producers Association will act as a group in dealing with the Canadian Association of Advertising Agencies for the production of industrial films on a code basis and in discussions with Government departments on film and equipment quotas, customs levies and import controls, as well as other regulations.

The National Film Board at Ottawa will not be a full-fledged member of the new unit but there is a promise of a cooperative relationship with organized companies on production details. The new group will not affect activities of the Canadian Moving Picture Distributors Association, which is made up of Toronto executives of exchanges.

Lawson General Manager Of Canadian Odeon

Following conferences with John Davis, executive of the Rank organization, Odeon Theatres of Canada, Friday announced the appointment of J. Earl Lawson as general manager of the circuit, and the previous days' election of Mr. Lawson as company president was officially confirmed.

Mr. Lawson succeeds Paul Nathanson as president and fills the post of general manager vacated by Haskell M. Masters, who resigned more than two years ago to become Canadian district manager for Warners.

Frank Fisher, head office booker and buyer, has been promoted to the new post of western division manager, and Harvey Hunt, Ontario booker, has been promoted to chief booker and buyer. C. J. Appel continues as eastern division manager, and J. H. Boothe remains as British Columbia district manager.

NSS Promotes Carlton

Melvin L. Gold, director of advertising and publicity for National Screen Service in New York, last Friday announced the appointment of Richard Carlton as his assistant. Mr. Carlton has been in the company's advertising and publicity department for the past two months as a writer, with most of his effort devoted to the preparation of *Mister Showman,* NSS's special trailer publication.

WARNER BROS.' TRADE SHOWINGS OF

BETTE DAVIS

in

"A STOLEN LIFE"

with

GLENN FORD · DANE CLARK
WALTER BRENNAN · CHARLIE RUGGLES

MONDAY, JUNE 17th, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	10:30 A.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	12:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

52 Pictures Shooting as 20th–Fox Starts O. S. S. Film Starring Cagney

Hollywood Bureau

Production activity was static last week, as six new films reached camera stages, five were finished, and one—Republic'se "Heldorado"—was temporarily shelved. At the weekend, there were 52 pictures in work.

MGM launched a romantic drama, "The Secret Heart," with a cast headed by Claudette Colbert, Walter Pidgeon, June Allyson and Robert Sterling. Edwin Knopf produces; Robert Z. Leonard directs.

"13 Rue Madeleine," the 20th Century-Fox newsdrama of the O. S. S., went before the cameras in Washington, D. C., with Henry Hathaway directing for producer Louis de Rochemont. Included in the cast are James Cagney, Annabella, Frank Latimore, Walter Abel and Melville Cooper.

At Universal, Walter Wanger started work on "Smash-Up," which Stuart Heisler is directing. Susan Hayward, Lee Bowman, Eddie Albert and Marsha Hunt head the cast.

Monogram Begins Second of "Joe Palooka" Series

Monogram launched the second in its "Joe Palooka" series, which Hal E. Chester produces. Titled "Gentleman Joe Palooka," its cast includes Leon Errol, Joe Kirkwood, Elyse Knox and Guy Kibbee. Cyril Endfield is directing.

Producer Sigmund Neufeld brought "Dangerous Men," a Western with Buster Crabbe, Al St. John and Pat Knox, before the cameras at PRC. Sam Newfield is the director.

The current Golden Gate production, which will be released through Screen Guild Productions, is "Man from Utah," with Russell Hayden, Inez Cooper, Lyle Talbot and Douglas Fowley. William B. David produces; Breezy Eason directs.

Incidental News of Pictures-to-Come

Marlene Dietrich will return to the screen to co-star with Ray Milland in "Golden Earrings," screen version of Yolanda Foldes' new novel. The story deals with a British colonel who falls in with a band of gypsies, and Miss Dietrich's role will be that of a gypsy girl. Harry Tugend is slated to produce for Paramount, and Mitchell Leisen to direct.

Humphrey Bogart will star in Columbia's "Dead Reckoning," which Sidney Biddell will produce and John Cromwell direct. William Prince has been signed for the juvenile lead. . . . Henry Fonda has been engaged by RKO Radio as the first member of an all-star cast to be assembled by producer John Houseman for the screen version of Wilbur Daniel Steele's novel, "That Girl from Memphis."

Charles Vidor to Direct Columbia Production

Charles Vidor has been chosen by Columbia to direct the Virginia Van Upp production, "My Empty Heart," which will co-star Rosalind Russell and Melvyn Douglas. . . . Lesley Selander, currently directing "Last Frontier Uprising" for Republic, has been given a new one-year contract by that studio. . . . RKO has arranged to borrow Susan Hayward from Walter Wanger to co-star with Robert Young in "They Won't Believe Me," which Joan Harrison will produce.

"The Pursued," an original story by Niven Busch, has been acquired by United States Pictures. Milton Sperling will produce the film, starring Teresa Wright, at the Warner studio. . . . Peggy Wood, star of the New York and London stage, will have a top role in "Magnificent Doll," based on Irving Stone's biography of Dolly Madison. A Skirball-Manning production for Universal release, the picture will be directed by Frank Borzage. Set for stellar roles are Ginger Rogers, David Niven and Burgess Meredith.

Harvey Parry and Richard Talmadge, coproducers of "Jeep-Herders," and "Detour to Danger," in the future will head producing units of their own, each filming 16mm entertainment features for release by Planet Pictures. . . . Sol M. Wurtzel has signed James Tinling to direct "Dangerous Heritage," which will be Wurtzel's fourth production for 20th Century-Fox release.

Joel McCrea will be starred by Enterprise in a top-budget film version of the *Saturday Evening Post* serial, "They Passed This Way," by Eugene Manlove Rhodes. The film will be the second on Harry Sherman's production schedule. . . . John Dall, who made his screen debut opposite Bette Davis as the young Welsh coal miner in "The Corn Is Green," has been signed to a long term contract by Vanguard Films.

Edward G. Robinson will star in "The Wayfarers," forthcoming Paramount production based on a novel by Dan Wickenden. . . . Jeffrey Bernerd is planning to produce a remake of "Sweetheart of Sigma Chi" for Monogram. Jack Bernhard is scheduled to direct. . . . Producer William Bacher has had his 20th Century-Fox contract extended. . . . MGM has acquired the screen rights to "The Day Before Yesterday," by the British author, Edward Holstius.

DeMille Adds to Cast of "Unconquered", in Color

Howard da Silva has been selected by Paramount for a top role in Cecil B. De Mille's forthcoming Technicolor production, "Unconquered," which will co-star Gary Cooper and Paulette Goddard. . . . "Ships in the River" has been set as Charles Hoffman's next production for Warners, and will mark the American film debut of the Swedish star, Viveca Lindfors. . . . Victor Sen Young, Chinese actor recently discharged from the U. S. Air Force, has been signed to a five-year contract by Monogram.

Johnny Wiessmuller has made a new deal with Sol Lesser Productions, under the terms of which he will continue to play the Edgar Rice Burroughs character, "Tarzan," for the next three years. His first assignment under the new contract will be "Tarzan's Dangerous Game." . . . Jack Carson has been selected for the romantic lead opposite Ann Sheridan in "Calamity Jane," which Jerry Wald will produce for Warners

Mark Stevens Given Lead In 20th-Fox Musical

Mark Stevens has been assigned the costarring role opposite June Haver in the 20th Century-Fox musical, "I Wonder Who's Kissing Her Now." Cast for featured roles are Celeste Holm and Reginald Gardiner. . . . Christopher Isherwood, the well known British novelist, has been engaged by Enterprise Productions to work with producer Wolfgang Reinhardt on an original screenplay, as yet untitled.

Paramount has purchased an original story, "Dragnet," by Gerald Drayson Adams, and assigned it to Robert Fellows for production. . . . "The Magnificent Rogue," by John Douglas, has been purchased by Republic. Al Rogell will direct the film for producer William J. O'Sullivan.

Astor Acquires Two

Astor Pictures has acquired world distribution rights from Boris Morros for "Second Chorus" and "Flying Deuces." The deal includes 16mm rights.

COMPLETED

MGM
My Brother Who Talked to Horses

MONOGRAM
Ghost Busters

UNITED ARTISTS
Devil's Playground (Hopalong Cassidy Production)

UNIVERSAL
Michigan Kid

WARNERS
Cheyenne

STARTED

MGM
Secret Heart

MONOGRAM
Gentleman Joe Palooka

PRC
Dangerous Men

SCREEN GUILD PRODUCTIONS
Man from Utah (Golden Gate)

20TH CENTURY-FOX
13 Rue Madeleine

UNIVERSAL
Smash-Up

SHOOTING

COLUMBIA
It's Great to Be Young
Down to Earth
Gallant Journey
Thrill of Brazil

INDEPENDENT
Curley (Roach)

MGM
Sea of Grass
Lady in the Lake
High Barbaree
Beginning or the End
Uncle Andy Hardy
Mighty McGurk
Woman of My Own

MONOGRAM
High School Hero

PARAMOUNT
Where There's Life
I Cover Big Town (Pine-Thomas)

PRC
Melody Roundup

RKO RADIO
Katie for Congress
Deadlier than the Male
Nocturne
Honeymoon
Best Years of Our Lives (Goldwyn)
Secret Life of Walter Mitty (Goldwyn)
It's a Wonderful Life (Liberty)

REPUBLIC
Last Frontier Uprising
Mysterious Mr. Valentine
That Brennan Girl
Angel and the Outlaw

20TH CENTURY-FOX
Carnival in Costa Rica
My Darling Clementine
Razor's Edge

UNITED ARTISTS
The Chase (Nero)
Miss Televsion (Comet)
Dishonored Lady (Stromberg)
Bel Ami (Loew-Lewin)
Abie's Irish Rose (Crosby)
Short Happy Life of Francis Macomber (Award)
No Trespassing (Lesser)

UNITED WORLD
Bella Donna (Int'l)

UNIVERSAL
Wild Beauty
Pirates of Monterey
The Killers (Hellinger)

WARNERS
Cry Wolf
Deception
Life with Father
Stallion Road
Cloak and Dagger

USES EXHIBITORS' REPORTS ON PICTURES AS GUIDE POSTS

by WILLIAM R. WEAVER
Hollywood Editor

Exhibitors who write box office reports to MOTION PICTURE HERALD's "What the Picture Did for Me" department are telling producer John Houseman what kind of pictures they and their audiences want him to make for them. It's ancient and widespread knowledge that many another producer and director and writer take their cues from the findings of the men who meet the ultimate consumer on his home ground and hear him out at first hand, but Mr. Houseman makes no secret of the fact, indeed elaborates upon it in his sunkissed garden atop a practically private mountain overlooking Hollywood.

Exhibitors' reports to "What the Picture Did for Me," says Mr. Houseman, "provide the best existing evidence as to the state of audience demand and taste. I read them religiously, and feel I know some of the regular contributors almost personally. I get a tremendous lot of benefit from reading what they say, not only about my pictures, or any one company's pictures, but about all pictures."

Made to Measure

Producer Houseman's last picture made to the measure of exhibitor testimony regarding audience preferences is "Blue Dahlia," the Alan Ladd-William Bendix melodrama now doing quite nicely (thank you) in the first run theatres. The one before that was "Miss Susie Slagle." How well the producer interpreted the exhibitor comments from which he took guidance in producing these attractions is a matter for post-exhibition reports to attest, but while the evidence is accruing he's busy preparing "That Girl from Memphis" for early start of production.

Among the most satisfactory of Mr. Houseman's interpretations of "What the Picture Did for Me" reports is exhibitor confirmation of his own belief that the story is the thing that counts most in a work of fiction. By no means a film producer only—his background includes stage production and direction, radio production embracing two years as director of overseas radio for the Office of War Information, and some pioneering in television production—the craftsman who, with Orson Welles, created the Mercury Theatre is no believer in cycles. He is a violent dissenter from the theory that a formula found profitable at a given time should be followed again and again until the profit in it shall have run out. In witness, he points out that the three pictures named above have practically nothing in common, and declares he wishes never to have to duplicate a past work.

Change Called Vital

"Change is vital," he says, "in pictures as in life. The world is not the same today as it was yesterday, and it will be different again tomorrow. Nobody can know for certain what kinds of stories will be wanted, but it is very certain that a good story, of whatever kind, will never lack an audience."

The same order of things will prevail in the field of television when the experimenting is over and the novelty dies away, according to Mr. Houseman, who adds, "Television will combine essentials of the stage, the screen and the radio, ultimately, without taking anything away from any of them. Whatever format it may develop, it finally will have to tell a story, and in that field, as in all the other fields there are, a good story will succeed and a bad story will not."

By and large, Mr. Houseman could remark freely because he is no studio's year-around employee, the pictures of the present and recent past have not progressed in point of quality. "The golden age of pictures," he maintained, "was that period between 1933 and about 1937, when box office returns were not so lush as they have been since and studios were ready to invest money in novel or different subjects and treatments, in the hope of creating new interest in theatre-going. Many great pictures came out of that hope.

No New Stars Developed

"With grosses at the level they are now, there appears no financial necessity of seeking new material, exploring new paths, and studios in the main are going ahead on the economically sound enough policy of making one picture after another in the same general way. It's nobody's fault, and nothing can be done about it—maybe nothing should be done about it—although there are some consequences, apart from the artistic, which will have to be faced some day. For one thing, almost no new stars have been developed during the past five or six years. For the present, the established familiars meet box office requirements. Whether they will do so when attendance begins to languish is a question."

Unlike most producers, Mr. Houseman has no inflexible conviction about the so-called "message picture," a topic brought up by his visitor in the belief that a man who supervised OWI radio programs beamed at a world in war would have firm opinions on the subject. If a good story happens to convey a good message, he says, that is a pleasant circumstance. If it doesn't, yet is a good story, no harm's been done. But, and of this he's very sure, the idea of cooking up a picture for the purpose of putting across a message for the sake of that message is preposterous.

To Use Warner Films in New Zealand Schools

Warner Bros. have presented to the Ministed of Education in Wellington, New Zealand, full length 16mm prints of "The Story of Louis Pasteur" and "Dr. Ehrlich's Magic Bullet." The former film is to be used for educational purposes in New Zealand schools, while the latter goes to the Medical School of Otago University.

The Screen's Best Kept Secret *

is destined to be the most talked-about mystery romance of the year!

* The secret of the walls!


COLUMBIA PICTURES presents
THE WALLS CAME TUMBLING DOWN
Based on Jo Eisinger's sensational novel.
starring
LEE BOWMAN · MARGUERITE CHAPMAN
with EDGAR BUCHANAN · GEORGE MACREADY
LEE PATRICK · JONATHAN HALE · J. EDWARD BROMBERG · ELISABETH RISDON · MILES MANDER
Screenplay by Wilfrid H. Pettitt · Produced by ALBERT J. COHEN · Directed by LOTHAR MENDES
COLUMBIA'S SILVER ANNIVERSARY 1946

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—This is a natural for small towns. Cornel Wilde is proving to be a sensation. Played Monday, Tuesday, May 20, 21.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

BLONDE FROM BROOKLYN: Robert Stanton, Lynn Merrick—This picture didn't do business here. They are not Brooklyn-minded. Grand for a double bill. Played Sunday midnight, May 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BLONDIE'S LUCKY DAY: Penny Singleton, Arthur Lake—Fair for the series. Dagwood's efforts become more forced and get less laughs with each new picture of the series. O. K. business on Giveway Night. Played Wednesday, May 15.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

BLONDIE'S LUCKY DAY: Penny Singleton, Arthur Lake—Doubled this with "Don't Fence Me In" to a perfect weekend. Everybody was happy, including the manager of the Plaza theatre. Played Friday, Saturday, May 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GALLOPING THUNDER: Charles Starrett, Smiley Burnette—This is the best Western I have played in a long time. Played Saturday, May 4.—V. H. Freeman, Scenic Theatre, Newland, N. C.

GAY SENORITA, THE: Jinx Falkenburg, Jim Bannon—Our patrons liked Jinx until this one. Pulled the picture Wednesday. Played Tuesday, Wednesday, April 30, May 1.—Bob Demorest, Model Theatre, Beulaville, N. C. Rural and small town patronage.

GUNNING FOR VENGEANCE: Charles Starrett, Phyliss Adair—O. K. action Western in Durango Kid series. It was the first picture played here with Smiley Burnette. Seemed to please the kids and the action fans and was average at the box office. Played Saturday, May 25.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

JUST BEFORE DAWN: Warner Baxter, Mona Barrie—Routine, but slightly above average for Crime Doctor series. It got by with the mystery fans O.K. Box office average for Giveaway Night. Played Wednesday, May 22.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

LEAVE IT TO BLONDIE: Penny Singleton, Arthur Lake—Used on second half of weekend double bill. Not so good. Many adverse criticisms. Played Friday, Saturday, May 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SONG TO REMEMBER A: Merle Oberon, Paul Muni—Very good for the highbrows and a very finely produced picture. This is about all that justified the price as the business certainly did not. Definitely not for small towns.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

TALK ABOUT A LADY: Jinx Falkenburg, Joe Besser—Weak program musical. Jinx deserves better than this. Gross hit a new Sunday low. Played Sunday, May 12.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

TARS AND SPARS: Alfred Drake, Janet Blair, Mary Platt—This went over big with my Sunday audience. Very good musical comedy. Played Sunday, May 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Metro-Goldwyn-Mayer

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—One of the finest pictures ever screened with entertainment for everyone, but it failed to do any extra business. I am of the opinion that Sinatra kept them away in droves. His name on a poster is poison as far as this situation is concerned.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

HARVEY GIRLS, THE: Judy Garland, John Hodiak—This has all it takes to make it a good film except it has a little too much music for our trade. Very disappointed on the business, but attribute that to school commencements rather than the picture. Played Thursday, Friday, May 23, 24.—A. Zach Culler, New Theatre, North, S. C. Small town and rural patronage.

HER HIGHNESS AND THE BELLBOY: Robert Walker, Hedy Lamarr—Satisfactory entertainment and business up to expectations. No complaints.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

HER HIGHNESS AND THE BELLBOY: Robert Walker, Hedy Lamarr—A good Sunday picture. Pleased most patrons. Doubt if it would have drawing power for weekday playdates. Played Sunday, Monday, May 5, 6.—Rialto Theatre, Norway, Mich.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—Good picture which played to good business. Everybody was happy.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne—After reading the book, the picture lets one down badly. However, it is quite a good picture, if a little draggy in spots. Business was O.K.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

WEEKEND AT THE WALDORF: Ginger Rogers, Walter Pidgeon, Lana Turner, Van Johnson—A great cast and a great story. Those who came raved about it. Daylight Saving Time hurt this one at the box office. Played Thursday-Saturday, May 9-11.—Rialto Theatre, Norway, Mich.

Monogram

COME OUT FIGHTING: Leo Gorcey, Huntz Hall—This pleased above average business Friday and Saturday. Play it. Played May 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

BLUE DAHLIA, THE: Alan Ladd, Veronica Lake—One of the year's best mystery melodramas. Although not outstanding at the box office, this did a very unusual build in business on the second day of a two-day play date. Played Monday, Tuesday, May 13, 14.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—I was greatly disappointed in this picture, but the business was above average. Not the variety of entertainment the publicity led us to expect.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

KITTY: Ray Milland, Paulette Goddard—Pretty good picture, but it was obviously the dirt in the book that drew the crowd. Business was very good. —B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

LOST WEEKEND: Ray Milland, Jane Wyman—This is truly the greatest acting I have ever seen. Ray Milland certainly deserved the Oscar. Played Monday, Tuesday, May 13, 14.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy—Good de luxe Western in Technicolor. After seeing this picture there is hope that Sonny Tufts may become an actor. McCrea and Donlevy are good, as usual. Business O. K., in spite of some strong opposition. Played Thursday, Friday, May 16, 17.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

PRC

HOW DO YOU DO?: Bert Gordon, Harry Von Zell—This is a good picture and compares with some of the majors for this type of production. I am glad that PRC is making better pictures. Played Monday, Tuesday, May 20, 21.—L. Brazil, Jr., New Theatre, Bearden, Ark.

SONG OF WYOMING: Eddie Dean, Jennifer Holt—This Cinecolor Western was great for my weekend customers. Eddie has a nice voice. Used on a double bill, but it could stand alone. Played Friday, Saturday, May 17, 18.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

RKO Radio

BELLS OF ST. MARY'S, THE: Bing Crosby, Ingrid Bergman—This was well attended and highly appreciated by an audience composed 100 per cent of Protestants. Bing always is a good draw. Played Wednesday, Thursday, May 15, 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

SING YOUR WAY HOME: Jack Haley, Anne Jeffreys—Used on a double bill. No complaints. Played Friday, Saturday, May 17, 18.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Republic

DAYS OF BUFFALO BILL: Sunset Carson, Peggy Stewart—Good program Western with better than average story treatment. The drawling Texan is building quite a following among action fans here. Business average. Played Saturday, May 18.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

DON'T FENCE ME IN: Roy Rogers, Dale Evans—Oh, boys! Just what the doctor ordered. Roy has that certain something at the box office. It did all right. Played Friday, Saturday, May 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GAY BLADES: Allan Lane, Jean Rogers—This is a good light comedy suitable for midnight shows and the lower half of a double bill. The story concerns a hockey star who is discovered by a Hollywood talent scout. Played Saturday midnight, and Monday, May 18 and 20.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

IN OLD SACRAMENTO: William Elliott, Belle Malone—Deluxe Western that did all right at the box office but failed to please the more ardent action fans. Played Sunday, May 19.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

SPRINGTIME IN THE ROCKIES: Gene Autry—Will be glad when these ancient Autry films are finished. They used to be tops for our Saturday program, but our patrons are tired of seeing the same thing all over again. Played Saturday, May 25.—A. Zach Culler, New Theatre, North, S. C. Small town and rural patronage.

SUN VALLEY CYCLONE: Bill Elliott, Bobby Blake—Very good Western. Business fair. Played Saturday, May 25.—M. B. Goodnough, Royal Theatre, Simpsonville, S. C.

Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—Very poor draw. There scarcely seems any logical reason why this picture was ever made. Played Wednesday, Thursday, May 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

BELL FOR ADANO, A: John Hodiak, Gene Tierney—Played late to my Sunday patrons. A wind and rain storm cut attendance two-thirds. Very good feature. Played Sunday, May 19.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

CAPTAIN EDDIE: Fred MacMurray, Lynn Bari—Good enough picture, but not good enough to do business.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

DOLL FACE: Carmen Miranda, Perry Como—I had hoped this might do business, but no, sir. Played Monday, Tuesday, May 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

(*Continued on page* 48)



ON NEWSREEL assignments or production work, when lighting conditions are extremely poor, the natural choice is the high-speed Eastman Super-XX Negative Film, one of the family of Eastman Films, industry favorites for more than fifty years.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.
J. E. BRULATOUR, INC., Distributors
FORT LEE, CHICAGO, HOLLYWOOD

EASTMAN SUPER-XX...when little light is available

(Continued from page 46)

DOLLY SISTERS, THE: Betty Grable, John Payne Business below expectations. We had been led to believe the picture was a super something, but it was just another good musical pleasing to the ear and eye. Played Sunday, Monday, May 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

JESSE JAMES: Tyrone Power, Nancy Kelly Best Tuesday and Wednesday since the house opened last November. Everyone pleased. A natural for small towns. Played April 16, 17.—Bob Demorest, Model Theatre, Beulaville, N. C.

JOHNNIE COMES FLYING HOME: Martha Stewart, Richard Crane—This is a good little picture but business was poor as it lacks star power. Played Tuesday, May 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—No one can deny that this was the business picture of the year, although we fell down due to late play date. We can't figure what put it over so big unless it was excellent advertising. The picture itself was good, but not good enough for the business it did. We even had walkouts. Play it quickly, but don't expect everyone to rave. Played Thursday, Friday, May 16, 17.—A. Zach Culler, New Theatre, North, S. C.

RETURN OF FRANK JAMES, THE: Henry Fonda, Gene Tierney—Played five weeks after "Jesse James" and it topped "Jesse." A few more like these and I would start gathering travel literature and take a vacation. Played Tuesday, Wednesday, May 21, 22.—Bob Demorest, Model Theatre, Beulaville, N. C. Rural and small town patronage.

SENTIMENTAL JOURNEY: John Payne, Maureen O'Hara—This is the best tear-jerker produced in a long time. This is a box office draw and deserves all the advertising you can give it. Your audience will not be disappointed. Little Connie Marshall walks away with the acting honors. Many people came to see it twice and it is truly 20th-Fox's best picture since "Leave Her to Heaven." Played Thursday, Friday, May 23, 24.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

STATE FAIR: Dana Andrews, Jeanne Crain, Dick Haymes—Very good picture with plenty of entertainment and business was up to expectations.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

WALK IN THE SUN, A: Dana Andrews, Huntz Hall—A swell picture that added up at the box office. Played Thursday, Friday, May 2, 3.—V. H. Freeman, Scenic Theatre, Newland, N. C.

United Artists

ABILENE TOWN: Randolph Scott, Ann Dvorak—This is an excellent Western and I enjoyed a good patronage. It deserves a good playdate. Plenty of comedy and action. Played Tuesday, Wednesday, May 21, 22.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—Good radio show. Average business. Played Wednesday, Thursday, May 22, 23.—M. B. Goodnough, Royal Theatre, Simpsonville, S. C.

CAPTAIN KIDD: Charles Laughton, Randolph Scott—Played one day only for a benefit performance. Excellent picture and it deserves more playing time. Played Wednesday, May 8.—Rialto Theatre, Norway, Mich.

CAPTAIN KIDD: Charles Laughton, Randolph Scott—Another record smash by United Artists. Worst Sunday and Monday we have ever had. Very few walkouts as very few walked in. Played Sunday, Monday, May 19, 20.—Bob Demorest, Model Theatre, Beulaville, N. C. Rural and small town patronage.

SPELLBOUND: Ingrid Bergman, Gregory Peck—It keeps one on edge all the way. Heavy drama. Some patrons appeared spellbound when it was all over. Average business. Played Thursday-Saturday, May 16-18.—Rialto Theatre, Norway, Mich.

Universal

FRONTIER GAL: Rod Cameron, Yvonne De Carlo—Well received to above average business. Color excellent. Played Sunday, Monday, April 28, 29.—Bob Demorest, Model Theatre, Beulaville, N. C. Rural and small town patronage.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
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Serving the Industry Since 1913. Negotiations in Any Language
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Short Product in First Run Houses

NEW YORK—Week of June 3

ASTOR: Pluto's Kid Brother.....RKO
Feature: The Kid from Brooklyn.....RKO

CAPITOL: Musical Masterpieces.....MGM
Visiting Vera Cruz.....MGM
Feature: The Postman Always Rings Twice..MGM

CRITERION: Equestrian Quiz.....MGM
Lone Star Padre.....Universal
Feature: Night in Paradise.....Universal

GLOBE: Ten Pin Titans.....RKO
Feature: Make Mine Music.....RKO

HOLLYWOOD: Snow Eagles.....Vitaphone
The Hair Raising Hare.....Vitaphone
Feature: A Stolen Life.....Warner Bros.

MUSIC HALL: A Knight for a Day.....RKO
Feature: To Each His Own.....Paramount

PALACE: In Dutch.....RKO
Street of Shadow.....RKO
Feature: Heartbeat.....RKO

PARAMOUNT: The Lonesome Stranger
Paramount
Popular Science, No. 5.....Paramount
Together in the Weather.....Paramount
Feature: The Bride Wore Boots.....Paramount

RIALTO: Beer Barrel Polecats.....Columbia
Feature: Perilous Holiday.....Columbia

RIVOLI: Throwing the Bull....20th Cent.-Fox
Feature: Cluny Brown.....20th Cent.-Fox

ROXY: Svengali's Cat.....20th Cent.-Fox
Behind the Footlights.....20th Cent.-Fox
Tomorrow's Mexico.....20th Cent.-Fox
Feature: Do You Love Me?.....20th Cent.-Fox

STRAND: Daffy Doodles.....Vitaphone
Michigan Ski-daddle.....Vitaphone
Feature: One More Tomorrow.....Warner Bros.

WINTER GARDEN: Bathing Buddies.Universal
Cartoon Crusader.....Universal
Feature: Madonna of the Seven Moons...Universal

FRONTIER GAL: Rod Cameron, Yvonne de Carlo—Used on top half of weekend double bill to good business. Should go over well in all small localities. Played Friday, Saturday, May 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LITTLE GIANT: Abbott and Costello—Very good comedy which pleased good business. This is a show for small towns. Played Sunday, Monday, May 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MEN IN HER DIARY: Jon Hall, Louise Allbritton, Peggy Ryan—Not a bad little programmer and it seemed to please on the top half.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can.

NIGHT IN PARADISE, A: Merle Oberon, Turhan Bey—Picture fair. Beautiful color. Good business in a small town. Played Monday, Tuesday, May 20, 21.—M. B. Goodnough, Royal Theatre, Simpsonville, S. C.

SO GOES MY LOVE: Myrna Loy, Don Ameche—Entertaining picture of a screwball inventor and his love for a simple country girl. Plot concerns their troubles and there are plenty of comedy situations. Pleased most of our patrons, but was plenty shy at the box office. Bobby Driscoll, child actor, took the show right away from the capable Miss Loy and Don Ameche. Played Thursday, Friday, May 23, 24.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

Warner Bros.

CINDERELLA JONES: Joan Leslie, Robert Alda—A great little show. Joan Leslie is tops. Play this by all means. It is grand entertainment. Played Thursday, Friday, May 9, 10.—V. H. Freeman, Scenic Theatre, Newland, N. C.

CINDERELLA JONES: Joan Leslie, Robert Alda—Inane. Just so much film thrown together. There have been too many of such this season. No other business could exist on such shoddy merchandise. There is something definitely wrong in this program picture situation. They have the mentality to produce top bracket pictures that have been excellent, so why should not some modicum be applied to the ones that do not get preferred playing time? I'd like the answer.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Bacall—Boyer never did us any good, although our patrons are 50 per cent French. Business below normal. Played Wednesday, Thursday, May 22, 23.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DEVOTION: Olivia de Havilland, Ida Lupino—I miss seeing this one but according to the box office statement, I would have been lonesome inside. Lowest gross in some time. Played Thursday, Friday, May 23, 24.—A. Zach Culler, Springfield Theatre, Springfield, N. C.

DEVOTION: Olivia de Havilland, Ida Lupino—A very dramatic feature. This is strictly a big city picture. Too much dialogue. Acting excellent. Played Wednesday, Thursday, May 22, 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

HER KIND OF MAN: Zachary Scott, Janis Paige—Very good gangster picture of the early twenties. Business good. Played Friday, May 25.—M. B. Goodnough, Royal Theatre, Simpsonville, S. C.

HER KIND OF MAN: Zachary Scott, Janis Paige—A picture well made. It is another good picture from Warner Bros. Played Thursday, Friday, May 16, 17.—V. H. Freeman, Scenic Theatre, Newland, N. C.

HER KIND OF MAN: Zachary Scott, Janis Paige—Despite a good cast this is positively a cheap gangster picture in the programmer class. It is one of the reasons why exhibitors should attend trade showings and buy and book accordingly. Lowest grossing Warner picture in a long, long time. Played Monday, Tuesday, May 20, 21.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

MILDRED PIERCE: Joan Crawford, Jack Carson—My small town audience loved every minute of this and said so. Business above average. Played Sunday, Monday, April 21, 22.—Bob Demorest, Model Theatre, Beulaville, N. C.

MY REPUTATION: Barbara Stanwyck, George Brent—A very pleasing picture. It satisfied the customers 100 per cent. Played Monday, Tuesday, May 6, 7.—V. H. Freeman, Scenic Theatre, Newland, N. C.

Short Features

Paramount

CHEESE BURGLAR: Noveltoons—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

THE POET AND THE PEASANT: Lantz Color Cartunes—A good color cartoon which has very good music. They burlesque the standard overture "Poet and Peasant."—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

GEM OF THE OCEAN: Technicolor Specials—A two-reel travel talk about Guam in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LITTLE LION HUNTER: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Serial

Universal

MYSTERY OF THE RIVER BOAT: 13 Episodes—Not much to this as our serial fans are not at all enthused.—Bob Demorest, Model Theatre, Beaulaville, N. C.

Susskind With Universal

David H. Susskind, recently discharged from the Navy, has been engaged by Universal in the New York publicity office.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Driving Ahead

The managers of Neighborhood Theatres, Inc., Richmond, Va., recently concluded a one-month business drive which provides some interesting statistics and an illuminating picture of the results which are obtainable in a determined and combined effort of this nature.

With quotas based on the same period of a year ago, the circuit showed an increase of 18.55 per cent in paid admissions over the previous year, an all-time high in the history of Neighborhood Theatres.

It is in the respective quotas for each of the 28 theatres that the figures indicate how much individual initiative and energy is expended when showmen are imbued with competitive rivalry, team spirit and prospects of a bonus.

All but seven of the houses exceeded 100 per cent of their goals and, of these, six ranged upward from 92 per cent. The theatre staff of the Rex theatre, Petersburg, managed by Ben McGee, amassed a total of 71.99 per cent above its quota.

Winning theatre staffs, including ushers, cashiers, operators, etc., received cash awards for their effort. The impetus created by the Drive undoubtedly will result in an increase in business generally throughout the circuit for many weeks to come.

△ △ △

Neither Rain —

A publicity release from Mike Siegel of Century Theatres, New York, informs us that the circuit is undertaking to increase its program mailing list during the summer months. The move is expected to give impetus to business during the vacation period and to the next fall season.

Century has been one of the few circuits in this city to maintain mailing lists in its houses after most major and independent groups had abandoned this medium in favor of newspaper and radio advertising.

The fact that additional patrons are to be added is therefore interpreted as an indication that the circuit has found direct mail to be advantageous and profitable.

Directory programs are used exclusively, with one circular carrying the bookings of several theatres located within certain zones. Display advertisements fill some of the pages which are used to promote the big pictures or special features of the individual houses.

The circuit is represented in local or weekly newspapers exclusively and does not use radio advertising. Window cards are used where the theatre manager believes them to be beneficial. About 500 three-sheet boards are owned in Brooklyn by the company, and most of the subway three-sheet locations dropped by the Loew circuit when it discontinued posting several years ago have been acquired by Century.

Mr. Siegel, who is advertising manager for the circuit, and Joseph R. Springer, general manager, believe in the value of newspaper advertising but, because saturation coverage requires that the message be carried in all New York papers, such a project is considered too costly.

They have found an effective solution in the select list of patrons who request that a program be mailed to them.

Back in 1930 we once figured out, on an annual basis, the actual cost of getting a program into one home. The figure we arrived at was approximately 67 cents per year. Even if our program brought Mr. and Mrs. Customer to our theatre only once during the year at the current 40-cent admission, we figured we were better than even on the deal.

We remember, too, that in inclement weather it was sometimes impossible to get window cards distributed, our paper posted and handbills circularized. Somehow, however, the mails always seemed to get through. And, in spite of the depression, the theatre we have in mind showed a profit of $250,000 over a three-year period.

Maybe there is something to these mailing lists.

△ △ △

Last week an exploitation campaign arrived from England accompanied by a letter which recalled vividly some of the horror of the recent war. Part of the letter follows:

"May I be allowed to give you some of the details of my cinema. Situated in the center of the town, we were twice hit and put out of action by German bombs. The first time was in November, 1940, with a bomb through the stage when six patrons were killed and 78 patrons in the auditorium minus arms and legs, etc. . . . This is the largest cinema in the Midlands of England, with a seating capacity of 2,500. We have a large cafe and had a ballroom which was destroyed by bombing in 1940. We are now awaiting permit from the government to carry out repairs."

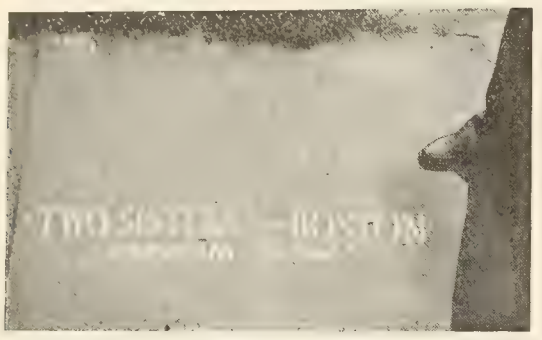
The communication was from V. H. Deacon, manager of the Gaumont Palace in Coventry.

—CHESTER FRIEDMAN



"FAIR" LOBBY ATMOSPHERE

— was provided by H. V. Deacon, manager of the Gaumont Palace Cinema, Coventry, England, to exploit "State Fair". Pennants, backgrounds and electric scooters contributed to making this an outstanding attention getter. A "State Fair" cooking contest was another feature of Deacon's campaign.



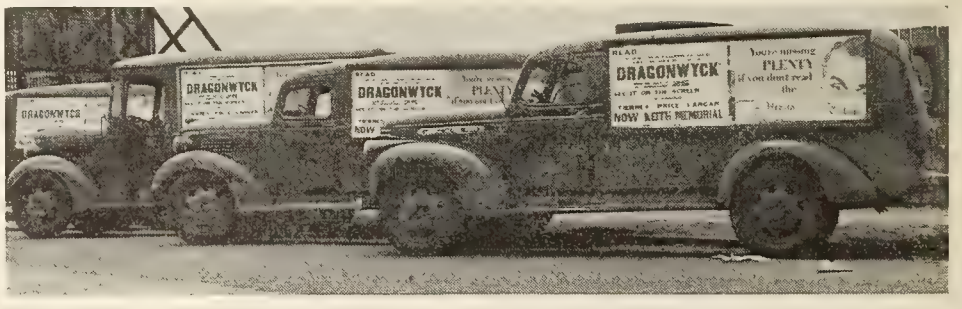
SIDEWALK STENCIL helped to promote the opening of "Two Sisters from Boston" for manager J. C. Hunter of the Orpheum theatre, Tulsa, Okla.



ESSAY CONTEST, arranged by manager Morris Rosenthal of the Loew-Poli, New Haven, for "From This Day Forward", was publicized in the store window of the cooperating merchant and on merchant's radio time. Rosenthal also promoted gift prizes.

BOTH IN SIZE and impressive effect, this facade display, right, used to exploit the London premiere of "Spellbound", was the biggest ever erected in that city. The display adorned the Tivoli, J. Hunk, manager.





TIEUP made by publicist Red King of Keith's Memorial, Boston, exploits "Dragonwyck" engagement.

SPECIAL BANNERS, designed by M. D. Cohn, manager of the Newman theatre in Kansas City, proved an excellent promotion medium. Cohn used these posters on the backs of 100 taxicabs, right, throughout the city to exploit "Kitty".



Display Ideas

— suggested by recent window tieups, fronts and lobby displays — are pictured here. Most of these are adaptable for local use by theatremen.



UNUSUAL WINDOW DISPLAY over the entrance to leading department store in Cedar Rapids was arranged by Harry Moore, manager of the Paramount theatre. Over the main entrance door, the sign remained lighted all night.



WIDE ATTENTION was focused on the current engagement of "Isle of the Dead" by P. E. McCoy, manager of the Rialto,, Augusta, Ga., with this special front featuring skullheads and tombstones.



TIE-UP with the Veterans' Information Center in Buffalo, N. Y., netted this excellent display which attracted comment and attention from shoppers and workers. Earl Hubbard, ad head for the Twentieth Century theatre, promoted the location for "From This Day Forward".



STRIKING LOBBY DISPLAY, featuring block cutout letters, focused attention on manager Frank Pratt's opening of "Bandit of Sherwood Forest" at the Paramount theatre, Portland, Ore.



ORIGINAL COSTUME worn by Paulette Goddard in "Kitty" was the basis of this window tie-up, right, for the film date at the Capitol, Cincinnati, by publicist Nate Wise.

IN PORTLAND, Ore., left, Jack Matlack, of the Broadway, arranged this display featuring gowns worn in filming "Devotion".



Rosenthal Holds Beauty Contest On "Ziegfeld"

A contest to find a local "Ziegfeld Follies" girl, which was well publicized over radio station WELI, resulted in extra business for manager Morris Rosenthal's playdate of the picture at the Poli theatre, New Haven, Conn.

Seven announcements to get girls interested in the contest were made daily over WELI starting two weeks in advance. The event also was mentioned on the daily broadcast from the theatre lobby. Station authorities played up the search for a "Ziegfeld" girl in their monthly magazine, which has a circulation of over 35,000.

Rosenthal induced Professor Quiz, who was in New Haven to arrange for a local network broadcast, to be master of ceremonies. Several stores with art were planted in the newspapers.

Miniature Doll Display

A feature of the campaign was a mammouth lobby display with miniature dolls dressed in replicas of the original costumes worn by the various stars in the picture. Cards explained the history of the dresses. Some of the dolls were on a turntable. Four were stolen in advance of opening, resulting in a page one story with playdate mention.

A classified ad was run for a week for a girl to act as hostess for "Ziegfeld Follies." Railway Express trucks were posted a month before opening. Five and 10 cent stores and downtown soda fountains featured a "Ziegfeld" sundae with large strips on mirrors and counter cards.

Full window displays were arranged with five and 10 cent stores. Souvenir programs were given away with each record sold. 5,000 heralds were inserted in New York City newspapers and fan magazines on news stands. 5,000 heralds were distributed in the lobby by a girl dressed in an evening gown. "Ziegfeld" compacts were given away in several stores. Cards were placed in hotel lobbies and art cards in downtown stores.

Lobby Display Arouses Patrons

An elaborate lobby display highlighted by a lifesize cutout of Dorothy McGuire carrying a candle drew attention to manager Matt Saunders' engagement of "The Spiral Staircase" at the Poli theatre, Bridgeport, Conn. The display was the first assignment for art director Ben Ehrlich since his recent return to the theatre from the Army Signal Corps.

Schools Close Early for Show

By arranging with local authorities for schools to close early so that kiddies could attend a special cartoon show, manager Mearia Woods was assured maximum attendance for the event at the Princess theatre, Beardstown, Ill.

SAFETY DRIVE ENHANCES THEATRE PRESTIGE

A goodwill project that received widespread support, and in consequence reacted to the benefit of the theatre, was sponsored recently by manager E. D. Harris of the El Rey theatre, Los Angeles, Calif., and the Miracle Mile Association. The project was a Junior Safety Drive which received the support of the police and fire departments, Parent and Teacher Association, churches, schools, Camp Fire Girls, Boy Scouts and Girl Scouts. A 10-day drive was initiated with a junior program at the El Rey, featuring "Son of Lassie" and a safety presentation on the stage by youngsters. Boy Scouts and Camp Fire Girls demonstrated first aid. A safety quiz was conducted for Junior Firemen and Deputy Auxiliary Police representing all the schools in the area.

Jolley Sets Newspaper Co-Op

A cooperative newspaper ad placed alongside the regular theatre ad was promoted by manager Mel Jolley for his date on "Because of Him" at the Marks theatre, Oshawa, Can. The co-op ran in the *Times-Gazette* and was paid for by Wilson and Lee music shop.

Fan Club Tieup Set Up For "Her Kind of Man"

A double tieup, involving a radio contest and the creation of a local Dane Clark Fan Club, was made by Phil Rapp, manager of Fabian's State theatre, Schenectady, N. Y., in connection with the opening of "Her Kind of Man."

By arrangement with Ed Flynn, program director of Station WSNY, spot announcements were made on all sustaining programs for several days inviting listeners to write a letter to the station telling, in 25 words or less, "He's My Kind of Man because. . . ."

All entrants received an autographed picture of Dane Clark, with the twenty best also getting free tickets to "Her Kind of Man." Participants also become members of the Dane Clark Fan Club.

O'Rear Arranges Two Tieups

Manager Jack O'Rear arranged tieups with a department store and a hosiery shop to exploit "One Way to Love" at the Colonial theatre, Harrisburg, Pa. He had a Max Factor tieup on Janis Carter at the cosmetic counter of the town's largest department store, and a window display in the hosiery shop.

Transmitting Dramatic Action

—portrayed in certain pictures frequently dictates the use of predominantly black tones in display advertisements. Copy in both these illustrations is set in conventional black on white with good choice of type contributing to the general effectiveness. Alice Gorham, ad head for United Detroit theatres, created the Michigan theatre ad. Hank Harold, ad head for RKO Cleveland theatres, used the "Dragonwyck" layout.





The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

▽

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

▽

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained and continued effort.

▽

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

▽

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper availability and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

▽

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

▽

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue
New York 20, New York

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

IVAN ACKERY
Orpheum, Vancouver, B. C.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

JACK ALGER
Peru, Peru, Ill.

BOB BACHMAN
Indiana, East Chicago, Ind.

JOHNNY BARCROFT
RKO Grand, Columbus, Ohio

CHARLES W. BARNES, JR.
Granada, Kansas City, Kan.

WILLIAM J. BEYTAGH, JR.
Lucas, Savannah, Ga.

MEL BLIEDEN
Voge, East Chicago, Ind.

JOSEPH S. BOYLE
Loew-Poli, Norwich, Conn.

WILLIAM BROWN
Bijou, New Haven, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOUIS CHARNINSKY
Rialto, Dallas, Texas

LOU COHEN
Loew-Poli, Hartford, Conn.

DAVE DALLAS
State, Manhattan, Kan.

V. H. DEACON
Gaumont Palace, Coventry, England

BERT DETWILER
Manos, Hollidaysburg, Pa.

JOE DI PESA
State, Boston, Mass.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

MIKE EVAN
Elco, Elkhart, Ind.

DICK FELDMAN
Paramount, Syracuse, N. Y.

SAM FITZSIMMONS
Medina, Medina, Ohio

CARL FLINT
Metro Avenida, Colombia, S. A.

ARNOLD GATES
Sitllman, Cleveland, Ohio

FRANCIS C. GILLON
Esquire, Davenport, Iowa

W. RAY GINGELL
Hiser, Bethesda, Md.

ALICE GORHAM
United Detroit, Detroit, Mich.

KEN GRIMES
Warner, Erie, Pa.

HANK HAROLD
RKO Palace, Cleveland, Ohio

THOR HAUSCHILD
Arcade, Cambridge, Md.

CHARLES HULBERT
Colonial, Richmond, Va.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

CHARLES KIRKCONNELL
Lee, Fort Myers, Fla.

PAUL O. KLINGLER
Poli-Strand, Waterbury, Conn.

ANTON KOTT
Fox, La Porte, Ind.

GEORGE KRASKA
Orpheum, Boston, Mass.

KARL F. KRUEGER
Tulare, Tulare, Calif.

W. R. McCORMACK
Roxy, La Porte, Ind.

P. E. McCOY
Miller, Augusta, Ga.

AURIEL MACFIE
Music Hall, Los Angeles, Calif.

JACK MATLACK
Broadway, Portland, Ore.

CYRIL MEE
State, Harrisonburg, Va.

HARRY R. MOORE
Paramount, Cedar Rapids, Iowa

HAROLD C. MURPHY
Strand, Buffalo, N. Y.

GUS NESTLE
Palace, Jamestown, N. Y.

LOUIS NYE
Hoosier, Whiting, Ind.

GEORGE J. PAIN
Gaumont, Glasgow, Scotland

FRED PERRY
Liberty, Cumberland, Md.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROY O. PRYTZ
Granada, Duluth, Minn.

PATRICK REED
Odeon, Portsmouth, England

BILL REISINGER
Loew's, Dayton, Ohio.

KEN ROCKWELL
New Babcock, Wellsville, N. Y.

HARRY ROSE
Majestic, Bridgeport, Conn.

BOB ROSEN
Loew's Sheridan, New York, N. Y.

MORRIS ROSENTHAL
Loew-Poli, New Haven, Conn.

J. G. SAMARTANO
Loew's State, Providence, R. I.

WILLIS SHAFFER
Fox, Atchison, Kansas

NORTON SHAPIRO
Rivoli, Roxbury, Mass.

CHARLES E. SHUTT
Telenews, San Francisco, Calif.

SOL SORKIN
RKO Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

W. P. STONE
Sunset, Asheboro, N. C.

MICHAEL STRANGER
State, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

ARTHUR TURNER
Parsons, Parsons, Kan.

HELEN WABBE
Golden Gate, San Francisco, Calif.

ERIC V. WALLS
Clifton, Birmingham, England

SEYMOUR WEISS
Drive-In, Cleveland, Ohio

BROCK WHITLOCK
Capitol, Washington, D. C.

H. F. WILSON
Capitol, Chatham, Ont., Canada

HELEN WINGEARD
Forsythe, East Chicago, Ind.

NATE WISE
RKO Palace, Cincinnati, Ohio.

JAY WREN
Adams, Newark, N. J.

CHARLES A. ZINN
State, Minneapolis, Minn.

Utilizes Newspaper Headlines

Taking advantage of the opportunity to tie-in with current newspaper headlines, manager James Barnes had blowups made of a banner, "Black Market Babies," headline and a picture of a baby deserted in the Memphis bus station for a front of the theatre display to exploit the picture at the Warner theatre, Memphis, Tenn.

Awards Prizes to Local Women

In connection with his playdate of "Breakfast in Hollywood," manager Harry A. Rose awarded prizes to local women from the stage of the Majestic theatre, Bridgeport, Conn. The prizes were awarded to the winner of a "Goofiest Hat" contest, the outstanding good neighbor and a 90-year-old mother.

Brown Promotes Sinatra Contest In South Wales

Manager A. J. Brown promoted a "Frank Sinatra Impersonation Contest" at the Empire theatre and at dance halls in conjunction with his playdate on "A Thousand and One Nights" in Cardiff, South Wales, England. The dance halls carried posters and banners and ran their own heats. The finals were held on the stage of the Empire.

Theatre heats were run on Monday, Tuesday, Wednesday and Thursday of the first week of playdate with the finals on Friday. Anonymity of each contestant was maintained by a gauze screen with side drapes. On the night of the finals, the four theatre heat winners vied with the four heat winners from the dance halls.

At the end of the contest, a patron, not satisfied with the first and second placings, offered to put up five pounds to the winner of a re-match. The contest was held the following week and as a result of a newspaper break drew considerable business to the theatre. When the competition resulted in a draw, the patron added one pound to his original offer so that each contestant received £3.

Promotes Series of Ads from Hotel on "Saratoga Trunk"

A tieup with the Penn-Harris Hotel in Harrisburg, Pa., resulted in a series of seven cooperative display ads publicizing the local engagement of "Saratoga Trunk" at the State theatre, there. The promotion was arranged by Gerry Wollaston, manager of the State and involved the use of a scene still from the film production in each of the advertisements which were suggested by the Creole recipes featured in the hotel's main dining room. Each display ad measured 3 col x 7 inches and included theatre credits and playdate.

Blieden Uses Awards Angle To Publicize Picture

Manager Mel Blieden concentrated on Joan Crawford's winning of the Academy Award and a teaser ad campaign to exploit "Mildred Pierce" at the Voge theatre, East Chicago, Ind. A typical teaser ad read: "Please don't tell what 'Mildred Pierce' did." Blieden planted a three-column story with art on the Academy Awards angle in the *Globe*. That angle also was publicized on the front page of 5,000 programs.

Dance Contest Helps Playdate

A city-wide dance contest was held on the stage of the Poli-Palace theatre in Meriden, Conn., to exploit "Tars and Spars." Manager Mollie Stickles promoted prizes from Harry Israel for winners.

KIDDIES' SHOWS DRAW BIG FOR LEYRER

Manager Wayne Leyrer of the Margate theatre, Margate, N. J., employs the reverse of the usual procedure for his Saturday afternoon Kiddies' Shows. A sign in front of the theatre reads: "Adults admitted only when accompanied by children." The Saturday matinees started as an experiment but business has been so good that Leyrer has made them a permanent feature of the theatre. On a recent Saturday the Margate police had to be called to handle the lines.

Ballyhoo Used In Colombia

A horse and jockey paraded the streets of Medellin, Colombia, S. A., to ballyhoo the playdate of "Salty O'Rourke" at the Cine Metro Avenida theatre. The campaign was arranged by Carl Flint, supervising manager for Metro-Goldwyn-Mayer theatres in Colombia.

A tieup was made with race track officials for a special award to the winning jockey of a specified race. A photo on the stunt was planted in the newspaper, *El Colombiano*. A full page ad also was promoted in the racing program. The special promotions were augmented by radio spot announcements, bill posting, heralds and house programs.

For "The House on 92nd Street," Flint arranged a special screening for the chiefs of the national and municipal police organizations in Medellin. A photo of the guests attending the preview broke in three local newspapers.

Ballyhoos Return Date On "Rebecca"

Giant "Reserved for 'Rebecca'" cards were placed on benches in the New Haven, Conn., Green to exploit the return engagement of the picture at the Poli-College theatre. Sid Kleper, recently discharged from the Army, completed the campaign that was started by his predecessor, Ruth Bolton. The cards also were placed on "No Parking" signs downtown.

Extensive newspaper and radio coverage was promoted, including a song title contest over WNHC. Window displays were set with Kresge's, Center Barber Shop, Eddie Rahms' and Wilson's Flower Shop. Judds Book Store and Shartenburgs' book department carried counter displays.

Five thousand candy bags were imprinted with playdate copy and distributed by five and 10-cent stores. One thousand menu blanks were used by restaurants. Cards were placed in the lobbies of the Hotel Taft and Hotel Garde.

Uses Newspapers To Sell "Song To Remember"

An extensive newspaper campaign was conducted by manager Trevor Kerridge on "A Song to Remember" in conjunction with the re-opening of the Majestic theatre, Auckland, New Zealand. The theatre had been closed 10 days for alterations. During the closing period teaser ads were run in the New Zealand *Observer*, *Herald* and the Auckland *Star* in addition to regular theatre ads.

As a special stunt, Kerridge had patrons photographed entering and leaving the theatre the night of opening. Celebrities were asked their impressions of the picture, which were recorded. A trailer was made from the 500 feet of film photographed. A special radio broadcast also was held at the theatre opening night.

Begg's music stores distributed 5,000 circulars tying-in with the music from the picture. A cooperative newspaper display ad was arranged with Rendells. Window displays were set with the Mercer Shop, Wiseman's, Bevege, Brown's Furniture Shop, Farmer's department store, Rendells and 20 suburban stores.

Kerridge also arranged for fifteen 24 sheets to be displayed and planted 100 banners on street cars.

Campaign Draws Attention To "Mildred Pierce"

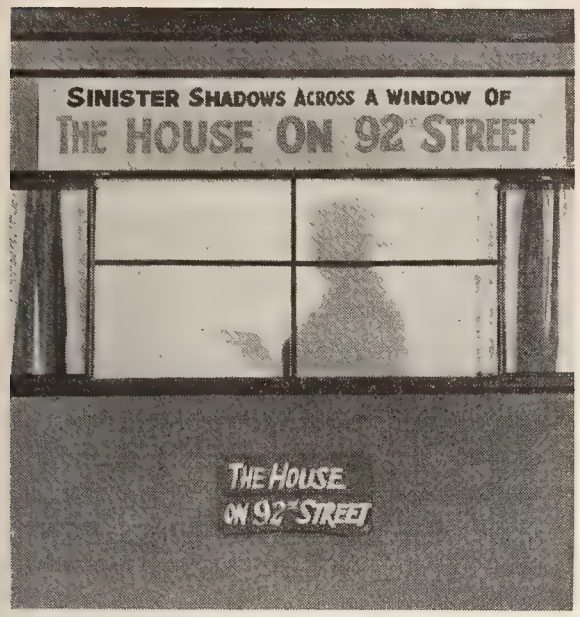
A teaser ad campaign in the local newspaper, augmented by weekly programs, one-sheets, window tieups and press breaks attracted considerable attention to manager Leo Haney's engagement of "Mildred Pierce" at the Lido theatre, Maywood, Ill. Haney also promoted 5,000 cards from a merchant tying-in with a "Mildred Pierce" permanent wave.

For a Saturday all color cartoon show, Haney used oversize tickets and had a sell-out in advance. Starting 10 days before playdate he distributed 3,000 heralds, plant-stories in newspapers, used 40x60's in the lobby and in front of the theatre and ran a special trailer.

Stanisch Arranges Contest For "Doll Face" Date

A "Miss Doll Face" contest, which was well publicized in newspapers and over the radio, highlighted the campaign conducted by manager A. W. Stanisch for "Doll Face" at the Wisconsin theatre, Milwaukee, Wis. Besides being pretty, the contestants were required to sing a song from the picture. Over 375 girls were auditioned and of these five were selected to appear on the stage for the finals. The winner received a week's engagement with the Jack Wendover band at the Schroeder Hotel, and an appearance on station WEMP.

English Writer Stage Lecturer For "92nd St."



The noted English lecturer and writer of spy stories, Bernard Newman, made a personal appearance on the stage of the Odeon theatre, Southend-on-Sea, England, to exploit the engagement of "The House on 92nd Street." The campaign was arranged by manager Reginald Sowden.

A "spy scare" stunt promoted in a local dance hall created a good deal of comment. Patrons of the ballroom were asked to find a certain "Mr. Christopher," who had been planted among the dancers. "Mr. Christopher" turned out to be a pretty girl, wearing a silver necklace to which was attached a small swastika. Guest tickets were awarded the winner.

A teaser ad campaign was conducted in the classified section of the Southend *Standard*. A typical ad read: "Apartments to let, ideal for espionage activities; only foreign agents need apply. Inspection invited at 'The House on 92nd Street.'"

Factories Circularized

Pamphlets publicizing the picture were distributed to the 3,000 employees of EKCO, the largest of the local factories. The Thorpe Bay Laundry enclosed 1,200 slips with playdate copy in laundry bundles. The Holmes and Smith taxi company carried labels in all cabs. Two dozen pubs displayed cards. The Odeon restaurant advertised the picture on menus.

An attractive display was arranged for the lobby of the Odeon. It consisted of a window with blinds and curtains boxed in. A life-size shadow of a man with a gun was then fixed on the inside. A mechanical contrivance moved it across the window.

Uses Carriages for "Babies"

Manager Clark Jordan had five baby carriages lined up in front of the Strand theatre, Amsterdam, N. Y., to exploit "Black Market Babies." The carriages were bannered with playdate and theatre copy.

DESIGNS OWN SETPIECE FOR WINDOW TIEUP

An attractive setpiece of his own design was arranged in a local radio and record shop by manager Eric V. Walls to exploit "Rhapsody in Blue" at the Clifton Cinema, Great Barr, Birmingham, England. The setpiece featured a cutout of a grand piano, superimposed on the right from which flowed painted lines of music and title letters. In the center was a cutout head of Robert Alda, star of the picture. Below the setpiece Gershwin records were displayed with copy reading: "The musical show of 1946."

Evans Sells Out Cartoon Show

Tickets were sold out in advance for a special cartoon show put on by manager Michael Evan of the Elco theatre, Elkhart, Ind. The front page of the weekly program publicized the cartoon show. Five thousand programs were distributed. Three thousand heralds were passed out at schools. A special lobby display was set two weeks in advance.

For his engagement of "The Lost Weekend," Evan's used teaser ads starting six days in advance. Five thousand weekly programs were mailed to rural routes and distributed through newspapers. Window cards, bus cards, lobby display, and spot announcements over the radio augmented the campaign, which set the house record, according to Evan.

Ackery Promotes Ring Giveaway For "Saratoga"

A diamond ring was promoted by manager Ivan Ackery for a lucky number drawing he staged to exploit "Saratoga Trunk" at the Orpheum theatre, Vancouver, B. C. The ring was donated by John Gordon Jewelers. For the drawing, patrons deposited stubs in a "Saratoga Trunk" set up in the lobby.

Ackery tied up with restaurants by distributing cards calling attention to "Jambalaya," a creole dish which is featured in the picture.

A "Man on the Street" radio broadcast also was staged through a local station, in the lobby of the Orpheum for a week. Those interviewed were asked the question: "Would you marry for love or for money?" Guest tickets were awarded to persons interviewed.

The campaign was augmented with strong newspaper promotion and by radio spot announcements.

Jeep Employed to Ballyhoo Playdate on "Hargrove"

A jeep carrying cardboards heralding the playdate of "What Next, Corporal Hargrove" was used by manager Ken Grimes to exploit the picture at the Warner theatre, Erie, Pa. The jeep was obtained through a tieup with the local recruiting office. Grimes also planted several stories with art in the local press and promoted a cooperative newspaper ad with Times Farm Advertisers.

Running A Cartoon Show?

Special kiddie matinees, finding increasing popularity, get special newspaper attention from Les Pollock, manager, Loew's, Rochester, N. Y. The shows are a complete sellout.





SHOWMEN PERSONALS

In New Posts: Winston Budrow, Strand, Pittsfield, Mass. Sidney Baker, 43rd Street, Brooklyn, N. Y. Bernice Pretts, Lyric, Fergus Falls, Minn. Norman Schwartz, Aztec, San Antonio, Texas. Frank Pratt, Orpheum, Portland, Ore. William Kerwin, Plaza, Detroit.

Loew Theatre managerial shifts in New York City: David Schiller from 167th Street to Dyckman; Bob Rosen from Sheridan to 167th Street; Walter Seligman from Post Road to Sheridan; Leon Sidosky from Fairmont to Post Road; Irving Schwartz from Dyckman to Fairmount.

Henry Bergman, Empire, San Antonio, Texas. Sidney Nelson, Parkside, Brooklyn, N. Y. Paul Stevens, Oriental, Portland, Ore. Louis Stein, Regent, Elizabeth, N. J. Frank Upton, Michigan, Detroit. Melvin Reynolds, Cameo, Columbus, Ohio.

Allan Platt, Fleetwood, Bronx, N. Y. Edgar Connor, Savoy, Glace Bay, N. S. Charles Call, Bliss, Brooklyn, N. Y. Charles Killinger, night manager; Dorothy McCormick, day manager; Rialto, Flint, Mich. John Radzicki, Oliver, Detroit, Mich.

Hugh Hamilton, Jefferson; John Watkins, East End; Barney Chauvin, East Detroit; Malcolm Rose, Palms-State; William Kozaren, Cinderella; all in Detroit. Bob Anderson, Liberty, Portland, Ore. Robert Albino, Quentin, Brooklyn, N. Y.

Assistant Managers: Al Cohen, Plaza, Detroit, Mich. Nelson Wright, Capitol, Pittsfield, Mass. Ward Wilsey, Capitol, Newark, N. J. John Campbell, Branford, Newark, N. J. Harry Gilbert, Sunnyside; William White, Kingsway; both in Brooklyn, N. Y.

Returned Servicemen: Zollie Volcheck, Paramount, Portland, Ore. Harold Wiedenborn, Branford, Newark, N. J. Murray Schatten, Beach, Bronx, N. Y. Charles E. Kennedy, assistant manager, Loew's Ohio, Columbus. Howard Skelton, Village, Houston, Texas.

Samuel Haberman, assistant manager, Lakewood, Detroit. William Gates, assistant manager, Capitol, St. John, N. B. George Reich, student assistant manager, Paramount, Staten Island, N. Y. Harold Siner, student assistant manager, Strand, Pawtucket, R. I.

Junior Showmen: Margaret Ann, born May 27th, to Mr. and Mrs. Mort Berman, Springfield, Ill. Father is manager of the Orpheum theatre there.

Howard Busey, manager of the Orpheum, Wichita, Kansas, is the father of a baby boy named Phillip Lee.

Birthday Greetings: Hubert N. Schrodt, Will J. Glaser, W. L. Snapp, Gene Michael, Marvin F. Huban, Borge Iversen, James A. O'Kelly, Ira Eschay, Carl Beals, Ben Griefer, Rupert N. Koblegard, Jr., Jack Nelson, Martin Weinstein, A. H. Robertson.

Arthur C. Bowden, Lee Cole, Harry D. Haycock, N. J. Banks, Joe Hewitt, Murray Bracker, James F. Delaney, A. R. Hiland, E. V. Gassaway, Irving Lambert, Dick H. Detwiler, Samuel F. Cunningham, Elwood E. Blanc, George E. Mooney, Joe Klein.

C. T. Spencer, Samuel Leffler, George Stoves, Harold L. Teel, Harold B. Pearl, Albert Pollock, Don T. Palmer, Sidney Miller, Frederick C. Radtke, Mark E. Berkheimer, O. Beer, Paul L. Field, Paul A. Kleinerman.

Marshall A. Edwards, William Sherman, Roy Geise, R. V. Gruy, Elmore H. Rhines, Harry T. Briggs, Jack A. Farr, W. Dean Lewis, William C. Pearce, Badger T. Hammerschlag, Wilbur O. Pittance.

Murray Promotes Stories, Tieups For "92nd St."

An extensive press campaign, attractive displays in the theatre and merchant tieups draw attention to the engagement of "The House on 92nd Street" at the Odeon theatre, Liverpool, England. The campaign was arranged by Harry Murray, general manager of the theatre.

Abundant newspaper stories were planted in the Wallasey *News,* Birkenhead *Advertiser,* St. Helens *Reporter* and the Prescot *Reporter.* In addition a "Monomark" (identifying letters or numbers) contest was publicized in newspapers of Prescot, Huyton, Whiston and Knowsley.

All mirrors in the lobby were painted as house windows. Two of the windows had a "cracked with a bullet" appearance. Also suspended in the lobby were three large "weights" marked 5,000 lbs. and the word, "Suspense." A linen banner with arrows pointing to the lobby clock had copy reading: "Time is drawing nearer to see 'The House on 92nd Street.'"

Window displays were arranged with Chicks, Dolcis, Spiro, Granby Market, England, Hills, Kelly and Myers. Ten thousand imprinted candy bags were distributed. Ushers and usherettes wore medallions with copy reading: "I Live in 'The House on 92nd Street!'"

Contest Publicizes Date On "Cinderella Jones"

Sparked by a highly publicized Cinderella contest, manager Philip Katz's campaign on "Cinderella Jones" drew exceptional business to the Kenyon theatre, Pittsburgh, Pa. Thirteen merchants sponsored the contest and contributed $150 in merchandise to the winning girl, besides exploiting the event with window displays. 15,000 jumbo circulars were distributed, one-half by air. The circulars were numbered and any person finding a complete set of 13 was entitled to visit the sponsoring stores and receive the same gifts as the contest winner. The gifts included an airplane ride over Pittsburgh and the area adjacent.

Ackery Arranges Parade For Short Feature

A parade of Junior Forest Wardens and Forest Guards highlighted the extensive promotion campaign manager Ivan Ackery arranged for the featurette, "The Forest Commandos," at the Orpheum theatre in Vancouver, B. C. A letter endorsing the picture was sent to approximately 50 executives of the Canadian Forestry Association. A display of forest fire equipment was set up in the lobby. Vancouver newspapers and radio stations also cooperated with Ackery by special stories and programs respectively devoted to the importance of forests and the hazards of fire.

Cartoon Shows Arranged

Warner circuit houses in the Pittsburgh area are running a series of special Saturday morning performances consisting of two full hours of Bugs Bunny cartoons for the kids.

Programs include seventeen cartoons, and tickets to these shows are sold in advance.

A special promotion campaign has been devised by James M. Totten, zone advertising and publicity head, which includes special ads, trailers, heralds and lobby displays.

Co-Op Ad Promotes "Adventure"

A cooperative newspaper ad and two window tieups were arranged by manager James J. Kolbeck and Loew's publicist, Ann Bontempo, to promote the engagement of "Adventure" at the Jersey City theatre, Jersey City, N. J. The Greenville Florist paid for the co-op ad in the *Journal* and also used a window display. The other window tieup was with McCrory's.

Uses Elaborate Lobby Display

An elaborate lobby display was arranged by manager Ralph Phillips to exploit his en gagement of "The Dolly Sisters" at the New Cross Kinema, New Cross Road, London, England. In the display, Phillips injected Mr. Chad, a mythical but nonetheless celebrated figure made famous in England by the British Army. Mr. Chad's doleful countenance is always pictured peering over a wall as he prefaces each remark with: "Wotno, etc., etc."

Original Gowns Highlight Of Display for "Kitty"

The original gowns worn by Paulette Goddard in "Kitty" were used for an elaborate window display promoted by manager Elmer Pickard to advertise the playdate of the picture at the Boyd theatre, Philadelphia. The gowns were set off against borrowed 18th century furniture in two full windows of Lousol's dress shop. Lousol's mentioned the display in seven days of advertising in the Philadelphia newspapers. Other window tieups were arranged with the Newman Art Galleries, and Blums.

Ties-up with "Street" Programs

Manager Walter B. Lloyd tied up with several "Man on the Street" radio broadcasts to exploit his date on "Murder in the Music Hall" at the Allyn theatre, Hartford, Conn. Guest tickets were awarded to participants.



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE POSTMAN ALWAYS RINGS TWICE (MGM)

First Report:

Total Gross Tabulated	$588,000
Comparative Average Gross	450,300
Over-all Performance	130.5%

BALTIMORE—Century	135.3%
LOS ANGELES—Egyptian, 1st week	144.8%
LOS ANGELES—Egyptian, 2nd week	110.8%
LOS ANGELES—Egyptian, 3rd week	89.7%
LOS ANGELES—Los Angeles, 1st week	149.6%
LOS ANGELES—Los Angeles, 2nd week	105.8%
LOS ANGELES—Los Angeles, 3rd week	67.5%
LOS ANGELES—Ritz, 1st week	137.7%
LOS ANGELES—Ritz, 2nd week	114.8%
LOS ANGELES—Ritz, 3rd week	92.5%
MINNEAPOLIS—State	137.0%
NEW YORK—Capitol, 1st week	171.7%
(SA) Guy Lombardo's Orchestra	
NEW YORK—Capitol, 2nd week	153.9%
(SA) Guy Lombardo's Orchestra	
NEW YORK—Capitol, 3rd week	139.3%
(SA) Guy Lombardo's Orchestra	
NEW YORK—Capitol, 4th week	116.6%
(SA) Guy Lombardo's Orchestra	
OMAHA—Paramount	101.5%
OMAHA—Omaha	114.2%
(DB) A Guy Could Change (Rep.)	
PITTSBURGH—Penn	78.5%
PROVIDENCE—Majestic	91.5%
SAN FRANCISCO—Warfield, 1st week	88.9%
(DB) The Shadow Returns (Mono.)	
SAN FRANCISCO—Warfield, 2nd week	87.1%
(DB) The Shadow Returns (Mono.)	
SAN FRANCISCO—Warfield, 3rd week	71.1%
(DB) The Shadow Returns (Mono.)	
ST. LOUIS—Ambassador	138.8%
(DB) Blondie's Lucky Day (Col.)	

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DEVOTION (WB)

Final Report:

Total Gross Tabulated	$735,500
Comparative Average Gross	761,900
Over-all Performance	96.5%

BALTIMORE—Stanley, 1st week	105.7%
BALTIMORE—Stanley, 2nd week	68.5%
BOSTON—Metropolitan	108.5%
(DB) One Exciting Week (Rep.)	
BUFFALO—Buffalo	99.4%
(DB) Night Editor (Col)	
CINCINNATI—RKO Albee	81.3%
CINCINNATI—Keith's, MO 1st week	76.2%
CLEVELAND—RKO Palace	81.8%
CLEVELAND—Warner's Lake, MO 1st week	111.1%
CLEVELAND—Warner's Lake, MO 2nd week	97.2%
DENVER—Denver	92.8%
(DB) Smooth as Silk (Univ.)	
DENVER—Esquire	58.8%
(DB) Smooth as Silk (Univ.)	
DENVER—Webber	66.6%
(DB) Smooth as Silk (Univ.)	
DENVER—Aladdin, MO 1st week	66.1%
(DB) Smooth as Silk (Univ.)	
INDIANAPOLIS—Indiana	86.3%
LOS ANGELES—Warner Downtown, 1st week	114.2%
LOS ANGELES—Warner Downtown, 2nd week	86.2%
LOS ANGELES—Warner Downtown, 3rd week	60.9%
LOS ANGELES—Warner Hollywood, 1st week	146.3%
LOS ANGELES—Warner Hollywood, 2nd week	86.9%
LOS ANGELES—Warner Hollywood, 3rd week	65.2%
LOS ANGELES—Warner Wiltern, 1st week	165.0%
LOS ANGELES—Warner Wiltern, 2nd week	95.2%
LOS ANGELES—Warner Wiltern, 3rd week	76.1%
MILWAUKEE—Warner	98.5%
NEW YORK—Strand, 1st week	123.8%
(SA) Louis Prima's Orchestra	
NEW YORK—Strand, 2nd week	106.2%
(SA) Louis Prima's Orchestra	
NEW YORK—Strand, 3rd week	91.9%
(SA) Louis Prima's Orchestra	
NEW YORK—Strand, 4th week	93.6%
(SA) Louis Prima's Orchestra	
OMAHA—RKO Brandeis	78.9%
(DB) The Notorious Lone Wolf (Col.)	
PHILADELPHIA—Boyd, 1st week	119.0%
PHILADELPHIA—Boyd, 2nd week	97.4%

DO YOU LOVE ME? (20th-Fox)

First Report:

Total Gross Tabulated	$307,000
Comparative Average Gross	291,200
Over-all Performance	105.4%

BALTIMORE—New	140.0%
LOS ANGELES—Chinese, 1st week	113.9%
LOS ANGELES—Chinese, 2nd week	98.1%
LOS ANGELES—Loew's State, 1st week	91.2%
LOS ANGELES—Loew's State, 2nd week	72.2%
LOS ANGELES—Uptown, 1st week	116.0%
LOS ANGELES—Uptown, 2nd week	96.0%
NEW YORK—Roxy	98.9%
(SA) Count Basie and His Orchestra	
PHILADELPHIA—Fox	144.6%
PITTSBURGH—J. P. Harris	148.4%
PROVIDENCE—Majestic	104.5%
SAN FRANCISCO—Warfield	105.6%

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THE HOODLUM SAINT (MGM)

First Report:

Total Gross Tabulated	$104,000
Comparative Average Gross	90,200
Over-all Performance	115.2%

ATLANTA—Loew's Grand	126.1%
BALTIMORE—Century	88.3%
BUFFALO—Buffalo	169.3%
(SA) Vaudeville	
KANSAS CITY—Midland	93.5%
(DB) Tars and Spars (Col.)	
OMAHA—Orpheum	81.4%
(DB) Seeing Parade of 1946 (Mono)	
PHILADELPHIA—Aldine	55.8%
ST. LOUIS—Loew's Orpheum	104.1%
(DB) Up Goes Maisie (MGM)	

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THE WIFE OF MONTE CRISTO (PRC)

First Report:

Total Gross Tabulated	$83,300
Comparative Average Gross	78,000
Over-all Performance	106.7%

BALTIMORE—Mayfair, 1st week	114.7%
BALTIMORE—Mayfair, 2nd week	106.5%
BALTIMORE—Mayfair, 3rd week	81.9%
CHICAGO—Grand, 1st week	137.9%
(DB) Murder Is My Business (PRC)	
CHICAGO—Grand, 2nd week	94.8%
(DB) Murder Is My Business (PRC)	
CINCINNATI—RKO Grand	96.3%
ST. LOUIS—Missouri, 1st week	88.9%
(DB) Larceny In Her Heart (PRC)	
ST. LOUIS—Missouri, 2nd week	118.6%
(DB) Dragonwyck (20th-Fox)	
TORONTO—Eglinton	115.2%

Eire Considers 16mm Library for Industry, Farms

by TOM SHEEHY
in Dublin

The Eire Government is giving new and serious attention to film problems. Representatives of the Department of Education have been appointed by the Government to the Executive Council of the National Film Institute, which deals primarily with substandard films for educational purposes. Additionally, the Institute has been given an official grant of £2,000 ($8,000) for the purpose of buying educational films.

The Minister of Education, speaking in the Dail (House of Representatives) stressed the value of building a library of instructional films concerning agricultural and industrial matters, just as the Film Institute has built up a film library for schools.

The Government is looking into the whole matter of the film industry, but obviously, to go into it on the scale some people contemplated—in serious competition with Hollywood—would take millions.

At the same time the Government could do a certain amount of production, it is felt. It could begin with films like "A Nation Once Again," which was made by the J. Arthur Rank organization for Eire, and then provide equipment for the showing of 16mm. educational films throughout the country.

Theatre Interests Divided By Montgomery and Houck

The theatre holdings of L. C. Montgomery and Joy Houck have been divided, with the exception of the first run house now being constructed in New Orleans, which will be operated jointly when it opens in September, it was announced recently.

Mr. Montgomery's share of the properties consist of the Warner exchange building, New Orleans; the Arcadia, now under construction, and the Joy theatre, Rayne, La; the Bienvenu and Rex theatres, St. Martinville, La.; Joy theatre, Dallas; Joy, La Rose, La.; and Film Service Corporation, an independent booking and buying agency.

Mr. Houck's share consists of the Joy, Minden, La.; Joy, Gramercy, La.; Joy, Kinder, La.; Lutcher, Lutcher, La,; Olla, Olla, La.; Pix and Marine, Pascagoula, Miss.; and Film Classics Exchange, New Orleans.

Eldon Briwa, with the unit for the past year, joins Mr. Montgomery as assistant general manager. S. H. Paul has been named Mr. Houck's executive assistant.

Thum Ansco Engineer

Charles T. Thum has been appointed chief industrial engineer at Ansco, Binghampton, New York. Mr. Thum served in the late war as Petroleum Containers Coordinator for the Army-Navy Petroleum Board.

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Mexican Banks Cool to Picture Financing Now

by LUIS BECERRA CELIS
in Mexico City

Alarm that producers experienced earlier this year over the possibility that private banks no longer would help finance the industry has flared up afresh as the banks again are cool to the idea of lending money to producers. The producers are said to be in debt to their banks in an amount between $4,000,000 and $5,000,000. So tight has become the private banks' financing that, it is reliably learned, companies that had planned to make as many as 24 pictures this year are only making four or five.

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Mexico, for the first time, soon will have theatres devoted exclusively to the newsreels. Reports are current here that the Translux Corporation is arranging to open two newsreel theatres in this country, possibly in Mexico City, and will operate them as they do in the U. S. While there already are three theatres here which show both newsreels and shorts, the reported Translux theatres would be the first all-newsreel theatres.

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Two first run theatres, the Cines Metropolitan and the Palacio Chino, have been heavily fined for charging an admission fee of $1, a new high here. The theatres were fined $200 for each day that the $1 admission was charged. The municipal government said that the highest admission charge it would allow is 80 cents except when unusually good pictures are shown.

The Government again has warned exhibitors they face heavy fines if they persist in ignoring a recently enacted law forbidding them to continue to admit customers after all seats have been filled.

Wallace Theatres Conduct Monthly Staff Meetings

In the first of a series of monthly meetings Wallace B. Blankenship, head of Wallace Theatre Circuit, Lubbock, Texas, discussed current theatre problems, product and better service to the public. The meeting was held at the Hilton Hotel in Lubbock May 13.

Martin Circuit Meets

A regional meeting of the Martin Theatres, Columbus, Ga., was held in Dalton, Ga., Monday. A luncheon at the Dalton Country Club, following the meeting, was attended by the following circuit members: Jack Neely, Cecil Hardin, J. H. Lawrence, Matt Bates, Harris Rogers, Irene Stephens, J. H. Greene, Cecil Hudson, Virgil Warren, Dacus Newman, J. H. Newman, Duke Staloup, Edward Kinnamon, Bennie Matthews, E. D. Martin, John Mauk, Ike Taylor and Johnny Harrell.

Legion of Decency Reviews Six New Productions

The National Legion of Decency reviewed six new productions this week, approving three. In Class A-I, unobjectionable for general patronage, was "O.S.S." In Class A-II, unobjectionable for adults, were "Monsieur Beaucaire" and "The Walls Came Tumbling Down." In Class B, objectionable in part, were "One More Tomorrow," because it "reflects the acceptability of divorce"; "The Searching Wind," for the same reason, and "Portrait of a Woman," because of its "suggestiveness in dialogue and situations" and because there is "suicide in plot solution."

Mrs. Dawson Joins MPAA

Mrs. Marjorie Granger Dawson this week joined the Motion Picture Association of America in New York as associate of Arthur DeBra, director of the department of community relations. She succeeds Mrs. Jeanette Emrich, who died May 18.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

COMPANY CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Two Smart People

MGM—Love Among Thieves

John Hodiak, who makes a nice living stealing Government bonds, and Lucille Ball, who does all right selling fake oil paintings, are the principal characters in this over-long story of what happens when a couple of thieves trying to outwit each other are both outwitted by Cupid. The humor of this situation would be much more pointed if the story took less time in the telling.

Hodiak, in addition to being a slick man at thieving, is also something of a gourmet and very possibly would like to spend the $500,000 he's stolen for strawberries and cream. But there are a couple of barriers, the major one being a detective, in the person of Lloyd Nolan, who wants to arrest him. The other is Miss Ball, who wants the bonds herself. Hodiak submits to the arrest with the provision that Nolan accompany him on a five-day tour of the Mardi Gras, where they both can eat themselves silly. They start and Miss Ball follows.

Now following *her* is Elisha Cook, Jr., who approaches thieving on a lower level than the two principals. He eventually gets so nasty that he has to be killed. The murder-and-chase scene is done with the principals in clown and pirate costume and against a colorful Mardi Gras background which provides the highlight of the picture.

About this time the two leads discover they are in love with one another and would like to forget all about bonds and paintings. Prison terms for both help them forget.

Produced by Ralph Wheelwright, it was directed by Jules Dassin from the screenplay by Ethel Hill and Leslie Charteries.

Seen at the home office. Reviewer's Rating: Average.—RAY LANNING.

Release date, not set. Running time, 93 min. PCA No. 11329. General audience classification.
Ricki Woodner ..... Lucille Ball
Ace Connors ..... John Hodiak
Bob Simms ..... Lloyd Nolan
Hugo Haas, Lenore Ulric, Elisha Cook, Jr., Lloyd Corrigan, Wladimir Sokoloff, David Cota, Clarence Muse.

Anna and the King of Siam

20th Century-Fox—Differentness Does It

Differentness may turn out to be worth its weight in box office gold when this excellently produced but totally unprecedented biography gets into distribution and becomes known about through customer conversation, for you've got to go back to the late George Arliss' "The Green Goddess" to find a subject to compare it with, and even that comparison requires stretching. Perhaps the expedient and effective thing for showmen playing the picture to do is to shout the praises of Irene Dunne and Rex Harrison in their performances of the title roles and stress the diñerentness of the picture, a subject easier to discuss in generalities than in detail.

The biography is that of an English school teacher who goes to Siam in 1863 to teach the king's family the English language and winds up teaching the king how to run his country. She is in conflict with Siamese customs in the beginning, and dismayed to learn that the king's thousand wives and 65 children are to be her pupils, but she stands up to the monarch, a man of strong will, capricious by nature but fundamentally well intentioned, and the story consists chiefly of incidents in which she seeks, for the most part successfully, to guide him rightly in matters of household and state. Theirs is a strange and strained but sincere and always honorable relationship, reaching a crisis when she fails to dissuade him from having a runaway wife burned alive, and its climax at his deathbed, where he expresses his gratitude and his confidence that she will carry on her service.

On paper, as in the book by Margaret Landon from which Talbot Jennings and Sally Benson took their screenplay, the account is unimpressive. As produced by Louis D. Lighton, who declined to rely upon spectacle and kept his emphasis upon the key characters, and as directed by John Cromwell, who rejected obvious temptations to inject humor, it is a distinguished production. Craftsmanship is not a thing a showman can shout about on his marquee, but it's the thing that makes this picture an item of consequence in a 1946 world.

It should be noted that the matter of the king's possession of a thousand wives, inclusive of designated and successive favorites, and of 65 children, is not one of the Siamese customs to which the English teacher directs her corrective or critical attention, professionally or personally, and that incidents and dialogue related to this matter are dealt with in the unemotional manner of the historian.

By and large, the attraction stacks up as professionally excellent, hard to sell in advance, but likely to build strongly as it plays.

Inspected at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, August, 1946. Running time, 128 min. PCA No. 11569. General audience classification.
Anna ..... Irene Dunne
The King ..... Rex Harrison
Linda Darnell, Lee J. Cobb, Gale Sondergaard, Mikhail Rasumny, Dennis Hoey, Tito Renaldo, Richard Lyon, William Edmunds, John Abbott, Leonard Strong, Mickey Roth, Connie Leon.

Janie Gets Married

Warners—For "Janie" Fans

Tailored directly to the likings of the customers who liked "Janie," and bringing back to them most of the players seen in that film, this production by Alex Gottlieb, directed by Vincent Sherman, deals with the homecoming of the boys who were going off to war in the first picture. The period appears to be that interval between V E-Day and V J-Day, or thereabouts, and the wedding of Janie (played this time by Joan Leslie) to Dick (played by Robert Hutton) gives rise to the mostly amusing and always headlong incidents in the lives of the newlyweds and their in-laws. Time in its flight has not whetted the cutting edge of comedies backgrounded by the uniforming of young Americans, but the picture got quite a collection of laughs at its Hollywood preview nevertheless, a majority of them accruing from the expert performance of the late Robert Benchley.

As in the previous picture, Jane is kept constantly in the center of complications, this time of a slightly more mature variety. She marries Dick, to whom her father has given a job on his newspaper, and they get along all right until a WAC he met overseas arrives and pre-empts his time under circumstances which prompt her to feign interest in her old boy friend, Scooper, who returns home at a psychological moment. The motives of these four, as of the several others who figure in the continuous complications which develop, are the best, but it's quite a while before matters get straightened out so that life can run smoothly again for the young couple.

Agnes Christine Johnston wrote the original screenplay, based on the characters created by the writers of the Brock Pemberton stage play from which "Janie" was derived.

Previewed at Warners' Beverly theatre, Beverly Hills, where it played satisfactorily. Reviewer's Rating: Average.—W. R. W.

Release date, June 22, 1946. Running time, 91 min. PCA No. 10968. General audience classification.
Janie ..... Joan Leslie
Dick ..... Robert Hutton
Edward Arnold, Ann Harding, Robert Benchley, Dorothy Malone, Hattie McDaniel, Dick Erdman, Clare Foley, Donald Meek, Barbara Brown, Margaret Hamilton, Anne Gillis, Ruth Tobey, William Prambes.

A Girl in a Million

Sydney Box - British Lion—Box Does It Again

This is an urbane comedy, designed primarily, it may be surmised, by the prolific Mr. Sydney Box for British consumption; although that's not to say it won't be quite successful in certain American theatres.

There's nothing flashy about its incidents. It tells a well-mannered, well-ordered tale of a young research scientist plagued with a termagant wife. Her unvaried nagging drives him to divorce and to a vow to eschew all women. In fulfillment thereof he takes a job in a lonely hush-hush research station whence women are barred and where his sole companions are excessively laconic fellow-scientists.

Moliere told the tale once before of the would-be misogynist. A somewhat similar fate to that of the Moliere character befalls the present specimen. The research station is invaded by a homeless but dumb, nevertheless extremely pretty young person from America; the young lady being dumb in the literal sense and not without female guile.

She and the scientist fall in love, and he at the subsequent nuptials congratulates himself that he has obtained a wife who simply can't hurl shrewish abuse at him. But presently he sighs for the sound of her voice, which dispensation is vouchsafed him in consequence of the noisy seaside explosion of a drifting mine. There follows an hilarious, if somewhat tangled, finale.

The ultra-discerning may feel that Box and

his wife (they are co-authors of the piece) for once in a way haven't produced quite such a well-knit scenario as is their wont. But the paying customer won't feel that way. There's a smoothness in the direction which overcomes all the knotty corners; Francis Searle, director, rates high praise for that.

Joan Greenwood, as the not-so-dumb young person, exhibits a quite remarkable winsomeness and even in shrewish mood rates the friendly audience hand. Hugh Williams is comfortably assured as the intending woman-hater.

No two words about it. Sydney Box has done it again.

Seen at the London tradeshow. Reviewer's Rating: Good.—PETER BURNUP.

Release date, not set. Running time, 86 min. Adult audience classification.
Tony .....Hugh Williams
Gay .....Joan Greenwood
Prendergast .....Basil Radford
Fotheringham .....Naughton Wayne
Eileen Joyce, Wylie Watson, Yvonne Owen, Hartley Power, Edward Lexy, James Knight, Charles Rolfe, Gwen Clark, Millicent Wolf, Aubrey Mallalieu, Garry Marsh, Michael Hordern, Julian D'Albie, John Salew, John Olson.

Talk About A Lady

Columbia—Comedy with Music

When an innocent hometown girl falls into an inheritance of two million dollars, the consequences can be rather troublesome, especially if the girl is pretty and the benefactor a night club owner of dubious reputation. Jinx Falkenburg finds herself in this situation in the screenplay by Richard Weil and Ted Thomas. The result is a light-hearted comedy punctuated by musical interludes.

Although the plot situations are not altogether novel, the film emerges as entertaining, aided and abetted by the peculiar brand of daffiness of Joe Besser and the vocals of Miss Falkenburg. It takes a lot of exertion on her part to prove that her from-rags-to-riches metamorphosis involved no indiscretion, but by the time this is done, Forrest Tucker has already fallen in love with her, and back from the "dead" strides the wealthy benefactor, who really didn't die, but thought the pretense would be a good gag and test of loyalties.

Stan Kenton and his orchestra are on hand with a host of tunes, including "Avocado," "You Gotta Do Whatcha Gotta Do," "A Mist Is Over the Moon," and others.

George Sherman handled the direction; Michel Kraike produced.

Seen at the Fox theatre, Brooklyn, where an afternoon audience seemed pleased. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, March 28, 1946. Running time, 71 min. PCA No. 11353. General audience classification.
Janie Clark .....Jinx Falkenburg
Bart Manners .....Forrest Tucker
Roly Q. Entwhistle.....Joe Besser
Trudy Marshall, Richard Lane, Jimmy Little, Frank Sully, Jack Davis, Arthur Harrison, Robert Regent, Letitia Harrison, Mira McKinney, Peaches Berkeley, Robin Raymond and Stan Kenton and His Orchestra.

Little Mister Jim

MGM—Butch Jenkins, Unassisted

MGM here offers a showcasing of the juvenile virtuosity of Jackie "Butch" Jenkins. If it were figured that the way to make him look his best was to surround him with talent, material, plot and dialogue that would offer no challenge for interest, the undertaking may be called successful. The showman here may tell his customers that Butch is to be seen here, and for 94 minutes.

"Little Mr. Jim," is the title finally chosen for "Army Brat," which was a novel by Tommy Wadelton and became a script by George Bruce, which Fred Zinnemann directed for producer Orville O. Dull. The period of the picture is 1938, the place an Army post, and the story is about an officer who neglects his small son, in favor of whiskey, following the death in childbirth of his wife.

The tale is told mainly in terms of the small boy, played by Master Jenkins, and a Chinese cook, played by Chingwah Lee, who takes good care of the boy while the old man is alcoholically preoccupied, and finally shames the parent into sobriety and an appreciation of his responsibility. Messrs. Jenkins and Lee get some realism into their moments alone.

Just Jackie Jenkins, folks, unassisted.

Previewed at the Village theatre, Westwood, where any and every picture gets a response from preview-conscious college kids, and where this number had quite a very quiet time of it. Reviewer's Rating: Fair.—W. R. W.

Release date, not set. Running time, 94 min. PCA No. 11378. General audience classification.
Little Jim Tucker .....Jackie "Butch" Jenkins
James Craig, Frances Gifford, Luana Patten, Spring Byington, Chingwah Lee, Laura LaPlante, Henry O'Neill, Morris Ankrum, Celia Travers, Ruth Brady.

Under Arizona Skies

Monogram—Western

Johnny Mack Brown handles with his usual two-fisted competence the task of wiping out a band of cattle rustlers. In his assignment of helping Brown uphold the interests of law and order, Raymond Hatton also manages to hold up the comic end. The film is patterned on the usual Western formula and is on par with others in its class.

As payment for his unsuccessful attempt to expose the outlaws, Brown finds himself behind bars. A jail break follows, succeeded by some hard riding and shooting sequences, with the gunmen brought to book in the climax.

A slight romantic angle is woven around Reno Blair, making her screen debut in this film, and Riley Hill.

Lambert Hillyer directed from a screenplay by J. Benton Cheeny. Scott R. Dunlap produced.

Seen in the New York theatre, on Broadway, where the Western fans seemed to enjoy it. Reviewer's Rating: Fair.—M. H.

Release date, April 27, 1946. Running time, 59 min. PCA No. 11467. General audience classification.
"Dusty" Smith .....Johnny Mack Brown
Cindy .....Reno Blair
Santa Fe Jones .....Raymond Hatton
Riley Hill, Tristram Coffin, Reed Howes, Ted Adams, Raphael Bennett, Frank LaRue, Steve Clark, Jack Rockwell, Bud Geary, Ted Mapes, Kermit Maynard, Smith Ballew and the Sons of the Sage.

Centennial Summer

20th Century-Fox—Fun in Philadelphia

In capsule: "Centennial Summer" is a top-grade musical as good as the best and heading for the kind of money the best deserve, and get. In detail, it's like this: Albert E. Idell wrote a popular novel about people against a background of the Centennial Exposition of Philadelphia in 1876. Michael Kanin did a screenplay and Otto Preminger produced and directed for 20th Century-Fox.

For the music, the late Jerome Kern was engaged. For the lyrics, Kern collaborated with Oscar Hammerstein II, Leo Robin and E. Y. ("Yap") Harburg. Cast power was assembled via Jeanne Craine, William Eythe, Linda Darnell, Walter Brennan, Constance Bennett, Dorothy Gish and then supercharged with Cornel Wilde, who started to go places in "A Song to Remember" and gathered momentum with "Leave Her to Heaven" and "The Bandit of Sherwood Forest." A period piece, there was considerable opportunity for considerable production display and an authentic application of Technicolor. Full advantage was taken thereof.

In point of story content, "Centennial Summer" is like a stroll, and just as leisurely. Brennan, railroad man, is married to Miss Gish. Their grown-up daughters are Miss Craine, who waits for her romance and learns his name is Cornel Wilde, and Miss Darnell, who finally discovers hers is William Eythe. But not without complications. The love strain breaks bounds when Miss Darnell bypasses Eythe in a play for Wilde, Frenchman representing his country at the Centennial. Miss Crain decides to fight back and, in the end, of course wins out. This returns Miss Darnell to Eythe. Meanwhile, Brennan, who has invented a clock telling simultaneous time by zones, runs into trouble until Miss Bennett, visiting sister-in-law, interests the president of the railroad in the device. Everyone turns out to be happy in a happy picture.

What makes "'Centennial Summer" a delightful attraction, however, is the cohesion arrived at by expert interweaving of the Kern score with the slight story and the pleasant blending of performance, incident, directorial touches and mood. The mixture of these assets is soundly and intelligently contrived by Preminger.

The score registers and thereafter lingers nostalgically. Thematically, the chief number is "Up With the Lark," which deserves to register as a hit and undoubtedly will. The whole enterprise on the music side, however, is reflective of Kern and caught in the atmosphere of the period. In a word, it fits snugly and eminently well.

Seen in the home office projection room. Reviewer's Rating: Excellent.—RED KANN.

Release date, August, 1946. Running time, 102 min. PCA No. 11378. General audience classification.
Julia .....Jeanne Craine
Philippe .....Cornel Wilde
Edith .....Linda Darnell
Ben .....William Eythe
Walter Brennan, Constance Bennett, Dorothy Gish, Barbara Whiting, Charles Dingle, Larry Stevens, Kathleen Howard.

(Review reprinted from last week's HERALD)

ADVANCE SYNOPSES

DANGER WOMAN
(Universal)

PRODUCER: Morgan Todd. DIRECTOR: Lewis Collins. PLAYERS: Brenda Joyce, Don Porter, Samuel S. Hinds, Patricia Morison, Milburn Stone.

MELODRAMA. A college professor engages a secretary to help him develop peace time uses for atomic energy. The two fall in love. Thereupon the professor's estranged wife returns to claim her place in the household. Simultaneously, a gang of crooks attempt to steal the professor's discoveries. The leader of the crooks is in cahoots with the professor's wife, and when they quarrel, he kills her. The professor is thus free to marry his secretary.

BLONDE FOR A DAY
(PRC)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Hugh Beaumont, Kathryn Adams, Cy Kendall, Marjorie Hoshelle, Richard Fraser, Paul Bryer, Mauritz Hugo, Charles Wilson, Sonia Sorel, Frank Ferguson.

MELODRAMA. Newspaper attacks by a reporter on the city's police department for failing to solve a series of murders nearly lead to the reporter's death. He calls in Michael Shayne, a private detective, to help him. The latter discovers that the murders have been committed by a woman bent on blackmail.

SHINE ON, TEXAS MOON
(Republic)

ASSOCIATE PRODUCER: Edward J. White. DIRECTOR: William Whitney. PLAYERS: Roy Rogers, Dale Evans, George "Gabby" Hayes.

WESTERN WITH MUSIC. A singing cowboy becomes involved in a dispute between sheepherders and cattlemen. Convinced of the justice of the sheepmen's cause, he throws in his lot with them, and helps them win.

THE DARK HORSE
(Universal)

ASSOCIATE PRODUCER: Will Cowan. DIRECTOR: Will Jason. PLAYERS: Phil Terry, Ann Savage, Allen Jenkins, Jane Darwell, Eddie Gargan, Donald MacBride.

COMEDY-DRAMA. A returned veteran becomes involved in an argument which brings him to the attention of his city's political boss. He is persuaded to run for alderman and, after complications, he is elected.

ADVANCE SYNOPSES
and information

OF HUMAN BONDAGE
(Warners)

PRODUCER: Henry Blanke. DIRECTOR: Edmund Goulding. PLAYERS: Paul Henreid, Eleanor Parker, Patric Knowles, Henry Stephenson, Joan Winfield, Richard Nugent, Marten Lamont, Jean Ransome.

PSYCHOLOGICAL DRAMA. This is an adaptation of the Somerset Maughan novel, and concerns a young medical student, handicapped by a club foot, who becomes infatuated with a waitress. He does not succeed in breaking the spell of her attraction until she has done her utmost to ruin his career and wreck his life. However, eventually he recovers from his infatuation, and marries another girl.

TRAIL TO MEXICO
(Monogram)

PRODUCER-DIRECTOR: Oliver Drake. PLAYERS: Jimmy Wakely, Lee "Lasses" White, Julian Rivero, Dolores Castelli, Dora Del Rio, Terry Frost, Forrest Matthews, Brad Slaven.

WESTERN. Foiled in an attempted holdup of a shipment of gold ore, the bandit nevertheless forces the driver to change shirts and horses with him, thus acquiring papers putting him in charge of gold shipments for a Mexican mining magnate. The driver, meanwhile, joins a gang of outlaws in order to get evidence against them. He finds that the robberies are instigated by the mine manager, who is brought to justice by the Mexican police.

A BOY, A GIRL AND A DOG
(W. R. Frank Productions)

PRODUCER: W. R. Frank. DIRECTOR: Herbert Kline. PLAYERS: Jerry Hunter, Sharyn Moffett, Frank Vosper, Nancy Evans, Harry Davenport, Lionel Stander.

DOG STORY. A stray pup is adopted by a boy and girl living in a hotel with restrictions against animals. The children hide the dog in a vacant apartment, which he damages in a tussle with a burglar. Later the children enlist the dog in the Army K-9 Corps, and the animal distinguishes himself in the Italian campaign.

SECRETS OF A SORORITY GIRL
(PRC)

PRODUCERS: Alexander-Stern. DIRECTOR: Lew Landers. PLAYERS: Mary Ware, Rick Vallin, Addison Richards, Frank Ferguson, Tony Warde, Ray Walker.

MELODRAMA. The daughter of a district attorney becomes friendly with the head of a gambling ring, with the result that several pictures are taken of her at various gambling joints, in company with the racketeer. These are used to blackmail the district attorney. The girl is then framed on a hit-and-run driving charge, but eventually she is cleared and acquitted.

TENTH AVENUE ANGEL
(MGM)

PRODUCER: Ralph Wheelwright. DIRECTOR: ROY ROWLAND. PLAYERS: Margaret O'Brien, George Murphy, Angela Lansbury, Phyllis Thaxter.

HUMAN INTEREST DRAMA. A little girl, living in poverty on Tenth Avenue, becomes involved in a romance between a working-girl and a taxi-driver. The driver, desiring to get rich quickly, plans a hold-up, but is prevented from carrying it out by the little girl, and all ends happily.

OH SAY CAN YOU SING
(Universal)

ASSOCIATE PRODUCER: Stanley Rubin. DIRECTOR: Will Jason. PLAYERS: Sheila Ryan, Fred Brady, Paula Drew, Walter Catlett, Isabelita, Jack Marshall, Louis Da Pron, Moro and Yaconelli, Guadalajara Trio.

MUSICAL DRAMA. Identical twins, one of them a former USO entertainer, becomes involved with two girls when they attempt to sell a television show to the father of one of the girls. After many mishaps and adventures, all ends well.

DECOY
(Monogram - B&B Productions)

PRODUCERS: Jack Bernhard and Bernard Brandt. DIRECTOR: Jack Bernhard. PLAYERS: Jean Gillie, Edward Morris, Robert Armstrong, Marjorie Woodworth.

MELODRAMA. A mercenary girl tries to get her hands on a cache of money which a killer has hidden, prior to his arrest. In so doing, she causes a jail-break. She has three men killed, and kills one herself. She gets the money, but before she can enjoy it, she is killed.

BLONDIE KNOWS BEST
(Columbia)

DIRECTOR: Abby Berlin. PLAYERS: Penny Singleton, Arthur Lake, Larry Simms, Danny Mummert, Jerome Cowan, Jonathan Hale, Steven Geray.

COMEDY-DRAMA. Dagwood Bumstead, about to be sued by a neighbor, finds it necessary to raise $500,000 immediately. After many complications, he obtains the money by allowing himself to be injected with a new truth serum, in the interest of science. As a result of being unable to speak anything but the truth, he gets a new contract for his firm, a raise, and allays the suspicions of his wife.

PERSONALITY KID
(Columbia)

PRODUCER: Wallace MacDonald. DIRECTOR: George Sherman. PLAYERS: Anita Louise, Michael Duane, Ted Donaldson.

FAMILY DRAMA. A small boy loves animals and acquires a burro. When his older brother returns from the wars, ambitious to become a photographer, the burro smashes all his photographic equipment. In a rage, the older brother strikes the younger. The little boy runs away, but is brought home and reunited with his brother when a photograph of the burro which the older brother has taken, and which two younger brothers had secretly entered in a contest, wins first prize.

RENDEZVOUS WITH ANNIE
(Republic)

ASSOCIATE PRODUCER-DIRECTOR: Allan Dwan. PLAYERS: Eddie Albert, Faye Marlowe, Gail Patrick, William Frawley, Raymond Walburn, Wallace Ford.

DOMESTIC DRAMA. A homesick G.I. makes an unauthorized trip to the United States to see his wife. As a result of his visit, she finds that she is going to become a mother. The townspeople, unaware of the husband's visit, are unanimous in their condemnation of the girl. When the husband returns, however, he enlists the aid of a nightclub singer, who was a witness to his unauthorized meeting with his wife, and matters are cleared up to the satisfaction of all.

SINBAD THE SAILOR
(RKO Radio)

PRODUCER: Stephen Ames. DIRECTOR: Richard Wallace. PLAYERS: Douglas Fairbanks, Jr., Maureen O'Hara, Walter Slezak, Jane Greer, George Tobias, Anthony Quinn, Mike Mazurki.

CLASSICAL DRAMA. Based on the famed Arabian Nights stories, this Technicolor picture relates the adventures of Sinbad, the seafaring adventurer. He rescues a sinking ship, and an adventuress tries to prevent him from retaining possession of it. Setting sail on a treasure-hunting expedition, Sinbad is reunited with his father, who knows the secret of the hidden treasure. Overpowering his enemies, Sinbad acquires the treasure, and marries the adventuress who had at first opposed him.

THAT WAY WITH WOMEN
(Warners)

PRODUCER: Charles Hoffman. DIRECTOR: Frederick De Cordova. PLAYERS: Sydney Greenstreet, Martha Vickers, Dane Clark, Alan Hale, Herbert Anderson, Craig Stevens.

COMEDY-DRAMA. A retired auto magnate secretly purchases a half-interest in a gas station, going into partnership with a young veteran. Although gangsters try to ruin the business, it eventually prospers, and the veteran marries the magnate's daughter.

MY BROTHER WHO TALKED TO HORSES
(MGM)

PRODUCER: Sam Marx. DIRECTOR: Fred Zinneman. PLAYERS: Peter Lawford, Beverly Tyler, "Butch" Jenkins, Spring Byington, Charles Ruggles, Edward Arnold.

RACETRACK COMEDY. A small boy claims the power of conversing with horses and proves it by picking the winner of every race. One horse is a special friend of his and, in order to prevent him from being claimed by someone else, the little boy's brother claims the horse, only to see him break a leg. The brother, hoping to recoup his losses, takes the little boy to the races again, but the lad has lost his supernatural powers. Nevertheless, he picks the right horse and the brother makes up his losses.

DICK TRACY VERSUS CUEBALL
(RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Gordon Douglas. PLAYERS: Morgan Conway, Anne Jeffreys, Ian Keith, Douglas Walton, Rita Corday, Jimmy Crane, Jason Robards.

MELODRAMA. A messenger for a jewelry firm is murdered and robbed of $300,000 worth of diamonds. Dick Tracy sets out to find the killer, who is one of a band of jewel-thieves. The thieves quarrel among themselves, and two more killings result. Tracy finally recovers the diamonds, locates the killer, and chases the latter to his death under the wheels of a train.

THE MISSING LADY
(Monogram)

PRODUCER: Joe Kaufman. DIRECTOR: Phil Karlson. PLAYERS: Kane Richmond, Barbara Reed, George Chandler, Joseph Crehan.

MELODRAMA. "The Shadow" solves a series of mysterious killings which are linked together by a jade statuette of Kwan Yin, the Chinese Goddess of Mercy.

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 3034. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945, issue. Pictures in production are recorded in the Hollywood Scene in this issue.

COLUMBIA

SPECIAL

Prod. No.	Title	Release Date
7101	Kiss and Tell	Oct. 18,'45

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7022	Crime Doctor's Warning	Sept. 27,'45
7050	The True Glory	Oct. 4,'45
7029	Girl of the Limberlost	Oct. 11,'45
7201	Blazing the Western Trail	Oct. 18,'45
7024	Voice of the Whistler	Oct. 30,'45
7202	Lawless Empire	Nov. 15,'45
7036	Prison Ship	Nov. 15,'45
7010	Snafu	Nov. 22,'45
7023	My Name is Julia Ross	Nov. 27,'45
7018	Hit the Hay	Nov. 29,'45
7019	Life With Blondie	Dec. 13,'45
7012	One Way to Love	Dec. 20,'45
7203	Texas Panhandle	Dec. 20,'45
7005	Pardon My Past	Dec. 25,'45
7035	Out of the Depths	Dec. 27,'45
7014	Meet Me on Broadway	Jan. 3, 46
7007	Tars and Spars	Jan. 10,'46
7030	A Close Call for Boston Blackie	Jan. 24,'46
7204	Frontier Gunlaw	Jan. 31,'46
7028	The Notorious Lone Wolf	Feb. 14,'46
7205	Roaring Rangers	Feb. 14,'46
7004	The Bandit of Sherwood Forest	Feb. 21,'46
7034	The Gentleman Misbehaves	Feb. 28,'46
7021	Just Before Dawn	Mar. 7,'46
7221	Threw a Saddle on a Star	Mar. 14,'46
7206	Gunning for Vengeance	Mar. 21,'46
7008	Perilous Holiday	Mar. 21,'46
7016	Talk About a Lady	Mar. 28,'46
7020	Blondie's Lucky Day	Apr. 4,'46
7025	Mysterious Intruder	Apr. 11,'46
7023	Night Editor	Apr. 18,'46
7207	Galloping Thunder	Apr. 25,'46
7001	Gilda	Apr. 25,'46
7031	The Phantom Thief	May 2,'46
7222	That Texas Jamboree	May 16,'46
7026	The Devil's Mask	May 23,'46
7040	The Man Who Dared	May 30,'46
7208	Two Fisted Stranger	May 30,'46
7011	Walls Came Tumbling Down	June 7,'46
7003	Renegades	June 13,'46
....	Dangerous Business	June 20,'46
....	Return of Rusty	June 27,'46
....	So Dark the Night	July 4,'46
....	Blondie Knows Best	Not Set
....	Cowboy Blues	Not Set
....	Crime Doctor's Man Hunt	Not Set
....	Desert Horseman	Not Set
....	Heading West	Not Set
....	The Jolson Story	Not Set
....	Landrush	Not Set
....	Personality Kid	Not Set
....	Singing on the Trail	Not Set
....	Sing While You Dance	Not Set
....	Terror Trail	Not Set
....	The Unknown	Not Set

FILM CLASSICS

(Reissues)

....	Kid Millions	Nov. 1,'45
....	Lady of Fortune	Dec. 15,'45
....	Adventures of Marco Polo	Dec. 29,'45
....	Hurricane	Jan. 15,'46
....	These Three	Feb. 15,'46
...	Condemned to Devil's Island	Mar. 15,'46
....	Beloved Enemy	Apr. 15,'46
....	Come and Get It	May 15,'46
....	Dodsworth	May 15,'46
....	Strike Me Pink	May 15,'46
....	Woman Chases Man	May 15,'46
....	Splendor	June 15,'46
...	Wedding Night	June 15,'46

MGM

SPECIALS

605	Weekend at the Waldorf	Oct.,'45
616	Adventure	Mar.,'46
617	Ziegfeld Follies of 1946	Mar.,'46
....	The Green Years	July,'46
....	Easy to Wed	Aug., 46

BLOCK 13

600	Our Vines Have Tender Grapes	Sept.,'45
601	The Hidden Eye	Sept.,'45
602	Abbot and Costello in Hollywood	Oct.,'45
603	Her Highness and the Bellboy	Oct.,'45
604	Dangerous Partners	Oct.,'45

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BLOCK 14

606	What Next, Corporal Hargrove	Nov.-Dec.
607	She Went to the Races	Nov.-Dec.
608	Vacation from Marriage [Br.]	Nov.-Dec.
609	They Were Expendable	Nov.-Dec.
610	Yolanda and the Thief	No.v-Dec.

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BLOCK 15

611	The Harvey Girls	Jan.-Feb.
612	Portrait of Maria [Mexican]	Jan.-Feb.
613	Up Goes Maisie	Jan.-Feb.
614	A Letter for Evie	Jan.-Feb.
615	Sailor Takes a Wife	Jan.-Feb.

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BLOCK 16

618	The Hoodlum Saint	Apr.-May
619	Bad Bascomb	Apr.-May
620	Postman Always Rings Twice	Apr.-May
621	The Last Chance [Swiss]	Apr.-May
622	Two Sisters from Boston	Apr.-May

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BLOCK 17

....	Boys' Ranch	Aug.,'46
....	Courage of Lassie	Aug.,'46
....	Faithful in My Fashion	Aug.,'46
....	Three Wise Fools	Sept.,'46

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....	But Not Goodbye	Not Set
....	Fiesta	Not Set
....	Holiday in Mexico	Not Set
....	It Happened at the Inn [French]	Not Set
....	Little Mister Jim	Not Set
....	My Brother Who Talked to Horses	Not Set
....	No Leave, No Love	Not Set
....	The Show-Off	Not Set
....	Star from Heaven	Not Set
....	Tenth Avenue Angel	Not Set
....	Two Smart People	Not Set
....	Undercurrent	Not Set
....	The Yearling	Not Set

MONOGRAM

SPECIAL

....	Suspense	June 15,'46

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561	Lonesome Trail	Dec. 8,'45
501	Sunbonnet Sue	Dec. 8,'45
505	Allotment Wives, Inc.	Dec. 29,'45
504	Black Market Babies	Jan. 5,'46
509	Live Wires	Jan. 12,'46
516	Strange Mr. Gregory	Jan. 12,'46
565	Border Bandits	Jan. 12,'46
513	Red Dragon	Feb. 2,'46
528	Face of Marble	Feb. 2,'46
527	The Shadow Returns	Feb. 16,'46
572	Moon Over Montana	Feb. 23,'46
507	Fear	Mar. 2,'46
566	The Haunted Mine	Mar. 2,'46
503	Swing Parade of 1946	Mar. 16,'46
529	Gay Cavalier	Mar. 30,'46
573	West of the Alamo	Apr. 20,'46
561	Under Arizona Skies	Apr. 27,'46
514	Junior Prom	May 11,'46
526	Behind the Mask	May 25,'46
519	Dark Alibi	May 25,'46
502	Joe Palooka, Champ	May 28,'46
508	Don't Gamble With Strangers	June 1,'46
515	Freddie Steps Out	June 8,'46
562	Gentleman from Texas	June 8,'46
510	In Fast Company	June 22,'46
521	Strange Voyage	June 22,'46
574	Trail to Mexico	June 29,'46
520	Below the Deadline	Not Set
511	Bowery Bombshell	Not Set
....	Decoy	Not Set
....	The Ghost Busters	Not Set
525	The Missing Lady	Not Set
530	South of Monterey	Not Set
567	Shadows on the Range	Not Set
518	Shadows Over Chinatown	Not Set
521	Strange Voyage	Not Set

PARAMOUNT

SPECIALS

4531	Road to Utopia	Mar. 22,'46
4532	Monsieur Beaucaire	Aug. 30,'46

BLOCK 1

4501	Duffy's Tavern	Sept. 28,'45
4502	Love Letters	Oct. 26,'45
4503	The Lost Weekend	Jan. 25,'46
4504	Follow That Woman	Dec. 14,'45

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BLOCK 2

4506	Hold That Blonde	Nov. 23,'45
4507	Stork Club	Dec. 28,'45
4508	People Are Funny	Jan. 11,'46
4509	Kitty	May 10,'46

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BLOCK 3

4511	Tokyo Rose	Feb. 8,'46
4512	Masquerade in Mexico	Feb. 22,'46
4513	Miss Susie Slagle's	Mar. 8,'46

●

BLOCK 4

4516	The Virginian	Apr. 5,'46
4517	The Blue Dahlia	Apr. 19,'46
4518	They Made Me a Killer	May 3,'46
4519	The Well Groomed Bride	May 17,'46

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BLOCK 5

4521	The Bride Wore Boots	May 31,'46
4522	Our Hearts Were Growing Up	June 14,'46
4523	Hot Cargo	June 28,'46
4524	To Each His Own	July 5,'46

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BLOCK 6

4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept. 13,'46

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....	Big Town	Not Set
....	Blue Skies	Not Set
....	Calcutta	Not Set
....	California	Not Set
....	Cross My Heart	Not Set
....	Danger Street	Not Set
....	Fear in the Night	Not Set
....	The Imperfect Lady	Not Set
....	Ladies' Man	Not Set
....	The Perfect Marriage	Not Set
....	Perils of Pauline	Not Set
....	Seven Were Saved	Not Set
....	Suddenly It's Spring	Not Set
....	Too Good to Be True	Not Set
....	The Trouble With Women	Not Set
....	Two Years Before the Mast	Not Set
....	Welcome Stranger	Not Set

PRC PICTURES

....	Club Havana	Oct. 23,'45
....	Prairie Rustlers	Nov. 7,'45
....	Song of Old Wyoming	Nov. 12,'45
....	The Navajo Kid	Nov. 21,'45
....	Detour	Nov. 30,'45
....	The Enchanted Forest	Dec. 8,'45
....	How Do You Do?	Dec. 24,'45
....	Strangler of the Swamp	Jan. 1,'46
....	Lightning Raiders	Jan. 7,'46
....	Danny Boy	Jan. 8,'46
....	Six Gun Man	Feb. 1,'46
....	Ambush Trail	Feb. 17,'46
....	The Flying Serpent	Feb. 20,'46
....	I Ring Doorbells	Feb. 25,'46
....	Romance of the West	Mar. 20,'46
....	Gentlemen with Guns	Mar. 27,'46
....	Mask of Dijon	Apr. 9,'46
....	Murder Is My Business	Apr. 10,'46
....	Thunder Town	Apr. 12,'46
....	Devil Bat's Daughter	Apr. 15,'46
...	The Caravan Trail	Apr. 20,'46
....	Wife of Monte Cristo	Apr. 23,'46
....	Terrors on Horseback	May 1,'46
....	Ghost of Hidden Valley	June 3,'46
....	Avalanche	June 20,'46
....	Colorado Serenade	June 30,'46
....	Larceny in Her Heart	July 10,'46
....	Dangerous Men	July 17,'46
....	Queen of Burlesque	July 24,'46
....	Secrets of a Sorority Girl	Aug. 1,'46
....	Down Missouri Way	Aug. 15,'46
....	Blonde for a Day	Aug. 22,'46
....	Between Two Sisters	Not Set
....	Bombshell from Brazil	Not Set
....	Flaming Jungle	Not Set
....	Grand Central	Not Set
....	Gun Hands	Not Set
....	Heritage	Not Set
....	I'm from Arkansas	Not Set
....	Ladies of the Chorus	Not Set
....	Law Crusaders	Not Set
....	The Lost Continent	Not Set
....	The Mummy's Daughter	Not Set
....	Music Hall Varieties of 1946	Not Set
....	Quebec	Not Set
....	Queen of Diamonds	Not Set
....	Valley of Lonely Women	Not Set
...	The Vanishing Gangster	Not Set

RKO

SPECIALS

691	Pinocchio (R.)	
652	The Kid from Brooklyn	
661	Bells of St. Mary's	
662	Heartbeat	
682	Tomorrow is Forever	
683	The Stranger	
692	Make Mine Music	
....	Notorious	

●

BLOCK 1

601	Mama Loves Papa	
602	George White's Scandals	
603	Falcon in San Francisco	
604	Johnny Angel	
605	Radio Stars on Parade	

●

BLOCK 2

606	Man Alive	
607	First Yank Into Tokyo	
608	Isle of the Dead	
609	Wanderer of the Wasteland	
610	The Spanish Main	

●

BLOCK 3

611	The Spiral Staircase	
612	Cornered	
613	Dick Tracy	
614	Sing Your Way Home	
615	Hotel Reserve	

●

BLOCK 4

616	From This Day Forward	
617	Deadline at Dawn	

Prod. No.	Title	Release Date
618	Tarzan and the Leopard Woman	
619	A Game of Death	
620	Riverboat Rhythm	
	●	
	BLOCK 5	
621	Without Reservations	
622	Badman's Territory	
623	Ding Dong Williams	
624	The Truth About Murder	
625	Partners in Time	
	●	
	BLOCK 6	
626	Till the End of Time	
627	Crack-Up	
628	Bedlam	
629	The Falcon's Alibi	
630	The Bamboo Blonde	
	●	
....	**Child of Divorce**	**Not Set**
....	**Criminal Court**	**Not Set**
....	Dick Tracy Versus Cueball	Not Set
....	Falcon's Adventure	Not Set
....	Genius at Work	Not Set
....	Lady Luck	Not Set
....	**A Likely Story**	**Not Set**
....	Sinbad the Sailor	Not Set
....	Sister Kenny	Not Set
....	Step by Step	Not Set
....	Sunset Pass	Not Set
....	Vacation in Reno	Not Set
....	What Nancy Wanted	Not Set
....	Woman on the Beach	Not Set

REPUBLIC

561	Phantom of the Plains	Sept. 7,'45
551	Bandits of the Badlands	Sept. 14,'45
501	Scotland Yard Investigator	Sept. 30,'45
562	Marshal of Laredo	Oct. 7,'45
552	Rough Riders of Cheyenne	Nov. 1,'45
502	Girls of the Big House	Nov. 2,'45
563	Colorado Pioneers	Nov. 14,'45
504	Captain Tugboat Annie	Nov. 17,'45
503	An Angel Comes to Brooklyn	Nov. 27,'45
553	Cherokee Flash	Dec. 13,'45
507	Woman Who Came Back	Dec. 13,'45
564	Wagon Wheels Westward	Dec. 21,'45
505	Dakota	Dec. 25,'45
506	Song of Mexico	Dec. 28,'45
509	Gay Blades	Jan. 25,'46
508	A Guy Could Change	Jan. 27,'46
565	California Gold Rush	Feb. 4,'46
554	Days of Buffalo Bill	Feb. 8,'46
510	Madonna's Secret	Feb. 16,'46
511	Crime of the Century	Feb. 28,'46
513	Strange Impersonation	Mar. 16,'46
566	Sheriff of Redwood Valley	Mar. 29,'46
512	Murder in the Music Hall	Apr. 10,'46
515	Undercover Woman	Apr. 11,'46
555	Alias Billy the Kid	Apr. 17,'46
5501	Home on the Range	Apr. 18,'46
514	Catman of Paris	Apr. 20,'46
516	The Glass Alibi	Apr. 27,'46
567	Sun Valley Cyclone	May 10,'46
518	Passkey to Danger	May 11,'46
519	The French Key	May 18,'46
556	El Paso Kid	May 22,'46
520	Valley of the Zombies	May 24,'46
517	In Old Sacramento	May 31,'46
521	One Exciting Week	June 8,'46
5502	The Man from Rainbow Valley	June 15,'46
....	**Beyond the Great Divide**	**Not Set**
....	**Calendar Girl**	**Not Set**
....	**California Fiesta**	**Not Set**
....	**Conquest of Cheyenne**	**Not Set**
....	Down Tahiti Way	Not Set
....	Earl Carroll Sketchbook	Not Set
....	Fabulous Suzanne	Not Set
....	A Fabulous Texan	Not Set
....	The Gentleman from Missouri	Not Set
....	Ghost Goes Wild	Not Set
....	G. I. War Brides	Not Set
....	Grand Canyon Serenade	Not Set
....	Heart of Old Mexico	Not Set
....	Hit Parade of 1946	Not Set
....	Home in Oklahoma	Not Set
....	The Inner Circle	Not Set
....	Invisible Informer	Not Set
....	I've Always Loved You	Not Set
....	The Last Crooked Mile	Not Set
....	Lightnin' Strikes Twice	Not Set
....	Lonely Hearts Club	Not Set
....	My Pal Trigger	Not Set
....	Mysterious Mr. Valentine	Not Set
....	Night Train to Memphis	Not Set

Prod. No.	Title	Release Date
....	**Out California Way**	**Not Set**
....	The Pilgrim Lady	Not Set
....	The Plainsman and the Lady	Not Set
....	**Red River Renegades**	**Not Set**
....	Rendezvous With Annie	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
....	Rose of Juarez	Not Set
....	Santa Fe Uprising	Not Set
....	Shine on Texas Moon	Not Set
....	Sioux City Sue	Not Set
....	Snow Cinderella	Not Set
....	Song of the Golden West	Not Set
....	**Specter of the Rose**	**Not Set**
....	Springtime in the Sierras	Not Set
....	Stagecoach to Denver	Not Set
....	That Man Malone	Not Set
....	That Man of Mine	Not Set
....	**Traffic in Crime**	**Not Set**
....	Vigilantes of Boomtown	Not Set

20TH-FOX

SPECIALS

602	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.,'46
	●	
601	A Bell for Adano	Aug.,'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sept.,'45
605	Caribbean Mystery	Sept.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
617	Doll Face	Jan.,'46
620	Behind Green Lights	Feb.,'46
610	Colonel Effingham's Raid	Feb.,'46
615	Shock	Feb.,'46
618	Jesse James (R)	Feb.,'46
619	The Return of Frank James (R)	Feb.,'46
616	A Walk in the Sun	Mar.,'46
621	Sentimental Journey	Mar.,'46
622	A Yank in London	Mar.,'46
623	Dragonwyck	Apr.,'46
624	Johnny Comes Flying Home	Apr.,'46
625	The Dark Corner	May,'46
626	Do You Love Me?	May,'46
627	Rendezvous 24	May,'46
628	Cluny Brown	June,'46
629	Somewhere in the Night	June,'46
630	Strange Triangle	June,'46
631	Smoky	July,'46
632	It Shouldn't Happen to a Dog	July,'46
633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
....	American Guerilla	Not Set
....	Black Beauty	Not Set
....	Bon Voyage	Not Set
....	Chicken Every Sunday	Not Set
....	Claudia and David	Not Set
....	Home Sweet Homicide	Not Set
....	Margie	Not Set
....	The Shocking Miss Pilgrim	Not Set
....	Strange Journey	Not Set
....	Three Little Girls in Blue	Not Set
....	Wake Up and Dream	Not Set
....	Wanted for Murder	Not Set
....	You're For Me	Not Set

UNITED ARTISTS

....	Paris Underground	Oct. 19,'45
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny in the Clouds	Mar. 15,'46
....	Rebecca (R)	Apr. 26,'46
....	A Night in Casablanca	May 10,'46
....	The Bachelor's Daughters	July'46
....	A Scandal in Paris	July 19,'46
....	Caesar & Cleopatra [British]	Aug.,'46
....	Mr. Ace	Aug.'46
....	Strange Woman	Aug.'46
....	Angel on My Shoulder	Not Set

Prod. No.	Title	Release Date
....	The Devil's Playground	Not Set
....	Duel in the Sun	Not Set
....	Fanny by Gaslight	Not Set
....	Henry the Fifth	Not Set
....	Little Iodine	Not Set
....	Sin of Harold Diddlebock	Not Set
....	The Stray Lamb	Not Set
....	This Happy Breed	Not Set

UNIVERSAL

501	Shady Lady	Sept. 7,'45
502	Men in Her Diary	Sept. 14,'45
503	River Gang	Sept. 21,'45
504	That Night With You	Sept. 28,'45
1101	Bad Men of the Border	Sept. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Terror by Night	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	The Seventh Veil	Feb. 15,'46
520	Little Giant	Feb. 22,'46
521	Smooth as Silk	Mar. 1,'46
522	Tangier	Mar. 8,'46
523	Man in Grey	Mar. 15,'46
524	Spider Woman Strikes Back	Mar. 22,'46
525	House of Horrors	Mar. 29,'46
526	Madonna of the Seven Moons	Apr. 5,'46
527	Blonde Alibi	Apr. 12,'46
528	So Goes My Love	Apr. 19,'46
529	Night in Paradise	May 3,'46
530	Strange Conquest	May 10,'46
531	She-Wolf of London	May 17,'46
532	The Cat Creeps	May 17,'46
533	She Wrote the Book	May 31,'46
534	Dressed to Kill	June 7,'46
535	The Runaround	June 14,'46
536	Lover Come Back	June 21,'46
537	Inside Job	June 28,'46
538	Her Adventurous Night	July 5,'46
539	Danger Woman	July 12,'46
540	Canyon Passage	July 26,'46
....	Bad Sister	Not Set
....	Black Angel	Not Set
....	Boy Wonder	Not Set
....	Brute Man	Not Set
....	Buck Privates Come Home	Not Set
....	Cuban Pete	Not Set
....	The Dark Horse	Not Set
....	Down by the Border	Not Set
....	Fandango	Not Set
....	Flame of the Klondike	Not Set
....	The Ghost Steps Out	Not Set
....	Heat Wave	Not Set
....	Hero Wanted	Not Set
....	Johnnie Anselmo	Not Set
....	Letters of an Unknown Woman	Not Set
....	Little Miss Big	Not Set
....	Michigan Kid	Not Set
....	Oh Say Can You Sing	Not Set
....	That's My Baby	Not Set
....	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set

WARNER BROTHERS

501	Pride of the Marines	Sept. 1,'45
502	Rhapsody in Blue	Sept. 22,'45
503	It All Came True (R)	Oct. 6,'45
504	Born for Trouble (R)	Oct. 6,'45
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
507	Too Young to Know	Dec. 1,'45
508	Danger Signal	Dec. 15,'45
509	San Antonio	Dec. 29,'45
510	My Reputation	Jan. 26,'46
511	Three Strangers	Feb. 16,'46
512	Burma Victory	Feb. 16,'46
513	Cinderella Jones	Mar. 9,'46
514	Saratoga Trunk	Mar. 30,'46
515	City for Conquest (R)	Apr. 13,'46

Prod. No.	Title	Release Date
516	No Time for Comedy (R)	Apr. 13,'46
517	Devotion	Apr. 20,'46
518	Her Kind of Man	May 11,'46
519	One More Tomorrow	June 1,'46
520	Janie Gets Married	June 22,'46
521	A Stolen Life	July 6,'46
522	Of Human Bondage	July 20,'46
523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
....	Beast with Five Fingers	Not Set
....	The Big Sleep	Not Set
....	Cheyenne	Not Set
....	Escape Me Never	Not Set
....	The High Window	Not Set
....	Humoresque	Not Set
....	The Man I Love	Not Set
....	Never Say Goodbye	Not Set
....	Nobody Lives Forever	Not Set
....	Nora Prentiss	Not Set
....	One Woman's Secret	Not Set
....	Shadow of a Woman	Not Set
....	That Way With Women	Not Set
....	Time, Place and Girl	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set

BRITISH

(Distribution in U. S. Not Set)

Murder in Reverse (Natl.-Anglo)	Oct. 22,'45
The Rake's Progress (Eagle-Lion)	Dec. 7,'45
The Agitator (Natl.-Anglo)	Not Set
Brief Encounter (Eagle-Lion)	Not Set
The Captive Heart (Ealing-Eagle-Lion)	Not Set
Gaiety George (Geo. King)	Not Set
A Girl in a Million (Br.-Lion)	Not Set
I Know Where I'm Going (GFD)	Not Set
I'll Be Your Sweetheart (GFD)	Not Set
Johnny Frenchman (Ealing-Eagle-Lion)	Not Set
Lisbon Story (Natl.-Anglo)	Not Set
Loyal Heart (Strand-Anglo)	Not Set
Night Boat to Dublin (ABPC-Pathe)	Not Set
Pink String and Sealing Wax (Eagle-Lion)	Not Set
Quiet Weekend (ABP)	Not Set
Strange Holiday (Elite)	Not Set
They Were Sisters (Gains.-GFD)	Not Set
2,000 Women (Gains.-GFD)	Not Set
Waltz Time (Natl.-Anglo)	Not Set
The Wicked Lady (Eagle-Lion)	Not Set
The Years Between (GFD)	Not Set

MISCELLANEOUS

Girl Number 217 (Artkino) [Russian]	Sept. 1,'45
Barge-Keeper's Daughter (Famous-Intl.) [French]	Sept. 4,'45
Love on the Dole (Four Continents) [British]	Oct. 12,'45
Battle for Music (Four Continents) [British]	Oct. 13,'45
Marie Louise (Mayer-Burstyn) [French]	Nov. 12,'45
Once There Was a Girl (Artkino) [Russian]	Dec. 22,'45
Fedora (Variety) [Italian]	Jan. 14,'46
Amami Alfredo (Grandi) [Italian]	Jan. 18,'46
Six P.M. (Artkino) [Russian]	Jan. 26,'46
Whirlwind of Paris (Hoffberg) [French]	Feb. 9,'46
Four Hearts (Artkino) [Russian]	Feb. 23,'46
Turn of the Century (Scandia) [Swedish]	Feb. 23,'46
Journey Together (English)	Mar. 2,'46
Symphonie D'Amour (Algazy) [French]	Mar. 9,'46
The Gay Intruders (4 Continents) [British]	Mar. 15,'46
Dark Is the Night (Artkino) [Russian]	Mar. 16,'46
Without Dowry (Artkino) [Russian]	Apr. 6,'46
Portrait of a Woman (Mayer-Burstyn) [Swiss]	Apr. 20,'46
Days and Nights (Artkino) [Russian]	Apr. 27,'46
While Nero Fiddled (Balcon-Bell) [British]	Apr. 29,'46
Adventure for Two (Two Cities) [British]	Not Set
Dark Mirrer (UW)	Not Set
Open City (Mayer Burstyn) [Italian]	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3020 and 3021, issue of June 1, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 3032 and 3033, issue of June 8, 1946.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3018
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	2975
Adventure for Two (Br.)	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
• Agitator, The (British)	Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	.....	....	2951	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	...
• Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	...
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	..
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	..	Paul Muni-Anne Baxter	Not Set	...	.....		2859	
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	July,'46	....	.....	....	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
Badman's Territory	RKO	.622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	....	....	2655	....
Bamboo Blonde	RKO	630	Frances Langford-Russell Wade	Block 6	....	.....	....	2784	.
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The (French)	Famous Intl.	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	..
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedlam	RKO	628	Boris Karloff-Anna Lee	Block 6	80m	Apr. 27,'46	2962	2951	3018
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Big Town	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	.....	....	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	...
Blonde for a Day (formerly Blondes on the Loose)	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 22,'46	....	.....	....	3030	....
Blondie Knows Best	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	.....	....	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	3018
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set			....	2884	.
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	...		...	2230	..
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
Boy, a Girl and a Dog, A	Frank	....	Jerry Hunter-Sharyn Moffett	Aug. 1,'45	....	.....	....	3031	....
Boys' Ranch (Block 17)	MGM	....	James Craig-"Butch" Jenkins	Aug.,'46	97m	May 4,'46	2973	2926	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Par.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	...
Brief Encounter (Brit.)	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
But Not Goodbye	MGM	....	Frank Morgan-Keenan Wynn	Not Set	....	.....	....	2883	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug.,'46	136m	Dec. 22,'45	2766	....	....
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	...	2818	...
Canyon Passage (color)	Univ.	540	Dana Andrews-Susan Hayward	July 26,'46	....	.....	....	2883	..
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	.
Captive Heart, The (British)	Ealing-Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	...
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	...	...
Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce	RKO	....	Sharyn Moffett-Regis Toomey	Not Set	....	.....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	....	Dorothy McGuire-Robert Young	Not Set	....	.....	....	2939	....
Cloak and Dagger	WB	....	Gary Cooper-Lilli Palmer	Not Set	....	.....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	....	.....	....	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl.17) (formerly "Blue Sierra")	MGM	....	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug.,'46	93m	May 11,'46	2985	2926	....
Crack-Up	RKO	627	Pat O'Brien-Claire Trevor	Block 6	....	.....	....	2951	...
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	...
Criminal Court	RKO	....	Tom Conway-Martha O'Driscoll	Not Set	....	.....	....	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	...	2418	...
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	....	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Dangerous Men	PRC	....	Buster Crabbe-Al St. John	July 17,'46	....	.....	....	....	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	....	.....	....	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May '46	99m	Apr. 6,'46	2925	2859	
Dark Horse, The	Univ.	....	Phil Terry-Ann Savage	Not Set	....	.....	....	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906		
Dark Mirror, The	UW	....	Olivia de Havilland-Lew Ayres	Not Set				2883	
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974		.
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	....	.....	....	2963	.
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362		..
Decoy	Mono.	....	Jean Gillie-Edward Morris	Not Set	....	.....	....	3031	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	
Devil Bat's Daughter	PRC		Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938		..
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	...	.....	...	2926	
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3018
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	2975
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2975
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	.....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don't Gamble With Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 1,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May '46	91m	Apr. 20,'46	2949	2499	...
Down Missouri Way (formerly Missouri Hayride)	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	....	.....	....	3007	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	.
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
• Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	60m	Feb. 23,'46	2858	2744	
Duel in the Sun (color)	UA		Jennifer Jones-Joseph Cotten	Not Set				2926	
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	....	Constance Moore-William Marshall	Not Set	....	.....	.	2939	
Easy to Wed (color) (Special)	MGM	....	Esther Williams-Van Johnson	Aug.,'46	111m	Apr. 13,'46	2937	2366	3018
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	....	.....	..	2972	...
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....

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FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set		.....	...	2926	...
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	....	Tom Drake-Donna Reed	Aug.,'46	....	.....	....	2951	...
Falcon's Alibi, The	RKO	629	Tom Conway-Rita Corday	Block 6	63m	Apr. 20,'46	2950	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fandango (color)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	.
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	.
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	...
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts (Russian)	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 8,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3018
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	...
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Journey (formerly The Great Highway)	Col.	....	Glenn Ford-Janet Blair	Not Set	....	.....	....	2939	....
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	.....	....	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	...
Gentleman from Texas, The (formerly Fighting Texan)	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	....	.....	....	2963	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	.....	....	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	...
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Elison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
Ghost Steps Out, The	Univ.	....	Bud Abbott-Lou Costello	Not Set	....	.....	....	2939	
Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3018
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl No. 217 (Russian)	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	516	Paul Kelly-Anne Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Green Years, The (Special)	MGM	....	Charles Coburn-Tom Drake	July,'46	128m	Mar. 16,'46	2893	2883	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	...
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	...	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	....	.....	....	3007	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3018
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2565	2353	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	.....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	.....	....	2764	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	....	Lynn Bari-Randolph Scott	Not Set	....	.....	....	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	..
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	..
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3018
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	....	.....	....	2987	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....

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It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	..	. .....	...	2628	..
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	....
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	66m	Mar. 23,'46	2905	2764	
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (British)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	.....	....	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	..	
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	...	...
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	103m	Oct. 6,'45	2669	2093	....
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	.....	....	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....		....
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	.....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	2975
Little Miss Big	Univ.	....	Fay Holden-Beverly Simmons	Not Set	....	.....	....	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Lonely Hearts Club	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
Lonesome Trail	Mono.	561	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	...
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	....	.....	....	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	74m	Apr. 27,'46	2662	....	3018
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valley, The	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	....	.....	....	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	....	.....	....	2926	....
Margie (color)	20th-Fox	....	Jeanne Crain-Alan Young	Not Set	....	.....	....	2884	....
Marie Louise (French)	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	...
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	...
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The	Mono.	....	Kane Richmond-Barbara Reed	Not Set	....	.....	....	3031	....
Miss Susie Slagle's (Block 3)	Para	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8 '45	2745	221[illegible]	
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug.,'46	....	.....	....	2926	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	....
Moon Over Montana	Mono	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Who Talked to Horses	MGM	....	Peter Lawford-Beverly Tyler	Not Set	....	.....	....	3031	....
My Name Is Julia Ross	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	..

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NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	...
Never Say Goodbye	WB		Errol Flynn-Eleanor Parker	Not Set	....	.....	....	2838	...
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	...	.....	....	2838	....
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe		Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	..
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3018
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	.
Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	....	.....	....	2748	..
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2830	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	.....	....	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Special	....	.....	....	2870	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	....	.....	....	3031	....
Oh Say Can You Sing	Univ.	....	Sheila Ryan-Fred Brady	Not Set	....	.....	....	3031	....
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	....	.....	....	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14, 46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris-Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	.....	....	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set		..		2883	
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	....
Personality Kid	Col.	....	Anita Louise-Michael Duane	Not Set	....	.....	....	3031	....
Phantom of the Plains	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	.....	....	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	....	.....	....	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
• Rainbow Over Texas	Rep.	448	Roy Rogers-Dale Evans	May 9,'46	65m	May 11,'46	2986	2883	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	....	Eddie Albert-Faye Marlowe	Not Set	....	.....	....	3031	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	....
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	...
Return of Rusty, The	Col.	....	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	2975
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	....	.....	....	2987	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	July 19,'46	....	.....	....	2764	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	118m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 1,'46	....	.....	....	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....

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Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadow of a Woman	WB	....	Andrea King-Helmut Dantine	Not Set	....	.....	....	2543	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	Not Set	....	.....	....	2963	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
†●She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2898
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shine On, Texas Moon	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	3030	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	Not Set	....	.....	....	2951	....
Sinbad, the Sailor (color)	RKO	....	Douglas Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	.....	....	2870	....
Sister Kenny	RKO	....	Rosalind Russell-Alexander Knox	Not Set	....	.....	....	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P. M. (Russian)	Artkino	....	Marina Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	....	.....	....	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	July 4,'46	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
●Song of Arizona	Rep.	447	Roy Rogers-Dale Evans	Mar. 9,'46	68m	Mar. 16,'46	2894	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct 6,'45	2669	2259	2862
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	....
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	.....	....	2778	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	....
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday (British)	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO	683	Edw. G. Robinson-Loretta Young	Special	85m	May 25,'46	3005	2756	....
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	June 22,'46	80m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Aug.,'46	....	.....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept.29,'45	2661	....	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	55m	.....	....	2987	....
Suspense (Special)	Mono.	....	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	.. ..	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
Three Little Girls in Blue (color)	20th-Fox	....	June Haver-Vivian Blaine	Not Set	....	.....	....	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	....	Margaret O'Brien-Lionel Barrymore	Sept.,'46		....	..	2907	
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....

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Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 12,'46	57m	Apr. 6,'46	2926	....	....
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	57m	Mar. 23,'46	2906	2467	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	.....	....	2963	..
Till the End of Time	RKO	626	Dorothy McGuire-Guy Madison	Block 6	....	.....	....	2784	.
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	....	.....	....	3031	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	...
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	....	.....	....	2951	..
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	....	.....	....	2884	...
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	..
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3018
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People (formerly Time for Two)	MGM	....	John Hodiak-Lucille Ball	Not Set	93m	June 8,'46	3029	2748	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	.....	....	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Not Set	....	.....	....	3007	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The (formerly Hard to Get)	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	....
Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	2975
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (color) (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	2975
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	....
Waltz Time (British)	Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	....
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Nancy Wanted	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	2930
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757		
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	....
Woman Chases Man (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	.....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	.....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	....
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	2975

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 3032 and 3033.

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Screenplay by Melvin Levy and Francis Edwards Faragoh

Produced by MICHEL KRAIKE · Directed by GEORGE SHERMAN

Advertised with full pages in AMERICAN WEEKLY LIFE · PARADE and 52 other national publications.

COLUMBIA'S SILVER ANNIVERSARY 1946

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Till the End of Time
Smoky
Bedelia
The Gay Cavalier
Appointment With Crime
Colorado Serenade
Faithful in My Fashion
One Exciting Week
Sun Valley Cyclone
Two-Fisted Stranger
Meet the Navy

(In News Section)

Three Wise Fools
Lover, Come Back
Bamboo Blonde
Crack-up

U. S. VERDICT

COMPLETE TEXT IN THIS ISSUE

Single Sales at Auction

Cancellation after Trade Show

No Fixing of Admissions

Clearance via Consent Decree

Arbitration stands

No Pooling

Divorcement under 95%

VOL. 163, NO. 11; JUNE 15, 1946

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IT CAN'T BE JUST LUCK!

There has never been a period in film annals when any company has delivered such a continuous flow of big pictures as M-G-M.

One right after another: "Adventure," "Ziegfeld Follies of 1946" in Technicolor, "The Postman Always Rings Twice," "The Green Years," "Two Sisters from Boston"—and now "Three Wise Fools."

When "Three Wise Fools" had its first Theatre Preview in California,

(continued)

tinued)

M-G-M was elated by the reports. The audience laughed and wept and sat enthralled. Hollywood acclaimed a new sensation.

The picture had a heart, they said. They loved the story of the little Irish-girl-with-a-brogue (played by Margaret O'Brien) who brought sunshine into the lives of three hard-bitten bachelors. They predicted that it was the sure-fire stuff to pour gold into the coffers of theatres.

Now the print has come East. We previewed the picture in a typical neighborhood theatre, Loew's 72nd Street in New York City.

Gentlemen, it was simply thrilling to watch those average folks enjoy our picture. Time will confirm what we tell you now, but mark this prophecy: "'Three Wise Fools' will be one of the most beloved pictures of our time—beloved by you for the business it will do—beloved for the joy it will bring to millions of Americans in every corner of the land."





MARGARET O'BRIEN, LIONEL BARRYMORE, LEWIS STONE, EDWARD ARNOLD, RAY COLLINS, JANE DARWELL, CHARLES DINGLE, CYD CHARISSE, HARRY DAVENPORT and THOMAS MITCHELL. Screen Play by John McDermott and James O'Hanlon. Story by John McDermott. Based Upon the Play by Austin Strong. Staged by Winchell Smith. Presented by John Golden. **Directed by EDWARD BUZZELL. Produced by WILLIAM H. WRIGHT**

The whole wide country fell in love with JANIE and so

JANIE GET

on Broadw

TWENTIETH ANNIVERSARY
Warners
OF TALKING PICTURES



S MARRIED

y this week!!!!

"JANIE GETS MARRIED" STARRING JOAN LESLIE · ROBERT HUTTON

· AND THAT GAY JANIE GANG WITH SOME BRAND NEW MEMBERS

EDWARD ARNOLD · ANN HARDING · DOROTHY MALONE · HATTIE McDANIEL · DICK ERDMAN

DIRECTED BY VINCENT SHERMAN · ORIGINAL SCREEN PLAY BY AGNES CHRISTINE JOHNSTON · BASED ON THE CHARACTERS CREATED BY JOSEPHINE BENTHAM AND HERSCHEL V WILLIAMS JR IN THEIR STAGE PLAY-"JANIE" · PRODUCED BY BROCK PEMBERTON · MUSIC BY FREDERICK HOLLANDER · PRODUCED BY ALEX GOTTLIEB

☆ FILM DAILY REVIEWS OF NEW PICTURES ☆

"Anna and the King of Siam"

with Irene Dunne, Rex Harrison, Linda Darnell

20th-Fox 128 Mins.

ZANUCK DELIVERS ONE OF GREATEST PRODUCTIONS IN 20TH-FOX HISTORY; SMASHING GROSSES ARE ASSURED.

Designation of "Anna and the King of Siam" as a Darryl F. Zanuck production is a tipoff on the quality of the screen transcription of the Margaret Landon book, it being an accepted fact in the industry by now that only the cream of the 20th-Fox product carries the imprimatur of the company's head of production.

In this film Zanuck once more presents a candidate for the year's top honors. By every possible test a superior picture, "Anna and the King of Siam" emerges under his loving guidance as one of the finest offerings in the company's history. Verily a blue-ribbon film, it should win the recognition of being one of the smash grossers of the industry.

Representing incomparable entertainment, the picture has the power to fascinate any audience with its charm, the unusualness of its story, its spectacle, its amazing opulence and its exotic appeal. The studio has been sparing of nothing to make the production something to set the public talking.

The picture, produced painstakingly with a wealth of detail that beggars description and set in a frame of great pictorial beauty, relates the intriguing tale of an Englishwoman and the influence exerted by her on the King of Siam to get him interested in the modernization and progress of his country. Much warmth and feeling have gone into the telling of an arresting story that is absolutely off the beaten path. The woman's battle of wits with the king is productive of delicious moments of humor besides a display of drama that is extraordinary. No emotional facet is left untouched as the tale unfurls under the superb and knowing direction of John Cromwell.

The story picks up our heroine in the 1860's when she arrives in Siam to serve as teacher to the many children of the polygamous king and leaves her at the enthronement of the ruler's eldest son upon the death of the monarch. In between the superlative screenplay of Talbot Jennings and Sally Benson crowds a tremendous amount of material, all of it of a high and interesting order.

The emotional force of the story mounts to a point at the end where the easily affected will find it impossible to contain their tears.

Audiences will be impressed by the size of the production. A person could indeed wax ecstatic over the physical excellences of the film, for which great credit goes to the camera work of Arthur Miller, the art direction of Lyle Wheeler and William Darling and the set decorations of Thomas Little and Frank E. Hughes, all of whom have helped to make the picture an artistic triumph. Another notable attribute of the production is the score of Bernard Herrmann. The film is the supreme achievement of Louis D. Lighton as a producer.

The film has been loaded with a ticket-selling cast of high caliber. Irene Dunne excels herself as Anna, with Rex Harrison rising to the heights as the King of Siam. Linda Darnell as a favorite of the king who pays with her life for rebelling against her fate and Lee J. Cobb as the prime minister stand out among the other players.

CAST: Irene Dunne, Rex Harrison, Linda Darnell, Lee J. Cobb, Gale Sondergaard, Mikhail Rasumny, Dennis Hoey, Tito Renaldo, Richard Lyon, William Edmunds, John Abbott, Leonard Strong, Mickey Roth, Connie Leon, Diana Van den Ecker, Si-Lan Chen, Marjorie Eaton, Helena Grant, Stanley Mann, Addison Richards, Neyle Morrow, Julian Rivero, Chet Voravan, Dorothy Chung, Jean Wong.

CREDITS: Producer, Louis D. Lighton; Director, John Cromwell; Screenplay, Talbot Jennings, Sally Benson; Based on book by Margaret Landon; Cameraman, Arthur Miller; Musical Score, Bernard Herrmann; Art Directors, Lyle Wheeler, William Darling; Set Decorators, Thomas Little, Frank E. Hughes; Film Editor, Harmon Jones; Special Effects, Fred Sersen; Sound, Bernard Freericks, Roger Heman.

DIRECTION, Fine. PHOTOGRAPHY, Superb.

20th CENTURY FACTS

"...Film Daily says

"ZANUCK DELIVERS ONE OF THE GREATEST PRODUCTIONS IN 20th CENTURY-FOX HISTORY!"

ANNA AND THE KING OF SIAM

It's a FACT that 20th Century-Fox makes the Biggest Best-Sellers!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 163, No. 11 — June 15, 1946

THE OUTLOOK

WITH so much of uncertainty, unrest and speculation in the atmosphere of the motion picture, it may be of interest to consider some of the certainties, as they appear now. Foremost is the fact that the screen stands, and promises to continue to stand, dominant among the entertainments of the people. That is because it has achieved the capacity to deliver more entertainment at the price, or any price, than other mediums. It is substantially certain, too, to continue that capacity for efficiency.

The cost of the motion picture is not established by inherent qualities but by competitions of its producers, distributors and exhibitors in their pursuit of the box office customers.

The motion picture can and will be produced, distributed and exhibited at a profit within the buying power of the customers, whether that buying power rises or falls.

Let the political economists piffle as they will, the control of prices is solely in what the traffic will bear. Parenthetically, we are having a demonstration of that right now in the experience of the nationwide black market situation in the face of what the Office of Price Administration is striving to do.

In the larger sense, price is decided by the willingness of the customer to pay. It is within the capacity of the motion picture to adjust to that, either up or down, with considerably more facility than most other industries. That is because the price of so much that it buys and sells is so directly conditioned by a state of mind. It is clear enough, for example, that many of the components of cost, such as story materials and special skills of writers, directors and players, are established by competitions for box office attention, the price the customer is induced to pay.

In mind at the moment is an excellent actor who a few years ago, appearing in stage plays, drew a top of $500 a week. Today he rates about $3,000 a week in Hollywood. He is not six times as good an actor as he was on Broadway, and he does not work as hard. He has merely moved into a bigger market, and it is the size of the market opportunity that decides his price.

The basic certainty is the customer. The principal variable is his buying power.

The realm of the uncertainties is inevitably getting the most of current attention. Some of them were enumerated by Mr. Mitchell Wolfson, Miami exhibitor, in a Jacksonville speech the other day, among them: The outcome of the Government suit; the impending flood of new theatre construction said to be around the corner, when controls are relaxed; the development of 16mm exhibition. To that must be added the question of maintained customer buying power, when war savings and unemployment relief are spent. After that it will be a question of payrolls in industrial production.

The issues of today add to the uncertainties of normal destiny the artificial whimsies of the planned economy exponents who write their formulae for today's peacemaking without the authority of a state of war.

One is to be reminded again of that phrase, "bootstraps economy", of a dozen years ago. The endeavour is still being made. Fiat does not grow wheat, build homes, but it does make money — of a sort.

There will, however, always be a motion picture and a motion picture theatre, and it will take whatever is being used for money at the time.

■ ■ ■

READING Mr. Sherwin Kane's dispatch to *Motion Picture Daily* from Columbus, "this somnolent Mississippi town", Mr. Francis Harmon, earnest southerner, is romantically reminded that it was there that our national Memorial Day was born. After the War Between the States, Father Ryan wrote his now classic, "The Blue and The Gray", which inspired Columbus to decorate the military cemetery there, founding what the South calls Decoration Day. Down there it is April 26, because that is when their roses bloom.

■ ■ ■

LITTLE whispers are to be heard here and there to indicate a possibility that there just might be an end to some of the inflationary madnesses of the war-end sellers' market, at least here and there. Some dealers are finding no market, even in New York, for new radio sets of unknown name. Reports in various trade journals indicate that some of the out-of-town department store buyers are getting right "picky" about goods. It is said that a Pennsylvania dealer followed up about two thousand so-called "back orders" for electric water heaters and closed only thirty-five sales in a week. There are reports of truck tires at a discount in some cities. The *Wall Street Journal* looking about finds: "There is the first fluttering of failures among business enterprises founded by veterans", operating on Government-guaranteed loans.

■ ■ ■

KNEE-DEEP IN JUNE is strawberry time in the valley of the Silvermine, and time for strawberry shortcake. You'll remember that pious sage who said: "Doubtless, God could have made a better berry but, doubtless, He never did." As much might be said for the great classic, American shortcake. There would be no point in improving it. That, to be sure, assumes that it be made to perfection. The cake component can be none of those unhappy substitutes of yellow dough or brittle biscuits common to restaurants and commerce. It must be made unsweetened, but rich with pure shortening, somewhere between a perfect biscuit inside and a perfect piecrust outside. It is to be split and spread inside with fresh butter and put back in the oven for a moment, then removed and laved within and without with the chopped and sugared berries, dead ripe when picked, and allowed to stand in their juice at room temperature for an hour or two. It is to be served in a big soup plate and over-all goes a generous pouring of heavy Jersey cream. Preferably the cream should come from a heavy stone pitcher, beady with the coolness of a spring house where the clear water gurgles between the stones. So made and served, a strawberry shortcake is an act of righteousness. Any deviation makes it both a cardinal sin and an expression of the barbarism of ignorance.

—Terry Ramsaye

THIS WEEK IN THE NEWS

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COMPLETE text of judges' decision in action against majors Pages 14a-14l

MPTOA streamlines for action; elects Wehrenberg president Page 19

FELLOWSHIP marks roundup of exhibitors in Salt Lake City Page 22

EXHIBITOR units take field in showdown battle for support Page 23

ON THE MARCH—Red Kann in light and serious industry comment Page 24

WARNERS report six-month net profit up to $9,125,000 Page 26

ITALY approves agreement for importation of American product Page 33

NATIONAL SPOTLIGHT—notes about industry people across country Page 34

MGM to use dubbing exclusively in product going to Latin America Page 36

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Ask Mother

LIONEL BARRYMORE, who was to play the role of Franklin D. Roosevelt in MGM's atom bomb picture, has been dropped from the cast because of protests from the Roosevelt family, the studio has announced. James Roosevelt, eldest son of the president, now living in Beverly Hills, confirmed the announcement. When asked if Barrymore was unacceptable because he supported Republican Governor Dewey of New York in the last presidential election, Mr. Roosevelt referred the question to his mother. It is understood that Barrymore wrote Mrs. Roosevelt discussing his role in the presidential election. No replacement for the role has been announced.

Documentary

A NAME from the film industry emerged this week from Canada's spy trials; it was that of John Grierson, documentary film producer, and former head of the National Film Board of that country. Igor Gouzenko, former employee of the Soviet Embassy at Ottawa, and the Government's star witness, swore that Mr. Grierson had been asked by a Russian emissary to transfer a female employee to a position where she could be more efficient as a Soviet spy. Mr. Gouzenko's testimony was taken last September. It was disclosed at the trial last week of one of several Soviet agents tried by Canada—Fred Rose, Communist member of Parliament.

National Film Board employees contributed to a fund for the legal defense of civil servants implicated in the case, Gordon K. Foster, Parliament member, charged at Ottawa last week.

A board spokesman denied that such a fund was collected on the premises or with the knowledge of the board, but said it might have been collected privately.

Horrid Vandalism

London Bureau

THAT OLD BOGEY, the Vandal of Hollywood, casts his sinister shadow hereabouts again—England's intellectuals getting all bothered because, so it's rumored, some American companies propose buying certain French films lock, stock and barrel, for the purpose of making them over again in the Hollywood mode.

The intellectuals were stirred when Hollywood bought the English "Gaslight" and made it again; the suggestion being that some masterpiece of cinematic art was thereby lost irretrievably to posterity.

The films now concerned are French—"Le Jour se Leve" and "Fric-Frac," both pleasant excursions into Gallic fantasy. Anthony Asquith, president of the Association of Cine Technicians, has written Eric A. Johnston, president of the Motion Picture Association, complaining it's horrid vandalism for an American company to purchase "Le Jour" and destroy the original and all available copies. Says Mr. Asquith to Mr. Johnston: "We cannot condemn too strongly the deliberate destruction of masterpieces of cinema." Says Mr. Asquith to the French Film Technicians' Union: "Exert pressure to prevent this wretched vandalism."

Pity the Art

EGYPTIAN pictures are beginning to receive bad press notices in Syria and Lebanon. An important Arabic newspaper published in Damascus, *Al Donia,* strongly criticized Egyptian films, saying they "have not pity for the public and still less for the art." The article continues by saying that Arabic-language pictures show low grosses at the box office and concludes by saying: "Leaders of Egypt, rid us of stupid films. We fear to make such a suggestion to our Government for fear of spoiling the relations between our two countries. You owners of cinemas, bring back foreign films through pity of the art." This, according to Jacques Pascal, Cairo correspondent for MOTION PICTURE HERALD, "indicates more than a speech could that the American films are held in high esteem by the countries of the Middle-East and that this market could be further cultivated."

Gene's Back

GENE AUTRY is riding the range again for Republic as of old. The singing cowboy, one of the box office stars before he entered the Army in 1942, began work this week in "Sioux City Sue," under a new agreement with Republic, by which he will appear in four pictures this year and possibly four next year.

Birdwell Out

RUSSELL BIRDWELL and Associates, the public relations firm which has been handling the Howard Hughes account, has been dropped by Mr. Hughes in favor of Carl Byoir and Associates, according to an announcement from Mr. Birdwell, who says: "It was Birdwell who made a national issue of 'The Outlaw.'"

Novelty

WELL, at least in one place juveniles are getting less "delinquent." It is in Columbus, Ohio, where Police Captain Charles Berry said last week that since the war his men have arrested fewer minors. He thinks this is why: more mothers have come home from war plants; more fathers are home from the services; more civic groups are attempting to educate the youngsters; the police themselves are more active.

In 1944, Columbus police arrested 2,152 juveniles, he said; in 1945, they arrested 1,647; and, to date, they've arrested only 479.

Sedition?

JAMES CAESAR PETRILLO has been getting the action he requested. Florida State Attorney Chester B. McMullen last week investigated Mr. Petrillo's speech to the American Federation of Musicians convention at St. Petersburg. Last week, Mr. Petrillo assailed radio networks and said he would order the musicians, of whom he is president, out of radio stations in key cities if the Lea law is held constitutional. The measure, recently enacted by Congress, forbids the union to force employment of more musicians than deemed necessary by radio stations.

Mr. McMullen said Mr. Petrillo might have violated a Florida sedition law. State Attorney General Tom Watson said that "if any man in this country ever has challenged the constitutional authorities in his attitude, that's the guy."

Meanwhile, in Chicago, Federal Bureau of Investigation agents are checking the strike of three record librarians at station WAAF, for possible violation of the Lea Act. At that station, the AFM had asked that twice as many librarians be employed.

Reconverted

THE Post theatre at Fort DuPont, Delaware City, formerly an Army post theatre, has been converted for civilian operation and is now open to the public under the same management as the Earle theatre in New Castle, Del. This is believed to be the first Army theatre turned over to civilian interests.

Price of Victory

VALUES change in relation to time and territory. Two American pictures which during the war scored heavily in American theatres, this week were barred from Berlin. They are "Destination Tokyo," and "Thirty Seconds Over Tokyo." The United States Film Control withdrew them, after newspapers there said the films "glorified militarism." One newspaper critic wrote: "It becomes increasingly difficult to find new explanations why Allied war pictures are different from ours."

The Business

THE Yugoslav government, which runs a parcel of enterprises, is in the film business. It feels that competition may be inconsistent, or unprofitable, perhaps. Tuesday, it barred Lew Cass, Paramount newsreel cameraman, from the Belgrade court room where General Draja Mikhailovitch is being tried for alleged collaboration with the Germans. It explained to Mr. Cass that it had decided to transfer exclusive filming rights from Paramount to its own film agency. It did offer to pay $10,000 for loss of the rights.

Labor Meeting

London Bureau

GEORGE ELVIN, secretary of the Associated Cinema Technicians, speaking at the 45th annual labor conference in Bournemouth, Monday, urged that the Labor Party's publicity machinery be overhauled so that a greater use of films would be incorporated in the party's publicity program. He also expressed the view that major newsreel companies could have been persuaded to cover the labor meeting, whereas March of Time was the only American company represented. It was also decided to discuss alleged anti-government activities by the newsreels sometime this week.

Personal Approach

JIM BARNES, manager of the Warner theatre, Memphis, wasn't going to let the local newspaper advertising space shortage lick him. Last week, unable to advertise to the extent he wished, he put a crew of girls on the telephones.

From A to Z in the telephone directory they called the Memphis public, greeting them thus:

"Hello; this is the Warner theatre—due to the newspaper shortage we are calling to inform you of the most outstanding pictures of the year. . . ."

UA's Cleopatras

GABRIEL PASCAL'S production of George Bernard Shaw's "Caesar and Cleopatra" demonstrates rather conclusively the selling powers of a woman. Taking a broad hint from the picture, United Artists has hired a couple of femme fatales of its own and will send a pair of Powers models trekking through the country as part of its national pre-release campaign for the picture. Accompanying the girls on their six-week tour will be a valuable collection of Egyptian jewels. And accompanying the jewels will be a pair of Pinkerton men. The tour starts Monday with Miss Laura Wells appearing in Syracuse and Miss Nancy Hartung in Baltimore.

PEOPLE

ERIC A. JOHNSTON, president of the Motion Picture Association of America, who arrived in Hollywood last weekend, was to deliver the commencement address at the University of California Saturday.

J. EDWARD SHUGRUE, formerly associated with the War Finance Division of the U. S. Treasury, this week was appointed public relations director for the American Theatres Association. He will make his headquarters in New York, and will work under the direction of ARTHUR MAYER, ATA counsel on public relations.

CLARENCE DERWENT has been elected president of Actors Equity in New York, succeeding BERT LYTELL. Other officers named were AUGUSTIN DUNCAN, CORNELIA OTIS SKINNER, DUDLEY DIGGES and WILLIAM HARRISON, vice-presidents; PAUL DULLZEL, treasurer, and JOHN BEAL, recording secretary.

HAROLD R. MUNTZ, of the Century theatre in Detroit, has been elected president of the Cooperative Theatres of Michigan. He has served as director and secretary-treasurer of that organization.

ALEC Moss, director of exploitation for Paramount, last week received the Certificate of Appreciation from the Greater New York Council, Boy Scouts of America, for his work on behalf of the recent Boy Scout campaign.

HARRY GOLDBERG, national advertising director for the Warner Brothers Theatre Circuit, was reelected to the board of directors of the Philadelphia Jewish Community Relations Council, at a meeting Monday night.

LAURENCE OLIVIER, British actor, Monday received word from *Picture Goer* in London that he has been awarded that publication's gold medal award for the year for his performance in "Henry V." This picture is now being road-shown.

MARGARET FURSE, head costume designer for J. Arthur Rank Organization in England, arrived in Hollywood Monday, for a two-month visit to study Hollywood methods of designing.

LEROY G. PHELPS has been engaged as "pool" photographer by the six major television broadcasters participating in a joint tele-coverage of the atomic bomb test in July.

T. KEITH GLENNAN, manager, Administrative Services Company, of the Ansco division of General Analine and Film Corporation, has been awarded the Navy Medal for Merit.

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THIS WEEK the Camera reports:



VISITING MANAGERS of Loew's International territories in Latin-America this week are inspecting the MGM Culver City Studio. Last week they were in business session in New York, where the picture above was made. Standing, Carl Heurman, Venezuela; Robert Scholam, Cuba; W. L. Simpson, Canal Zone; Stuart Dunlap, Argentina; Carlos Niebla, Mexico; Dean Banker, Colombia, and Harry Bryman of the home office. Seated, David Blum and Richard Brenner, home office; William F. Rodgers, MGM vice-president and sales manager; Morton Spring and Sam Burger, home office, and Adolph Wallfish, Uruguay. In front, Elias Barberis, Chile; Luis Sarmienta, Peru, and Eugene Coen, Puerto Rico.



By the Herald

RECEPTION for Republic Pictures' skating star, Vera Hruba Ralston. It was held Friday, June 7, at the Sherry Netherland Hotel, New York. Top company executives and trade and news writers attended. Above, James R. Grainger, vice-president and general sales manager; Miss Ralston and Herbert J. Yates, president.



By the Herald

VISITING the United States and Canada: David Coplan, United Artists managing director for Great Britain. Mr. Coplan this week is in Canada, his former territory, on a fishing expedition.



VARIETY IN TEXAS: as the Dallas Tent's swimming pool in Sullivan Park, south side, opened for its sixth season. Pictured above, with some of the children who benefit from the club's numerous charitable activities, are barkers C. C. Ezell, William Underwood, Charles Daren and Frank Starz and pool directors Roy Nizwonger and Stanley Thomas.



VARIETY IN MARYLAND—at the Baltimore Tent's raffle: Mark Silver and Fred Schanberger, Jr., raffle committee co-chairmen; Sophie Tucker and William K. Saxton, chief barker.



CAROLE LANDIS IN CINCINNATI. The star of Arnold Pressburger's "A Scandal in Paris", as she played hostess at a United Artists reception. Left to right, Jack Finberger, branch manager; Arthur Frudenfeld, RKO division manager; Miss Landis; Hardie Meakin, RKO assistant division manager, and Nathan Wise, RKO publicity.



By the Herald

GEORGE SKOURAS, standing, was speaker at a Greek War Relief Association press luncheon in New York last week. Seated is George Generalis, Twentieth Century-Fox foreign publicity. Mr. Skouras is Skouras Theatres president.



By the Herald

GORDON HALES, film editor for Sydney Box, British producer, is in Hollywood studying American production.



Don English

SHORT SUBJECT GIRL OF 1947, Gloria Saunders, chats with Oscar Morgan, Paramount short subject sales chief, at the Hollywood reception for him. Miss Saunders' suit carries 64 precious gems, each representing a 1946-47 season release.



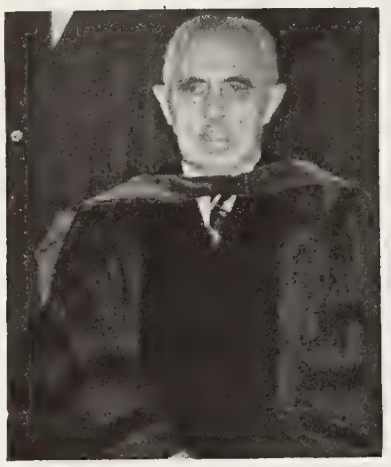
WHEN AARON PINES, Columbia manager in Trinidad, received notice of his transfer to New York, his film row associates tendered him a farewell luncheon in Port of Spain. At the function, in usual order, are Saul Jacobs, Universal; Harold Winston, who replaced Mr. Pines; L. Millan, Twentieth Century-Fox; Jack Tilden, MGM; James Raymond, United Artists; Mr. Pines; Everest C. Telfer, RKO; Donald Hunter, Paramount, and H. Fletcher, Warner Bros. Mr. Winston was formerly publicity director of the Ramos Cobian circuit.

U.S. COURT DECIDES ON NEW RULES; JUSTICE DEPT. WEIGHS APPEAL

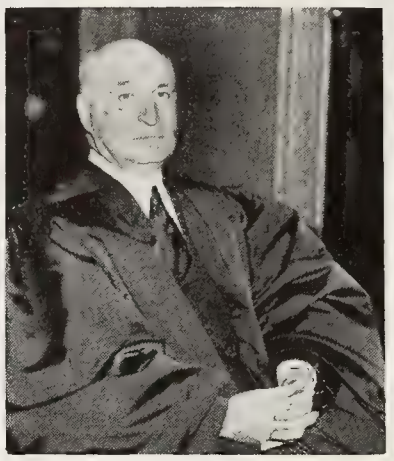
The first decision rendered in the Government's eight-year-long Sherman Act case against the majors of this industry was rendered by the special statutory court sitting in the Southern District of New York Tuesday afternoon. Twenty-four hours later, on the hour, it was indicated in Washington that the Department of Justice may take appeal. That piled uncertainty upon the uncertainties created by the decision.

The findings of the judges, if sustained, would supplant the Consent Decree and are calculated to extend, amplify and particularize a continuing Government supervision of the motion picture and its trade practices.

Either that, or the attitude indicated by the reported possibility the Department of Justice may appeal, would make certain that the motion picture is to continue a while in the courts.



AUGUSTUS N. HAND



HENRY W. GODDARD



JOHN BRIGHT

Defendants Study Verdict, With Varied Evaluations

The Consent Decree was an interim document. Tuesday's document is a judgment, but open for further action.

The defendant companies and their counsel went into consideration of the complex consequences, with a marked variance of evaluations of the situation and the consequences of the tomorrows.

Clear indeed it was that many long established practices would be subjected to revision.

The decision, pending since the close of the trial, arrived with a certain dramatic unexpectedness, when an emmisary of the court walked into the office of the clerk of the court at the U. S. Court House in New York's Foley Square just after 3 o'clock, dropping a lone copy softly into the record, without flourish.

Written by Circuit Judge Augustus N. Hand, the decision was approved by District Judges Henry W. Goddard and John Bright.

The court refused the Government's plea for full divorcement, but ordered complete ownership for distributor theatres. The theatres may be retained if the distributors have or acquire 95 per cent or more ownership. If they own less than that percentage and more than five per cent, they must either buy from or sell to the co-owners. Partnership arrangements with independent exhibitors, therefore, will be broken up.

Joint ownership of theatres by any of the defendants—Paramount, Loew's, 20th-Fox, RKO and Warner—with one another is forbidden.

Minimum price provisions, either tacit or formal, are forbidden on the ground that the practice constitutes price-fixing.

Maintenance of clearance systems by concerted action is outlawed, and no clearance shall be granted "in excess of what is reasonably necessary to protect the licensees in the run granted."

Formula deals, master agreements, and franchises are declared illegal.

Distributors may exhibit their own pictures in their own theatres "on such terms as to admission prices and clearances and on such runs as they see fit."

Distributors must offer pictures to other exhibitors on an "auction block" basis, licensing them to the highest bidder qualified financially and with adequate facilities to present them on the terms asked. Licenses are to be "solely upon the merits and without discrimination in favor of affiliates, old customers, or any person whatever."

"Each license shall be offered and taken theatre by theatre and picture by picture."

Single-picture sales are mandatory. Block selling will be permitted "provided the licensee shall have had the opportunity to bid for each feature separately and shall have made the best bid for each picture so included.

Pictures may be licensed in groups before trade showings. The exhibitor, however, may cancel a percentage of such features, to be fixed by the decree, within 10 days after an opportunity to view them.

Pooling arrangements, and all understandings pertaining thereto are banned.

Circuit expansion is denied the distributor, except by the purchase of co-owner interests, and then only after court approval. Theatres may be acquired to protect investments or enter a competitive market only upon application to an approval by the court.

Distributors shall not book or buy for their theatres through an agent who also acts in such matters for any other affiliated or independent exhibitor.

Arbitration is to continue of disputes "as to bids, clearances, runs, and any other subjects appropriate for arbitration" on a voluntary basis. The appeal board will be continued.

Notice of 10 days will be given principals for action on the settlement of the decree. Proceedings are to be stayed pending appeal "or for the purpose of enabling the parties to adjust their business without an unfair burden."

An invitation is extended to the parties for findings for the assistance of the court.

A spokesman for the Justice Department said in Washington the divorcement provisions apparently did not entirely fulfill "the Department's mission," and that if this proved to be so the Government would appeal. He said the curbs placed on booking were satisfactory, but that the partial divorcement clause might encourage circuit-distributor combines by forcing companies to buy 100 per cent control of theatres.

It was generally assumed by the Department that the majors would appeal, thereby making a demand for a re-trial and clearance to a higher court a joint action.

In refusing the Government's plea for divorcement, the court commented at length

upon the arguments. "We cannot accede to the prayer of the plaintiff that the major defendants should be divested of their theatres in order that no distributor shall be an exhibitor," it ruled.

Agreeing that such divestiture would end the Government's "most urgent objections to the present methods of conducting the motion picture business," the court pointed out it would "withdraw the defendant-distributors from competition in the exhibition field." This, the court held, "would create a new set of theatre owners which would be quite unlikely for some years to give the public as good service as the exhibitors they would have supplanted in view of the latter's demonstrated experience and skill in operating what must be regarded in general the largest and best equipped theatres."

Complete Divestiture "Harsh Remedy"

The opportunity for independents to compete under the bidding system for pictures and runs "renders such a harsh remedy as complete divestiture unnecessary, at least until the efficiency of that system has been tried and found wanting," the court suggested.

The ruling discounted Government charges the distributors were guilty of a monopoly warranting the remedy asked. "It would seem unlikely," it was held, "that theatre owners having aggregate interests of little more than one-sixth of all the theatres in the United States are exercising such a monopoly of the motion picture business that they should be subjected to the drastic remedy of complete divestiture in order to effect a proper degree of free competition.

"It is only in certain localities, and not in general, that an ownership even of first-run theatres approximating monopoly exists."

If the market should be opened to the highest bidder and the builder of a new theatre could compete with other exhibitors for pictures, there could be no monopoly it was argued. "The only pictures that the present sole exhibitors in such localities could control would be their own, which they can always exhibit freely in their own theatres," the court added.

"Greater Proof" Needed, Court Declares

The decision denied there had been substantial proof that any of the defendants were organized or had been maintained for the purpose of achieving a national monopoly. It suggested that ownership by a single defendant of all first-runs in certain localities could as well have "arisen from the inertness of competitors, their lack of financial ability to build theatres comparable to those of the defendants, or from the preference of the public for the best equipped houses" as from any " 'inherent vice' on the part of these defendants."

"It takes greater proof than that each of them possessed great financial strength, many theatres, and exhibited the greater number of first-runs to deprive it of the ordinary rights of ownership," the court declared.

Under the ruling, Paramount would have to buy or sell 816 theatres it owns jointly with independent operators. Warner would have to make new deals for 20, 20th-Fox for 66, RKO for 155, and Loew's for 21. With 214 other theatres owned jointly by some of the defendants, a total of 1,292 circuit theatres are affected.

The root of the difficulties, according to the court, "lies not in the ownership of many or most of the best theatres by the producer-distributors," but in the trade practices the decision abolishes or limits. It points out that if such practices were employed by independent circuits the same "undesirable results" would ensue.

Replying to the defense of the practices on the ground that long usage and business convenience should sanction them, the court said: "In spite of their long continuance, we cannot escape the conclusion that in various ways the system stifles competition and violates the law and that business convenience and loyalty to former customers afford a lame excuse for depriving others of rights to compete and for perpetuating unreasonable restrictions."

The court observed that the defendants "have built up great business enterprises in a very popular field. Yet they have carried on practices we have found unduly restrictive of interstate commerce and even though we do not suggest that they any more than 'those eighteen upon whom the tower of Siloam fell' have been 'sinners above all men', yet measures should be taken to restore the moving picture business to a condition of competition that will benefit both competitors and the general public and to abate practices that are unlawful."

Holding the distributors to be guilty of price-fixing in connection with minimum admission requirements, the court said the defendants "have agreed with their licensees to a system which determines minimum admission prices in all theatres where motion pictures licensed by them are exhibited. In this way are controlled the prices to be charged."

Says Distributors Guilty Of Price Fixing

The licenses are in effect "price-fixing arrangements among all the distributor-defendants, as well as between such defendants individually and their various exhibitors," the ruling held. "Such combinations we hold to be forbidden by the Sherman Act." It further charged that the effect was to give the prior run "as near a monopoly as possible" by narrowing the price differential between them and the subsequents.

The right of one theatre to reasonable clearance over another was upheld. "It seems to us," said the court, "that a grant of clearance, when not accompanied by a fixing of minimum prices or not unduly extended as to area or duration, affords a fair protection to the interests of the licensee without unreasonably interfering with the interests of the public."

It was suggested that the decision of local controversies over clearance might be settled by "local suits in the area concerned, or, even more appropriately, to litigation be-

(*Continued on following page*)

A DAY IN FOLEY SQUARE

The decision of the special statutory court in the Government's anti-trust suit against the majors arrived in sudden, unprecedented fashion Tuesday to produce commotion and confusion extraordinary in the motion picture community of New York, and in sequel across the nation.

It was just a trifle after 3 o'clock in the afternoon when an emmisary of the special court walked into room 601 of the United States Court House in downtown New York's Foley Square to file the document of decision with the clerk of the United States District Court for the Southern District of New York. It was formal, official and routine.

A single copy was filed. One other copy was made available to the press room, No. 12 on the first floor.

By 4 o'clock the word was spreading through the offices of the lawyers for the defendant picture companies, and there was great wonderment about the content and purport of the court's findings.

Eighteen reporters for the daily press and the wire services went pawing over the press room copy and presently one was delegated to read the thirty thousand words to the listening journalists. Meanwhile junior lawyers and law clerks poured into the courthouse. There was rampant haste to get copies for office study. Court reporters were employed to take the decision down from a reading of the file copy by a lawyer, transcribing in relays and delivering a page at a time. The carbons were dispatched by messengers to the waiting law offices. Meanwhile up on the fifteenth floor at the photostat plant of the Federal Bureau of Investigation, pressed into service, other copies by that process were coming a page at a time, while more lawyers, more law clerks, awaited in the corridor.

Two hours after the filing the motion picture industry was still wondering what the decision was.

By 6 o'clock a reasonably complete survey in first hasty pursuit had been achieved and as far up as Times Square and Radio City there was more than a slight inkling of the nature of the story.

Far into the night the lights burned in the big law offices over studies of the new milestone document in the enduring litigation of government control. The long distance telephone was busy through the night to Hollywood and key cities, giving the news to the interested and concerned theatres and theatre partners.

Meanwhile, when dawn came, the treatments of a confused metropolitan lay press arrived to contribute the confusions of confused reporters to the scene. By mid-day Wednesday a *Motion Picture Daily* special supplement delivered the full text of the decision to the motion picture offices of New York.

U. S. VERDICT

(Continued from preceding page)

fore an abritration board composed of men versed in the complexities of this industry."

The Government's contention the distributors had acted in concert to establish uniform systems of clearance was upheld, and the practice was declared illegal. A single distributor and a single exhibitor may agree upon clearance, but there should be no arrangement arrived at by concerted action.

"Any form of block booking is illegal by which an exhibitor, in order to obtain a license for one or more films, must accept a license for one or more other films," the court declared. It ruled that groups of pictures could be licensed if the exhibitor has had the chance to bid for each film separately and has made the best bid for each.

In ordering continuation of the arbitration system, the court indicated its sympathy with the process. "It would seem," the ruling observed, "that we cannot bind any parties to subject themselves to the arbitration system or the board of appeals set up in aid of it without their consent, even though we may regard it as desirable that such a system, in view of its demonstrated usefulness, should be continued in aid of the decree which we propose to direct."

CHRONOLOGY

The Federal Government's trial of the suit culminates a movement begun in 1929. The dates:

October, 1929: Thacher decision holds standard contract arbitration clause illegal.
December, 1929: First 5-5-5 conference held.
August, 1931: Adoption of new standard contract approved in principle.
December, 1933: NRA Code embodying standard license agreement approved.
April, 1936: "Schechter Chicken Case" ends NRA.
July, 1938: U. S. files anti-trust suit in New York.
March, 1939: Distributors complete new Trade Practice Code.
August, 1939: Thurman Arnold rules new Code illegal.
June, 1940: First trial starts, adjourns after three days.
October, 1940: Consent Decree approved.
September, 1943: Negotiations for new Decree starts.
August, 1944: Government moves for trial of suit.
October 8, 1945: To trial in Foley Square.
November 20, 1945: Court trial ends.
January 17, 1946: Case to court for decision.
June 11, 1946: Decision filed in U. S. District Court.

Decision Ends Lengthy "Battle of Foley Square"

The Battle of Foley Square is in its final phases, but there have been many. The decision Tuesday is one of many in that court. There have been many briefs, many arguments, much preparation; and there were three years of a well-known Consent Decree.

Seven years after filing in New York's Federal Court, the Government's anti-trust suit "against Paramount Pictures, Inc., et al, defendants," came to trial in the same court. The date was the eighth of October, 1945. There had been a "trial" previously. That was June 3, 1940. It was three days for the record. That was when the Consent Decree came.

The judges of Tuesday's decision were Augustus Noble Hand, Henry Warren Goddard, John Bright. Judges Hand and Bright are somewhat later in their acquaintance with the situation. Judge Goddard was there in 1940.

Suit Filed in 1938

The suit was first filed July 20, 1938. It asked divorcement of production from distribution; free access by exhibitors to all product; injunctions against talent pools not available to independent producers; abandonment of block booking, forcing of short subjects and newsreels, arbitrary designation of playdates, protection overbuying, double bills, the levying of score charges, and the designation of minimum admissions. It asked for a perm[illegible]nt injunction, trustees, and a court order [illegible]ing all contracts violating those objects.

What the Government has achieved, after its unremitting struggle, may be gathered by a comparison of these objectives with the decision of this week.

All through the court appearances the major companies denied the existence of monopoly. Three of them were dropped—Columbia, United Artists and Universal—and then rejoined as defendants in the 1940 trial. Paul Williams, chief Government counsel in that trial, asked they be included on the ground they had joined with the producer-exhibitor companies by making their product available first to affiliates, although "they may be reluctant participants to these practices."

Decree Set Trade Practices

That 1940 trial ground after three days to an armistice, punctuated by 13 postponements, and then the Consent Decree, in October, the same year.

The Decree for three years held in abeyance the "divorcement" issue; established maximum five picture block selling; banned forcing of non-features; put under an arbitration system, the American Arbitration Association (establishing boards in key cities), the issues of protection, clearance, discriminatory film rentals; and established the following conditions:

That the distributor must give some run if certain conditions were fulfilled, that trade shows must be held within the exchange district before leasing, that cancellation may be exercised for cause, that films must be rented in the district where they are to be shown, that unreasonable withholding of prints be barred.

And, also, that changes in theatre holdings must be reported, and that no general expansion of theatre holdings might be made within the three years.

Sought New Decree in 1943

Negotiations for a new Decree began September, 1943, the companies continuing to observe generally its provisions, and the arbitration boards continuing to keep open their lists to exhibitor complainants.

The Government, from whose Department of Justice staff Thurman Wesley Arnold, articulate foe of monopoly, had gone, to become an Appeals Judge, continued to amass evidence to support its early contentions that the industry's practices were proper targets for the Department's anti-trust division; and in August, 1944, it moved for a trial.

It was led in the anti-trust film division this time by Robert L. Wright, assistant attorney general, who for 20 days presented a *prima facie* case. Its case was one of documents, laboriously obtained through all the years, and hurled at the court in 300 different documents, embracing everything from angry exhibitor letters to an FBI investigation of 500 towns of less than 25,000 population.

It concentrated on "divorcement." It did not press charges of monopoly; but it did not erase them.

Film Leaders Testify

Among those who testified in the trial were Adolph Zukor, Paramount board chairman, who said his company's circuit assured the company's survival; William F. Rodgers, MGM vice president and general sales manager, who testified he sold product to Loew theatres on the same basis as to others; Y. Frank Freeman, Paramount vice-president in charge of production, who described the fierce and essential competition in obtaining talent and story material; Charles M. Reagan, the same company's vice-president in charge of sales, who denied conspiracy in distribution and affirmed that minimum admissions and clearance arrangements were necessary to protect product.

The Great Case was filed in 1938, on July 20. It was postponed by the Consent Decree in 1940, on November 20. It lasted, in its final phases, 20 days. It ended in 1945, on November 20. Decision came June 11.

THE unheralded and generally unexpected arrival of the verdict in the Government case spread through the offices of Manhattan Tuesday afternoon in a wave of bepuzzlement and set up a secondary wave of rumors and conjectures. The findings of the court were still under the first swift examination while attorneys for the defendants prepared an interim statement of summary on how it looked. It follows.

A crystallized charter of trade practices was written for the motion picture industry today by the U. S. District Court composed of three judges in the anti-trust action brought by the Government against the major motion picture companies.

The Court held that the motion picture companies owning theatres may retain such ownership provided that in each case they have a 95% or more interest in the theatre.

Clearance or provision for time lapse in the showing of motion pictures in a competitive area was upheld as necessary to the distribution and exhibition of motion pictures, provided that the provisions in such respect were reasonable within the criteria for reasonableness set up in the existing Consent Decree between the companies and the Government.

The motion picture companies must hereafter sell pictures on what amounts to auction sales to the highest bidder, without discrimination, in each area.

The fixing of admission prices by agreement between distributor and exhibitor is held invalid.

Joint ownership of theatres between distributors of motion pictures is held invalid and so-called pools are dissolved.

The existing arbitration system is maintained by the decision of the District Court.

Motion pictures may be licensed to exhibitors prior to their production and trade showing, but an exhibitor is given the right to cancel a motion picture after its trade showing. Exhibitors may bid and obtain the rights to license more than one picture at a time in their competitive bids for the motion pictures of the defendant distributors.

While the decision brings about some changes in the existing structure and trade practice methods of the industry, it falls far short of the drastic relief of divorcement demanded in the Government complaint.

First reactions indicate that the major companies in the industry may, without too much disruption, accommodate themselves within the period which will be allowed by the Court for such accommodation to the changes in the present practices and system required by the Court.

FULL TEXT OF DECISION IN U. S. SUIT Vs. MAJORS

UNITED STATES DISTRICT COURT

SOUTHERN DISTRICT OF NEW YORK

UNITED STATES OF AMERICA,
Plaintiff,

against

PARAMOUNT PICTURES, INC.; PARAMOUNT FILM DISTRIBUTING CORPORATION; LOEW'S, INCORPORATED; RADIO - KEITH - ORPHEUM CORPORATION; RKO RADIO PICTUNRES, INC.; KEITH-ALBEE-ORPHEUM CORPORATION; RKO PROCTOR CORPORATION; RKO MIDWEST CORPORATION; WARNER BROS. PICTURES, INC.; VITAGRAPH, INC.; WARNER BROS. CIRCUIT MANAGEMENT CORPORATION; TWENTIETH CENTURY-FOX FILM CORPORATION; NATIONAL THEATRES CORPORATION; COLUMBIA PICTURES CORPORATION; SCREEN GEMS, INC.; COLUMBIA PICTURES OF LOUISIANA, INC.; UNIVERSAL CORPORATION; UNIVERSAL PICTURES COMPANY, INC.; UNIVERSAL FILM EXCHANGES, INC.; BIG U FILM EXCHANGE, INC.; and UNITED ARTISTS CORPORATION.
Defendants.

Equity No. 87-273

Before:

AUGUSTUS N. HAND, Circuit Judge, HENRY W. GODDARD and JOHN BRIGHT, District Judges.

This is a suit to secure equitable relief against the alleged domination and control by the defendants and their affiliates of the motion picture industry in contravention of Sections 1 and 2 of the Sherman Anti-Trust Act. Decree granting partial relief to plaintiff.

Wendell Berge, Assistant Attorney General; Robert L. Wright, Philip Marcus, Elliott H. Meyer, and John R. Niesley, Special Assistants to the Attorney General; Frank W. Gaines, Jr., Gerald A. Herrick, Robert B. Hummel, Harold Lasser and Horace T. Morrison, Special Attorneys, For United States of America.

Simpson Thacher & Bartlett, Attorneys for Paramount Defendants; Whitney North Seymour, Louis Phillips, Albert C. Bickford and Armand F. MacManus, Counsel.

Davis Polk Wardwell Sunderland & Kiendl; J. Robert Rubin, Attorneys for Defendant Loew's, Inc.; John W. Davis, J. Robert Rubin, C. Stanley Thompson, Benjamin Melniker and S. Hazard Gillespie, Jr., Counsel.

George S. Leisure, Ralstone R. Irvine, Granville Whittlesey, Jr., and Gordon E. Youngman, Attorneys for Radio-Keith-Orpheum Corporation, RKO Radio Pictures, Inc., Keith-Albee-Orpheum Corporation, RKO Proctor Corporation and RKO Midwest Corporation; Roy W. McDonald, and Donovan Leisure Newton & Lumbard, Counsel.

Joseph M. Proskauer and Robert W. Perkins, Attorneys for the Warner Defendants; Joseph M. Proskauer, Robert W. Perkins, J. Alvin Van Bergh and Howard Levinson, Counsel.

Dwight, Harris, Koegel & Caskey, Attorneys for Twentieth Century-Fox Film Corporation and National Theatres Corporation, Defendants; John F. Caskey and Frederick W. R. Pride, Counsel.

Schwartz & Frohlich, Attorneys for Defendant Columbia; Louis D. Frohlich, Arthur H. Schwartz, Irving Moross and Max H. Rose, Counsel.

Charles D. Prutzman, Attorney for the Universal Defendants;

O'Brien, Driscoll & Raftery, Attorneys for the Defendant United Artists Corporation; Edward C. Raftery, Arthur F. Driscoll, Chas. D. Prutzman, George A. Raftery, and Adolph Schimel, Counsel.

AUGUSTUS N. HAND, Circuit Judge:

The United States brought suit under Section 4 of the Act of Congress of July 2, 1890, entitled "An Act to Protect Trade and Commerce against Unlawful Restraints and Monopolies", commonly known as the Sherman Act, in order to prevent alleged violations by the defendants of Sections 1 and 2 of that Act.

The following is a general description of the defendants:

1. (a) Paramount Pictures, Inc., is a corporation organized and existing under the laws of the State of New York, with its principal place of business at 1501 Broadway, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary or associated companies, in various parts of the United States and in foreign countries.

(b) Paramount Film Distributing Corporation, a wholly owned subsidiary of Paramount Pictures, Inc., is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 1501 Broadway, New York, New York, and is engaged in the distribution branch of the industry.

2. Loew's, Incorporated, is a corporation organized and existing under the laws of the State of Delaware, with its principal place of business at 1540 Broadway, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary or associated companies, in various parts of the United States and in foreign countries.

3. (a) Radio-Keith-Orpheum Corporation is a corporation organized and existing under the laws of the State of Delaware, with its principal place of business at 1270 Sixth Avenue, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary or associated corporations, in various parts of the United States and in foreign countries.

(b) RKO Radio Pictures, Inc., a wholly owned subsidiary of Radio-Keith-Orpheum Corporation, is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 1270 Sixth Avenue, New York, New York, and is engaged in the production and distribution branch of the industry.

(c) Keith-Albee-Orpheum Corporation is a

corporation organized and existing under the laws of the State of Delaware, with a place of business at 1270 Sixth Avenue, New York, New York, and is engaged in the business of exhibiting motion pictures. Approximately 99% of its common stock and 33% of its preferred stock are held by Radio-Keith-Orpheum Corporation.

(d) RKO Proctor Corporation, a wholly owned subsidiary of Radio-Keith-Orpheum Corporation, is a corporation organized and existing under the laws of the State of New York, with a place of business at 1270 Sixth Avenue, New York, New York, and is engaged in the business of exhibiting motion pictures.

(e) RKO Midwest Corporation, a wholly owned subsidiary of Radio-Keith-Orpheum Corporation, is a corporation organized and existing under the laws of the State of Ohio, with a place of business at 1270 Sixth Avenue, New York, New York, and is engaged in the business of exhibiting motion pictures.

4. (a) Warner Bros. Pictures, Inc., is a corporation organized and existing under the laws of the State of Delaware, having its principal place of business at 321 West 44th Street, New York, New York, and is engaged in the business of producing, distributing and exhibiting motion pictures, either directly or through subsidiary or associated companies, in various parts of the United States and in foreign countries.

(b) Vitagraph, Inc., a wholly owned subsidiary of Warner Bros. Pictures, Inc., is a corporation organized and existing under the laws of the State of New York, with a place of business at 321 West 44th Street, New York, New York, and is engaged in the business of distributing motion pictures.

(c) Warner Bros. Circuit Management Corporation, a wholly owned subsidiary of Warner Bros. Pictures, Inc., is a corporation organized and existing under the laws of the State of New York, with a place of business at 321 West 44th Street, New York, New York, and, among other things, acts as booking agent for the exhibition interests of the said Warner Bros. Pictures, Inc.

5. (a) Twentieth Century-Fox Film Corporation is a corporation organized and existing under the laws of the State of New York, having its principal place of business at 444 West 56th Street, New York, New York, and is engaged in the business of producing, distributing, and exhibiting motion pictures, either directly or through subsidiary or associated companies, in various parts of the United States and in foreign countries.

(b) National Theatres Corporation is owned and controlled by Twentieth Century-Fox Film Corporation, and is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 2854 Hudson Boulevard, Jersey City, New Jersey, and is a holding company for the theatre interests of the said Twentieth Century-Fox Film Corporation.

6. (a) Columbia Pictures Corporation is a corporation organized and existing under the laws of the State of New York, with its principal place of business at 729 Seventh Avenue, New York, New York, and is engaged in the business of producing and distributing motion pictures, either directly or through subsidiary or associated companies, in various parts of the United States and in foreign countries.

(b) Screen Gems, Inc., a wholly owned subsidiary of Columbia Pictures Corporation, is a corporation organized and existing under the laws of the State of California, with a place of business at 700 Santa Monica Boulevard, Hollywood, California, and is engaged in the business of producing motion pictures.

(c) Columbia Pictures of Louisiana, Inc., a wholly owned subsidiary of Columbia Pictures Corporation, is a corporation organized and existing under the laws of the State of Louisiana, with a place of business at 150 South Liberty Street, New Orleans, Louisiana, and is engaged in the business of distributing motion pictures.

7. (a) Universal Corporation is a corporation organized and existing under the laws of the State of Delaware with its principal place of business at 1250 Sixth Avenue, New York, New York, and is engaged in the business of producing and distributing motion pictures, either directly or through subsidiary or associated corporations, in various parts of the United States and in foreign countries.

(b) Universal Pictures Company, Inc., a subsidiary controlled by Universal Corporation, is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 1250 Sixth Avenue, New York, New York, and is engaged in the business of producing motion pictures.

(c) Universal Film Exchanges, Inc., a wholly owned subsidiary of Universal Pictures Company, Inc., is a corporation organized and existing under the laws of the State of Delaware, with a place of business at 1250 Sixth Avenue, New York, New York, and is engaged in the business of distributing motion pictures.

(d) Big U Film Exchange, Inc., a wholly owned subsidiary of Universal Corporation and Universal Pictures Company, Inc., is a corporation organized and existing under the laws of the State of New York, with a place of business at 1250 Sixth Avenue, New York, New York, and is engaged in the business of distributing motion pictures.

8. United Artists Corporation is a corporation organized and existing under the laws of the State of Delaware, with its principal place of business at 729 Seventh Avenue, New York, New York, and is engaged in distribution of motion pictures in various parts of the United States and in foreign countries.

The five major defendants—Paramount Pictures, Inc., Loew's Incorporated, Radio-Keith-Orpheum Corporation, Warner Bros. Pictures, Inc., and Twentieth Century-Fox Film Corporation, and their subsidiaries—were charged in the amended and supplemental complaint with combining and conspiring unreasonably to restrain trade and commerce in the production, distribution and exhibition of motion pictures and to monopolize such trade and commerce in violation of the Sherman Act. The three minor defendants—Columbia Pictures Corporation, Universal Corporation, and their subsidiaries, which are producers and distributors, and not exhibitors, and United Artists Corporation, which is a distributor only, were likewise charged with combining and conspiring with the five major defendants and with each other unreasonably to restrain and to monopolize trade and commerce in motion pictures. As it appeared upon the trial that there was no violation of the Sherman Act in respect to production of motion pictures and that there was on the contrary active competition in production, the charge in respect to production was formally abandoned by the plaintiff. The issues therefore are whether there have been illegal restraints or monopolization in the distribution and exhibition of motion pictures.

The plaintiff contends that an illegal conspiracy and monopoly were effected by: (1) concertedly fixing the license terms before the licensees have had a fair opportunity to estimate the value and character of the films licensed and before such films were completed or shown; (2) concertedly fixing the run, clearance, and minimum admission price terms on which an exhibitor may show pictures through license agreements covering periods of a year or more; (3) concertedly conditioning the licensing of one film or group of films upon the licensing of another film or group of films and by conditioning the licensing of films in one theatre or group of theatres upon the licensing of films in other theatres or group of theatres; (4) concertedly discriminating with respect to the license terms granted to theatres in large circuits because such theatres are part of a circuit. The means of such discrimination are said to be the licensing for exhibition in theatres of the five defendant exhibitors of runs ahead of those granted to competing independent exhibitors, and the continuance of these prior runs from season to season to the prejudice of independent exhiibtors. As a result independent exhibitors are systematically excluded from the opportunity to procure preferred runs of pictures distributed by the defendants in the localities in which defendant's theatres operate and at times refused any run at all in order to protect defendants' theatres from competition.

It is further charged by the plaintiff that the distributor-exhibitor defendants have combined with each other: (1) by conditioning the licensing of films distributed by one defendant in theatres operated by another upon the licensing of films distributed by the latter in the theatres operated by the former; (2) by excluding independently produced films from affiliated theatres and by excluding unaffiliated exhibitors from competing with first run or other run theatres in cities and towns where affiliated theatres are located; (3) by excluding unaffiliated exhibitors from operating theatres on the same run as affiliated exhibitors; (4) by using the first and early runs of affiliated theatres to control the film supply, runs, clearances and admission prices of operators of competing unaffiliated theatres in cities and towns in which affiliated theatres are located; (5) by pooling or otherwise sharing with each other the profits of affiliated theatres owned or controlled by two or more exhibitor defendants located in the same competitive area and frequently by together operating on the same run in cases where they would be in competition with one another except for such pooling or profit sharing agreements; (6) by effecting a division of the territory of the entire United States among them for theatre operating purposes.

The amended supplemental complaint prays: (1) That each of the contracts, combinations and conspiracies in restraint of trade, together with attempts to monopolize the same, be declared illegal; (2) that the defendants and their subsidiaries be perpetually enjoined from continuing to carry out attempts at monopolization and all restraints of trade in distribution and exhibition of motion pictures; (3) that a nationwide system of impartial arbitration tribunals, or such other means of enforcement as the court may deem proper, be established in order to secure adequate enforcement of whatever general and nationwide prohibitions or illegal practices may be contained in the decree; (4) that the five major defendants and their subsidiaries be directed to divest themselves of all interest and ownership, both direct and indirect, in any theatres which the court shall find to have been used by one or more of them unreasonably to restrain trade and commerce in motion pictures.

After the amended and supplemental complaint was filed, the plaintiff and the five major defendants and their subsidiary corporations that were parties to the suit, executed a written consent to the entry of a decree by the District Court, signed November 20, 1940. A decree was made in accordance with the consent reciting that no testimony had been taken, that no provision of the decree should be constructed as an admission or adjudication on that any of the plaintiff's charges were true, or that the consenting defendants had violated any law, or that the doing or the failure to do any of the acts or things enjoined or directed to be done would constitute a violation of law.

The decree enjoined the consenting defendants as follows:

(1) No distributor defendant shall license feature motion pictures for public exhibition within the United States at which an admission fee is to be charged until the feature has been trade shown within the exchange district in which the exhibition is to be held.

(2) No distributor defendant shall offer for license or shall license more than five features in a single group. The license of one group of features shall not be conditioned upon the licensing of another feature or group of features, nor shall any distributor defendant require an exhibitor to license shorts, reissues, westerns, or foreigns as a condition of licensing other features. Disputes as to violation of these provisions shall be subject to arbitration. The power of the arbitrator shall be limited to a determination of whether the offer to license or the license was conditioned and, if found to be conditioned, to imposing a penalty against the distributor of not to exceed $500.

(3) No license for features to be exhibited in theatres located in one exchange district shall include theatres located in another exchange district.

(4) No distributor defendant shall refuse to license its pictures for exhibition in an ex-

hibitor's theatre on some run to be designated by the distributor upon terms and conditions fixed by the distributor, if the exhibitor can satisfy reasonable minimum standards of theatre operation and is reputable and responsible, unless the granting of a run on any terms will have the effect of reducing the distributor's total film revenue in the competitive area in which such exhibitor's theatre is located. Controversies arising from a complaint by an exhibitor for violation of the foregoing provision shall be subject to arbitration under which an award based on a finding of violation shall direct the distributor to offer its pictures to the complainant on a run to be designated by the distributor, and upon terms fixed by the distributor, which are not calculated to defeat the purposes of this subdivision.

(5) Controversies arising from the complaint of an exhibitor that a feature licensed by a distributor defendant for exhibition in a particular theatre is generally offensive in the locality on moral, religious, or racial grounds shall be subject to arbitration, and, if the feature shall be found to be thus offensive, an award shall be made cancelling the license in so far as it relates to the exhibition of the feature in that theatre.

(6) Controversies arising upon the complaint of an exhibitor that the clearance applicable to his theatre is unreasonable shall be subject to arbitration. Reasonable clearance as to time and area was stipulated and held by the consent decree to be essential to the distribution and exhibition of motion pictures. In determining whether a clearance complained of is unreasonable the arbitrator should consider the historical development of clearance in the area, the admission price of the theatres involved; their character, location, and type of entertainment; the rental terms and license fees paid by them; the extent to which they compete for patronage, and all other business considerations except affiliation of the theatres with a distributor or with a circuit of theatres. If the clearance be found unreasonable, the award shall fix the maximum clearance between the theatres involved, which may be granted in licenses thereafter entered into by a distributor that is party to the arbitration. The award may also fix, subject to the provisions of Section XVII of the consent decree, such maximum clearance under any existing franchise, i.e., a licensing agreement, or a series of licensing agreements, covering more than one motion picture season and covering the exhibition of pictures released by the distributor during the entire period of the agreement. Nothing contained in this subdivision, nor any award in arbitration, shall restrict the exhibitor's right to license for any theatre any run which it is able to negotiate, nor shall restrict the distributor's right to license any run which it desires to grant, nor to license the exhibition of any special feature under a contract the terms of which, including provisions for clearance, are applicable only thereto.

(7) Controversies arising upon a complaint by an independent exhibitor that a distributor defendant has arbitrarily refused to license its features for exhibition on the run requested by the exhibitor in one of the latter's theatres shall be subject to arbitration, but the making of any award is to be subject to certain specified conditions and no award made shall affect the license to exhibit any feature then under license, but only future licenses.

(8) For three years after the entry of the decree, the consenting defendants are to notify the Department of Justice of any legally binding commitment for the acquisition of any theatre or theatres. During such period, each defendant is to report monthly the changes in its theatre position, together with a statement for the reason of such changes. For three years following the entry of the decree, no consenting defendant shall enter upon a general program of expanding its theatre holdings. Nothing shall prevent any such defendant from acquiring theatres or interests therein to protect its investment or its competitive position or for ordinary purposes of its business.

(9) The decree shall not be construed to limit, impair or alter the right of a distributor to license the exhibition of motion pictures, subject to such terms as may be satisfactory to it, (a) in any theatre in which, or in the proceeds of which, it is directly or indirectly interested; (b) in any theatre an interest in which of not less than 50% is acquired after the date of the decree and which it owns at the time of such license, and (c) in any theatre of which a company in which the defendant owned not less than 42% of the common stock at the date of the decree and at the time of such license acquires after after the date of the decree and owns at the time of such license a financial interest of not less than 50%.

14) Except as otherwise expressly and specifically provided in the decree, nothing therein shall be construed to limit the right of any distributor to select its own customers, bargain with them in accordance with law, or negotiate with or license to or accept any offer from any exhibitor to license its motion pictures or any number thereof, upon such terms and conditions as it deems advisable or to its best interests.

(11) For a period of three years after the entry of the consent decree the plaintiff shall not seek either in this or any other action against the consenting defendants to divorce the production or distribution of motion pictures from their exhibition or to dissolve any defendant or any corporation in which it has directly or indirectly a substantial stock interest and which is engaged in the exhibition of motion pictures, or holds directly or indirectly a substantial stock interest in any corporation so engaged, or to dissolve or break up any circuit of theatres of any such defendant or of any such corporation, or to require any such defendant, corporation or circuit to divest itself of its interests or any thereof in motion picture theatres in which it had an interest at the time of the entry of the decree.

(12) The method and conditions of and the procedure for the arbitration of controversies and the powers of an appeal board created by the court to entertain appeals from the arbitration tribunal are set forth in the decree.

(13) Jurisdiction is retained by the decree for the purpose of enabling any parties to apply to the court at any time more than three years after the date of the entry for any modification thereof.

The three minor defendants and their subsidiaries did not consent to the decree of November 30, 1940, presumably because of their opposition to the provisions requiring trade-showing and prohibiting block-booking of groups of more than five films. It was provided that if the plaintiff did not secure the entry of a decree against the three minor defendants before June 1, 1942, the consenting defendants were to be released from those provisions. Such a decree was in fact not entered by the specified date, and accordingly the sections of the decree regarding trade-showing and block-booking have lapsed. Nevertheless, according to the testimony, the consenting defendants have continued to comply with them.[1]

[1] The following are definitions of terms used in this opinion:

Block-booking—The practice of licensing, or offering for license, one feature, or group of features, upon condition that the exhibitor shall also license another feature or group of features released by the distributor during a given period.

Clearance—The period of time, usually stipulated in license contracts, which must elapse between runs of the same picture within a particular area or in specified theatres.

Exchange District—An area in which an office is maintained by a distributor for the purpose of soliciting license agreements for the exhibition of its pictures in theatres situated throughout the territory served by the exchange and for the physical distribution of such films throughout this territory.

Feature—Any motion picture, regardless of topic, the length of the film of which is in excess of 4000 feet.

Formula Deal—A licensing agreement with a circuit of theatres in which the rental price of a given film is measured for the circuit as a whole by a specified percentage of the picture's national gross.

Franchise—A licensing agreement, or series of licensing agreements, entered into as part of the same transaction, in effect for more than one motion picture season and covering the exhibition of pictures released by one distributor during the entire period of the agreement.

Independent—A producer, distributor, or exhibitor, as the context requires, which is not a defendant in this action or a subsidiary or affiliate of a defendant.

Master Agreement—A licensing agreement, also known as a "blanket deal", covering the exhibition of films in a number of theatres, usually comprising a circuit.

Motion Picture Season—A one-year period beginning about September 1 of each year.

Road-show—A public exhibition of a motion picture in a limited number of theatres, in advance of its general release, at admission prices higher than those customarily charged in first-run theatres in the areas where they are located.

Runs—The successive exhibitions of a motion picture in a given area, first-run being the first exhibition in that area, second-run being the next subsequent, and so on.

Trade-showing—A private exhibition of a film prior to its release for public exhibition, as required by Section III of the consent decree.

Counsel for the five major defendants and their subsidiaries contend that the consent decree has, in some respects at least, the effect of a final judgment which may not be modified. But we cannot see how such a position is consistent with the language of Section XXIII (d), which permits "*** Any of the parties to this decree to apply to the Court at any time more than three years after the date of the entry of the decree for any modification thereof." That period has expired, and therefore everything relating to rights under and remedies for violation of the Sherman Act is, therefore, open for consideration, even as between consenting parties; and certainly nothing has hitherto been decided which affected the non-consenting parties. It would seem to follow that we cannot bind any parties to subject themselves to the arbitration system or the board of appeals set up in aid of it without their consent, even though we may regard it as desirable that such a system, in view of its demonstrated usefulness, should be continued in aid of the decree which we propose to direct.

The evidence has established various infractions of the Sherman Act on the part of each of the defendants which we shall proceed to discuss.

Price-fixing

The defendants who have granted moving picture licenses have fixed minimum admission prices which the exhibitor agrees to charge irrespective of whether it is to pay a flat rental or a percentage of the theatre receipts. It is said that these minimum admission prices are in general only those currently charged by the exhibitors and that they are placed in the licenses in order to assure the distributor of a minimum revenue when it licenses upon a percentage basis, and also to assure a continuation of the conditions which moved it to grant a given run to the exhibitor.[2] Whatever the reason, the various licensing defendants have agreed with their licensees to a system which determines minimum admission prices in all theatres where motion pictures licensed by them are exhibited. In this way are controlled the prices to be charged for most of the motion pictures exhibited either by the defendants, or by independents, within the United States. That the eight defendants distribute most of the features is evident from the record. For example, during the 1943-44 season the eight defendants distributed about 77.6% of all features nationally distributed except "westerns" and low cost productions, and even if the latter inferior and non-competitive pictures are included, they distributed 65.5%. See Plaintiff's Exh. 426; Record p. 2400. The control of distribution closely resembles that appearing in Goldman Theatres, Inc., v. Loew's Inc., 150 F. 2d 738, 744-5 (C.C.A. 3), where the court said:

> "Defendants control the production and distribution of more than 80% of feature pictures in this country, and no exhibitor

[2] That the distributor-defendants have more than merely a passive interest, as they claim, in the maintenance of specified minimum prices is shown by their inclusion in the licenses of provisions for severe penalties if less than those prices are charged. Some licenses provide that if the schedule of minimum prices is violated, all existing licenses of the distributor for that theatre may be cancelled at the option of the distributor; other licenses provide that the particular license may be cancelled or that the exhibitor's clearance over subsequent runs be greatly reduced. See Plaintiff's Exhs. 275-290.

can successfully operate without access to defendants' product."[3]

The licenses are in effect price-fixing arrangements among all the distributor-defendants, as well as between such defendants individually and their various exhibitors. Such combinations we hold to be forbidden by the Sherman Act.

The exhibits submitted in this case contain numerous express agreements between the various distributing defendants and their licensees stating the minimum admission prices which licensees are required to maintain in showing the distributors' pictures in the areas concerned. The agreements are not only between the distributor-defendants and other defendants owning theatres, but also between the distributor-defendants and independent theatre owners. A correlation of these agreements shows that in many instances the minimum prices set forth in the license agreements by the various defendants are in substantial conformity. Indeed, it is conceded in the joint brief filed on behalf of Loew's, Paramount, Warner, RKO and Twentieth Century-Fox that the admission prices included in licenses of the various distributor-defendants are in general uniform, being the usual admission prices currently charged by the exhibitors. At pages 31-2 of the joint brief it is stated:

> "The testimony shows that it is the general practice of all the distributors, whether dealing with independent exhibitors or affiliated ones, to include a provision in the license agreement that the exhibitor shall not charge less than a specified minimum admission price during the exhibition of the particular picture or pictures licensed.*** The minimum admission price included in the license is not one which the distributor dictates, but is the usual admission price currently charged by the exhibitor. (R. 433, 718, 968, 999, 1382-3). It is the practice of exhibitors to charge the same scale of admission prices over a period of time and not to change them according to whose pictures are being exhibited or according to any fluctuations in the type of picture."

A similar statement is made at page 18 of the brief of Columbia, and the brief of United Artists and Universal appears to argue on the same assumption at pages 24-39.

It does not seem important whether the distributor was the more controlling factor in determining the minimum admission prices. Whether it was such a factor or merely acceded to the customary prices of the exhibitors, in either event there was a general arrangement of fixing prices in which both distributors and exhibitors were involved. But it is plain that the distributor did more than accede to existing price schedules.[4] The licenses required them to be maintained under severe penalties for infraction, and the evidence shows that the distributors in the case of exceptional features, where not satisfied with current prices, would refuse to grant licenses unless the prices were raised.[5] Moreover, the distributors, when licensing on a percentage basis, were interested in the prices charged and even when licensing for a flat rental were interested in admission prices to be charged for subsequent runs which they might license on a percentage basis. Likewise all of the five major defendants had a definite interest in keeping up prices in any given territory in which they owned theatres, and this interest they were safeguarding by fixing minimum prices in their licenses when distributing their films to independent exhibitors in those areas. Even if the licenses were at a flat rate, a failure to require their licensees to maintain fixed prices would leave them free by lowering the current charge to decrease through competition the income in the licensors' own theatres in the neighborhood. The whole system presupposed a fixing of prices by all parties concerned in all competitive areas.

The similarity of specified minimum prices prescribed for the same theatres in the distributor-defendants' contracts of license is shown by the following table collated from exhibits in evidence.[6] The exhibits used to prepare the table contained answers of the defendants to plaintiff's interrogatories about the first block of five features licensed for the 1943-44 season by each of

Theatre	*City, State*	*Paramount*	*Loew's*	*Warner*	*RKO*	*Fox*	*Col.*	*U.A.*	*Univ.*
Sneicer	Akron, Ohio	30c. tax excl.	27c.	30c.	30c.	x	x	30c.	x
Bailey	Buffalo, N. Y.	30c.	x	30c.	none	27c.	29c.	none	x
Liberty	Covington, Ky.	28c. tax excl.	x	33c. tax incl.	none	x	x	x	x
Madison	Covington, Ky.	28c. tax excl.	28c.	x	none	28c.	x	x	x
LaSalle	Niagara Falls, N. Y.	30c. tax incl.	27c.	x	none	27c.	x	x	x
Paramount	Akron, Ohio	20c. tax excl.	22c.	25c.	none	20c.	x	25c.	x
Capitol	Cleveland, Ohio	30c.	27c.	30c.	x	30c.	x	x	x
Shaker	Cleveland, Ohio	35c. tax excl.	x	35c.	x	35c.	x	35c.	x
Heights	Cleveland, Ohio	30c. tax excl.	27c.	30c.	none	30c.	x	x	x
Senate	Detroit, Mich.	x	37c.	35c.	none	35c.	x	none	x
Ritz	Baltimore, Md.	x	25c.	28c. tax incl.	none	25c.	x	none	25c.
Vilma	Baltimore, Md.	x	25c.	28c.	none	25c.	x	none	x
Centre	Baltimore, Md.	x	30c.	33c. tax incl.	x	30c.	x	x	30c.
Hampden	Baltimore, Md.	x	x	x	x	27c.	x	27c.	25c.
Columbia	Baltimore, Md.	x	25c.	28c.	none	25c.	x	x	25c.
Broadway	Baltimore, Md.	x	27c.	x	x	27c.	x	27c.	25c.
Apollo	Baltimore, Md.	x	25c.	x	x	27c.	x	25c.	25c.
Irvington	Baltimore, Md.	x	x	28c.	25c.	25c.	x	x	25c.
Montevista	Cincinnati, Ohio	30c.	30c	x	33c.	x	x	30c.	x
20th Century	Cincinnati, Ohio	29c. tax excl.	30c.	x	30c.	x	x	30c.	x
Jackson	Cincinnati, Ohio	29c. tax excl.	x	x	x	x	x	30c.	x
Esquire	Cincinnati, Ohio	29c. tax excl.	x	x	x	x	x	30c.	x
Sunset	Cincinnati, Ohio	29c. tax excl.	x	x	x	x	x	30c.	x
Westwood	Cincinnati, Ohio	29c.	x	x	x	x	x	30c.	x
Lawrence	New Haven, Conn.	27c.	27c.	33c.	27c.	27c.	x	25c.	x
Westville	New Haven, Conn.	30c.	30c.	33c.	none	30c.	x	30c.	x
Pequot	New Haven, Conn.	30c.	30c.	33c.	30c.	x	x	33c.	x
Whalley	New Haven, Conn.	30c.	30c.	33c.	none	30c.	x	30c.	x
Hamilton	Indianapolis, Ind.	35c.	x	35c.	35c.	35c.	x	x	x
Sunshine	Albuquerque, N. M.	none	40c.	x	42c.	40c.	30c.	x	x
Rio	Appleton, Wisc.	40c.	46c.	none	none	45c. tax incl.	none	x	46c.plus 9c. tax
Rex	Beloit, Wisc.	36c.	27c.	40c.	35c.	36c. tax incl.	35c.	x	42c.plus 8c. tax
Capitol	Charlestown, W. Va.	x	40c.	x	40c.	x	x	x	x
Albee	Huntington, W. Va.	40c.	40c.	34c.	35c.	40c.	x	x	x
Reed	Alexandria, Va.	35c.	35c.	39c. tax incl.	none	35c.	37c.	x	35c.
Rosna	Norfolk, Va.	27c.	27c.	x	x	x	x	x	x
Flynn	Burlington, Vt.	25c.	36c.	x	35c.	40c.	x	x	x
Gloria or Riviera	Charleston, S. C.	40c.	40c.	44c.	27c.	40c.	15c.	x	35c.
Stadium	Woonsocket, R. I.	40c.	40c.	x	none	x	x	x	x
Bijoux	Woonsocket, R. I.	x	x	x	44c.	35c.	35c.	x	30c.

[4] Reagan, vice-president in charge of distribution and sales for Paramount, testified as follows:

"Q. Well, does that (the admission price) fix his right to a particular run or to clearance? A. It would have an influence upon the run and clearance, yes, sir."

* * * * *

"Q. Why would you be interested in the minimum admission price or the admission price charged by the exhibitor in connection with determining what run you would negotiate for? A. Because the admission price that he charges determines the film rental that I can earn for my pictures." Record, pp. 718-9.

See also testimony of Kupper in charge of distribution organization of RKO. Record, p. 1084.

[3] The defendants in the Goldman case were substantially the same as those here, except that Universal Corporation was there eliminated by agreement.

[5] Testimony of John J. Friedl, president of Minnesota Amusement Company—the stock of which is owned by Paramount, was as follows:

"Q. Are there occasional instances of special attractions where there is a negotiation as to a higher admission price with the distributor? A. That has come up on several occasions. In the case of the picture 'Woodrow Wilson', and several other pictures, they have been released by the distributors as road show attractions, and in those cases the distributors insisted upon road show prices, and it was the option of the purchaser, or the theatre, to buy or not to buy those pictures at those prices; but if he expected to play the picture at that time, he would have to charge such admission price.

"Q. And if he was not willing to advance his admission price to meet the distributor's terms, he had the opportunity to play this picture on regular run, is that right? A. At a later date, that is correct.

"Q. Is the provision for that minimum admission price included not only in license contracts for first-run exhibition but also for subsequent-run exhibitions? A. Yes. I think it applies in all cases.

"Q. Is it included in license contracts for percentage pictures and also for flat rental pictures? A. Yes, sir.

"Q. Where the admission price is included for subsequent-run exhibition, does your answer with respect to who determines the admission price apply to that as well? A. That is correct. But, of course, it is reasonable to assume, to understand, that in setting our admission prices, we do not do that on an arbitrary basis because it is reasonable to expect that the larger theatres playing the first-runs would get the maximum price for the protection of the distributor and the producer. And in the secondary houses the prices are less.

"Q. That is, generally speaking, the first-run houses charge a higher price than subsequent-run, and then the prices step down among the runs? A. That is correct." Record, p. 1000.

[6] This table is derived from Platinff's Exhibits 41, 42, 57 (1-49), 82, 94, 126, 127, 128, 139, 365, 369. In most of the exhibits there was no indication as to whether the admission price given included or excluded taxes. When this information was given in the exhibits, it is stated in the table as "tax incl.", or "tax excl." The word "none" is used to mean that though a license was in evidence, no admission price was specifically stated in the contract, either through inadvertence or on the understanding that the admission prices currently being charged or contained in previous licenses would be continued. Record, pp. 433, 724, 782, 1082, 1211. The symbol "x" is used to indicate that no license of that distributor for that particular theatre was in evidence.

the five major distributor defendants, and about the first five pictures licensed by each of the three minor defendants, and about that picture of each defendant which during the season received the most billings in the United States.

It is apparent from the foregoing that there was great similarity and in many cases identity in the minimum prices fixed for the same theatre in the licenses of all the defendants. Where there was a marked difference in price, as for example in the admissions specified by RKO, Columbia and Universal, in a theatre in Charleston, South Carolina, it is likely to have been due to the showing of a picture of a different class from the others, or upon a different run.

Such uniformity of action spells a deliberately unlawful system, the existence of which is not dispelled by the testimony of interested witnesses that one distributor does not know what another distributor is doing; and there can, in our opinion, be no reasonable inference that the defendants are not all planning to fix minimum prices to which their licenses must adhere. See Record p. 1322.

In addition, several of the exhibits disclose operating agreements between the five distributor-defendants who are also theatre owners, or between them and independent theatre owners in which joint operation of the theatres covered by the agreements is provided and minimum admission prices to be charged are either stated therein, or are to be jointly determined by other means. Apparently those particular price-fixing agreements do not involve the three minor defendants or their subsidiaries. For example, in Plaintiff's Exh. 220 there are agreements between subsidiaries of Loew's and Warner, covering the period of May 5, 1938 to August 31, 1947, according to which the admission prices for three theatres in Pittsburgh—two of Warner and one of Loew's—are to be fixed by a joint committee. In Plaintiff's Exh. 218, an agreement between Warner and Paramount provides that from March 1, 1936, to August 31, 1953, two theatres previously operated by Warner, and one theatre previously operated by Paramount in Hammond, Indiana, should be managed by Warner Bros. Circuit Management Corporation and the then present scale of admission prices maintained. By other agreements in Plaintiff's Exh. 219, RKO and Warner provided for joint operation from August 27, 1937, to August 31, 1950, of five theatres in Cleveland—three of RKO and two of Warner—for which minimum prices are to be determined by a joint operating committee. See also, *e.g.*, Plaintiff's Exh. 229 (Warner and independent); Exh. 213 (Loew's and independents); Exh. 202 (RKO and independent); Exhs. 226, 226a (Paramount, Warner, and independent); Exh. 223 (Warner and independent); Exh. 386 (Paramount, RKO and independent); Exhs. 238, 239 (Fox and independents); Exh. 387 (Paramount, RKO and independent); Exh. 206 (RKO and Paramount); Exh. 221 (Warner and Paramount); Exh. 209 (RKO and Paramount); Exh. 205 (Paramount and independent). These agreements show the express intent of the major defendants to maintain prices at artificial levels.

As further evidence of a conspiracy among the distributors to fix prices, we find master agreements and franchises between various of the defendants in their capacities as distributors and various of the defendants in their capacities as exhibitors. These contracts stipulate minimum admission prices often for dozens of theatres owned by an exhibitor-defendant in a particular area of the United States. Loew's as distributor, for example, fixed minimum prices for nearly all of Paramount's 133 theatres in Florida in an agreement covering the 1943-44 season. Plaintiff's Exh. 57 (11). In the Chicago area Loew's again as distributor specified prices in a single agreement for upwards of 50 theatres owned by a Paramount subsidiary, Balaban & Katz Corporation. Plaintiff's Exhs. 250, 173. United Artists as distributor also specified prices for the Balaban & Katz theatres in Chicago for the 1941-43 season. Plaintiff's Exh. 369 (6). Similarly, Loew's specified prices for the entire Warner circuit of theatres for the 1943-44 season, Plaintiff's Exh. 57 (8-10, 21-2, 30, 32, 35, 38, 48); for the same season United Artists specified prices for five RKO theatres in Cincinnati, Plaintiff's Exh. 274; Paramount for seven RKO theatres in Cincinnati, Plaintiff's Exh. 240; Loew's for the same seven RKO theatres in Cincinnati, Plaintiff's Exh. 248; Warner for forty or more RKO theatres in Greater New York, Plaintiff's Exh. 126; Loew's for six Fox theatres in Los Angeles County, Plaintiff's Exh. 249; Warner for subsequent run Paramount theatres in Detroit and Birmingham, Michigan, Plaintiff's Exh. 244.

A master agreement between United Artists as distributor and Fox as exhibitor for the season 1938-39 covered distribution of pictures of five independent producers in Fox theatre circuits in Los Angeles, San Francisco, Salt Lake City, St. Louis, Milwaukee, Omaha, Denver, and other cities, all on a percentage basis. It contained the following clause:

> "Where pictures are licensed on a percentage rental basis the scale of admission prices to be not less than the scale of admission prices charged to view pictures of comparable quality exhibited by the exhibitor and distributed by distributors other than United Artists."

The foregoing quotation shows an acquiescence of United Artists in admission prices fixed by any other distributor and an adherence to those prices in its own licenses. Plaintiff's Exh. 199.

A franchise agreement between Universal Corporation as distributor and Interstate Theatres, Inc., and Texas Consolidated Theatres, Inc., for the seasons 1941-44 is similar. Plaintiff's Exh. 261. In each of the two latter companies Paramount had a 50% interest. The franchise covered pictures distributed by Universal to the theatres of the two licensees and contained the ordinary provisions for penalties if minimum admission prices were not maintained. See note 2 *supra*. While no minimum prices were specified in the agreements it is not really questioned that in such circumstances the current prices were implied as part of the contract. See Record pp. 433, 724, 782, 1082, 1210-11.

There is also in evidence a franchise agreement between Columbia Pictures Corporation as distributor and Marcus Loew Booking Agency, a Loew's subsidiary, for the seasons 1944-46 covering pictures distributed to Loew's Metropolitan New York Circuit. Plaintiff's Exh. 471. Minimum admission prices were not specified, but, as in other cases, were implied.

Licenses granted by one defendant to another for exhibition in only one theatre, while less striking evidence of conspiracy than the above master agreements and franchises, disclose the same inter-relationship among the defendants. Each of the five major defendants as a theatre-owning exhibitor has been licensed by the other seven defendants as distributors to exhibit the pictures of the latter at specified minimum prices. RKO, for example, as a theatre-owner, has been granted licenses with price restrictions by the other defendant-distributors. In turn, RKO, being itself a distributor, has granted similar licenses to the other four exhibiting defendants. We think that RKO, Loew's, Warner, Paramount and Fox, in granting and accepting licenses with minimum prices specified, have among themselves engaged in a national system to fix prices, and that Columbia, Universal and United Artists, in requiring the maintenance of minimum prices in their licenses granted to these exhibitor-defendants, have participated in that system.

It is a reasonable inference from all the foregoing that the distributor-defendants have acquiesced in the establishment of a price-fixing system and have conspired with one another to maintain prices. Such a conspiracy is *per se* a violation of the Sherman Act. Ethyl Gasoline Corp. v. United States, 309 U. S. 436; United States v. Frankfort Distilleries, Inc., 324 U. S. 293; United States v. Masonite Corp., 316 U S. 265.

Moreover, irrespective of the conspiracy among distributors to which we have referred, each distributor-defendant has illegally combined with its licensees, for in agreeing to maintain a stipulated minimum admission price, each exhibitor thereby consents to the minimum price level at which it will compete against other licensees of the same distributor whether they exhibit on the same run or not. The total effect is that through the separate contracts between the distributor and its licensees a price structure is erected which regulates the licensees' ability to compete against one another in admission prices. Each licensee knows from the general uniformity of admission price practices that other licensees having theatres suitable for exhibition of a distributor's picture in the particular competitive area will also be restricted as to maintenance of minimum prices, and this acquiescence of the exhibitors in the distributor's control of price competition renders the whole a conspiracy between each distributor and its licensees. An effective system of price control in which the distributor and its licensees knowingly take part by entering into price-restricting contracts is thereby created. That the combination is made up of a sum of separate licensing contracts, individually executed, does not affect its illegality, for tacit participation in a general scheme to control prices is as violative of the Sherman Act as an explicit agreement. Interstate Circuit v. United States, 306 U. S. 208; United States v. Masonite Corp., 316 U. S. 265; Goldman Theatres, Inc. v. Loew's Inc., 150 F. 2d 738 (C.C.A. 3).

This practice of stipulating minimum admission prices in the contracts of license is illegal in another respect. The differentials in price set by a distributor in licensing a particular picture in theatres exhibiting on different runs in the same competitive area are calculated to encourage as many patrons as possible to see the picture in the prior-run theatres where they will pay higher prices than in the subsequent runs. The reason for this is that if 10,000 people of a city's population are ultimately to see the picture—no matter on what run—the gross revenue to be realized from their patronage is increased relatively to the increase in numbers seeing it in the higher-priced prior-run theatres. In effect, the distributor, by the fixing of minimum prices, attempts to give the prior-run exhibitors as near a monopoly of the patronage as possible. This, we believe, to be in violation of §2 of the Sherman Act, at least when the distributor's own theatres are not exhibiting its picture on a prior-run and it is to theatres other than its own that it attempts to give a monopoly.

It is argued that the practice of minimum admission price-fixing is permitted under the Copyright Act. But that act has never been held to sanction a conspiracy among licensors and licensees artificially to maintain prices. We do not question that the Copyright Act permits the owner of a copyrighted picture to exhibit it in its own theatres upon such terms as it sees fit, nor need we now decide whether a copyright owner may lawfully fix admission prices to be charged by a single independent exhibitor for the exhibition of its film, if other licensors and exhibitors are not in competition. Interstate Circuit v. United States, 306 U. S. 208; *cf.* United States v. General Electric Co., 272 U. S. 476. As other licensors and exhibitors are always in competition, so far as we can see, the question would appear academic.

This does not contravene the rule announced in United States v. General Electric Co., 272 U. S. 476, for there a license to only a single licensee—the Westinghouse Company—was involved, and, therefore, no conspiracy which sought to amplify the rights of the licensor under the Patent Act. The other question involved in that case was whether a patentee might lawfully require its bona fide agents to maintain minimum prices in selling the former's patented articles. The court held that it could. There is no claim here, however, that the exhibitors as licensees under the distributors' copyrights are agents in any sense, and we do not see that such a claim could be made. In any event, United States v. Masonite Corp., 316 U. S. 265, involved facts closely analogous to those here and affords ample basis for our decision.

Some argument has been made that the defendants' fixing of minimum admission prices is exempted from operation of the Sherman Act by the Miller-Tydings Amendment to that act,

50 Stat. 693 (1937), 15 U.S.C.A. §1 (1940). The amendment pertains, however, only to "contracts or agreements prescribing minimum prices for the resale of a commodity", and the undisputed evidence is that the distributors merely grant licenses to the exhibitors for exhibition of their films and that title to none of their films at any time passes to the exhibitors. Furthermore, the distributor-defendants have engaged in a conspiracy, and the amendment explicitly states that despite its other provisions, contracts or agreements between "persons, firms, or corporations in competition with each other" to establish or maintain minimum prices remain illegal. United States v. Frankfort Distilleries, Inc., 324 U. S. 293; United States v. Bausch & Lomb Co., 321 U. S. 707; United States v. Univis Lens Co., 316 U. S. 241.

The foregoing holding that the defendants have all engaged in unlawful price-fixing does not prevent the distributors from continuing their present methods of determining film rentals; they may measure their compensation by stated sums, by a given percentage of a particular theatre's receipts, by a combination of these two, or by any other appropriate means. What is held to be violative of the Sherman Act is not the distributors' devices for measuring rentals, but their fixing of minimum admission prices which automatically regulates the ability of one licensee to compete against another for the patron's dollar and tends to increase such prices as well as profits from exhibition.

If the exhibitors are not restrained by the distributors in the right to fix their own prices, there will be an opportunity for the exhibitors, whether they be affiliates or independents, to compete with one another. This is because one exhibitor by lowering admission prices will be able to compete with other exhibitors in obtaining patrons for his theatre—a competition which may well benefit both exhibitors and the public paying the admission fees.

Clearance and Run

Among provisions common to the licensing contracts of all the distributor-defendants are those by which the licensor agrees not to exhibit or grant a license to exhibit a certain motion picture before a specified number of days after the last date of the exhibition therein licensed. This so-called period of "clearance" or "protection" is stated in the various licenses in differing ways: in terms of a given period between designated runs, as for example in the Chicago area, Plaintiff's Exh. 369, see Bigelow v. RKO Radio Pictures, Inc., 150 F. 2d 877 (C.C.A. 7), affirmed 326 U. S. (February 25, 1946), and as in Washington and New York, Plaintiff's Exhibits 244, 471; in terms of admission prices charged by competing theatres, as "20 days over 30c theatres, 28 days over 25c theatres," Plaintiff's Exhibits 57, 173, 178, 189; in terms of a given period of clearance over specifically named theatres, Plaintiff's Exhibits 94, 181, 242, 253, 259; in terms of so many days' clearance over specified areas or towns, Plaintiff's Exhibits 126, 175, 182, 182A, 183, 194, 244, 250, 255, 470, 476; in terms of clearances as fixed by other distributors, Plaintiff's Exhibits 188, 417; or in terms of combinations of these formulae.

It appears to be plaintiff's contention that clearance practices inherently operate to produce unreasonable restrictions of competition among theatres and are therefore *per se* violative of the Sherman Act. With this we do not agree, for it seems to us that a grant of clearance, when not accompanied by a fixing of minimum prices or not unduly extended as to area or duration, affords a fair protection to the interests of the licensee without unreasonably interfering with the interests of the public. At common law a vendor of income-producing property may validly covenant with his purchaser not to compete for a given time or within a given area so long as the restrictions are reasonably necessary to protect the value of the property purchased. Cincinnati, Portsmouth, Big Sandy and Pomeroy Packet Co. v. Bay, 200 U. S. 179; see Rogers v. Parry, 2 Cro. 326 (K. B. 1613); United States v. Addyston Pipe & Steel Co., 85 Fed. 271 (C.C.A. 6). It is true that licenses of property rather than sales are here concerned and that the distributors covenant not only not to exhibit the films themselves, but also not to license them to others. Nevertheless, we believe these are not differences which affect the applicability of the common-law rule to the present case, for licenses between one distributor and one exhibitor with reasonable clearance provisions do not, in our opinion, involve anything unlawful. Such provisions are no more than safeguards against concurrent or subsequent licenses in the same area until the exhibitor whose theatre is involved has had a chance to exhibit the pictures licensed without invasion by a subsequent exhibitor at a lower price. It seems nothing more than an adoption of the common law rule to restrict subsequent exhibitions for a reasonable time within a reasonable area. While clearance may indirectly affect admission prices, it does not fix them and is, we believe, a reasonable restraint permitted by the Sherman Act. Standard Oil Co. v. United States 221 U. S. 1; United States v. American Tobacco Co., 221 U. S. 106; Westway Theatre, Inc. v. Twentieth Century-Fox Film Corp., 30 F. Supp. 830, affirmed on opinion below, 113 F. 2d 932 (C.C.A. 4); see United States v. Masonite Corp., 316 U. S. 265; Ethyl Gasoline Corp. v. United States, 309 U. S. 436.

The costs of each black and white print is from $150 to $300, and of a technicolor print is from $600 to $800. Many of the bookings are for less than the cost of the print so that exhibitions would be confined to the larger high-priced theatres unless a system of successive runs with a reasonable protection for the earlier runs is adopted in the way of clearance.

In Section VIII of the Consent Decree, moreover, there is the explicit statement to which all parties, including the plaintiff, consented.

> "It is recognized that clearance, reasonable as to time and area, is essential in the distribution and exhibition of motion pictures."

While, as previously stated, we do not deem ourselves bound by any provision of the consent decree, if we now find that it violates the Sherman Act, the forcefulness of the phrasing of this sentence indicates the proved utility of clearance practices in the movie industry and also their apparent necessity for a reasonable conduct of the business. Indeed, it is practically conceded that exhibitors would find extremely perilous the acceptance of licenses for the exhibition of films without assurance by the distributor that a nearby competitor would not be licensed to show the same film either at the same time or so soon thereafter that the exhibitor's expected income—perhaps on the basis of which he agreed to the specified rental—would be greatly diminished. Moreover, we understand the plaintiff to concede that the licensor may license its pictures for different successive dates. A reasonable clearance is in practical effect much the same. Either a license for successive dates, or one providing for clearance, permits the public to see the picture in a later-exhibiting theatre at lower than prior rates.

Several courts have previously considered the validity of clearances under the Sherman Act and have concluded that in the absence of an unconscionably long time or too extensive an area embraced by the clearance, or a conspiracy of distributors to fix clearances, there was nothing of itself illegal in their use. Westway Theatre, Inc. v. Twentieth Century-Fox Film Corp., 30 F. Supp. 830 (D. Md.), affirmed on opinion below, 113 F. 2d 932 (C.C.A. 4), and unreported cases therein cited; Gary Theatre Co. v. Columbia Pictures Corp., 120 F. 2d 891 (C.C.A. 7). We find the reasoning of these cases persuasive.

It is true that in some instances large theatre circuits by use of their great film-buying power have been able to negotiate successfully with the distributor-defendants for grants of unreasonable clearances or unjustified prior runs for their theatres. United States v. Crescent Amusement Co., 323 U. S. 173; Bigelow v. RKO Radio Pictures, Inc., 150 F. 2d 877 (C.C.A. 7), affirmed 326 U. S. (February 25, 1946); Goldman v. Loew's, 150 F. 2d 738 (C.C.A. 3); United States v. Schine Chain Theatres, Inc., 63 F. Supp. 229 (W.D. N.Y.). While we cannot find sufficient evidence to support an inference that the major defendants here, though controlling some of the largest circuits of theatres in the country and thus possessing potential weapons of great strength, have either collectively or severally entered upon a general policy of discriminating against independents in their grants of clearances, yet they have acquiesced in and forwarded a uniform system of clearances and in numerous instances have maintained unreasonable clearances to the prejudice of independents and perhaps even of affiliates. The decision of such controversies as may arise over clearances should be left to local suits in the area concerned, or, even more appropriately, to litigation before an Arbitration Board composed of men versed in the complexities of this industry.

In determining the reasonableness of the specific clearances which may come before these tribunals, they should consider whether the clearance has been set so as to favor affiliates or control the admission prices of the theatres involved. A distributor will naturally tend to grant a subsequent run to and clearance over a theatre for which the owner of his own volition sets a low admission price, for the distributor will be inclined to seek out the higher priced theatres first where the revenue is likely to be greater and consequently in case of licenses on a percentage basis where a percentage share will be higher. This, however, would seem the inevitable result of the competition for the distributor's films from theatres which are the larger or better equipped, and for which higher admission prices may therefore be charged by their operators. Such competition the lower priced theatres must be prepared to meet, or else be content with subsequent runs and grants of clearance over them. The temptations to the distributor to use clearance grants to force a theatre to raise its prices and thus to qualify for prior runs having less clearance over it, and more clearance over competitors are nevertheless obvious and the courts or arbitration board should guard that this is not done. Clearance should be granted on the basis of theatre conditions which the exhibitor creates, not the distributor. The line to be drawn is indeed indistinct, but its existence is no less real.

In determining whether any clearance complained of is unreasonable, the following factors should be taken into consideration and accorded the importance and weight to which each is entitled, regardless of the order in which they are listed:

(1) The admission prices, as set by the exhibitors, of the theatres involved;

(2) The character and location of the theatres involved, including size, type of entertainment, appointments, transit facilities, etc.;

(3) The policy of operation of the theatres involved, such as the showing of double features, gift nights, giveaways, premiums, cut-rate tickets, lotteries, etc.;

(4) The rental terms and license fees paid by the theatres involved and the revenues derived by the distributor-defendant from such theatres;

(5) The extent to which the theatres involved compete with each other for patronage;

(6) The fact that a theatre involved is affiliated with a defendant-distributor or with an independent circuit of theatres should be disregarded; and

(7) There should be no clearance between theatres not in substantial competition.

The foregoing has been directed to the validity of clearance provisions resulting from separate negotiations between individual distributors and exhibitors in free and open competition with other distributors and exhibitors, and, as stated, we believe their reasonable use to be lawful. It is here claimed by plaintiff, however, that the distributor-defendants have acted in concert in the formation of a uniform system of clearances for the theatres to which they license their films and that the exhibitor-defendants have assisted in creating and have acquiesced in this system.

This we find to be the case and hold to be in violation of the Sherman Act.

The following testimony warrants the inference that the defendants, as we found to be the case in the fixing of admission prices, have acted in concert in their grants of run and clearance. William F. Rodgers, general sales manager and vice-president of Loew's, testified that the field managers determine whether a theatre shall be licensed to exhibit on a first or on a subsequent run, that the clearance of a given theatre is more or less historical, except for that of new theatres, and that there has been very little change in clearance over a period of years. Record pp. 542-3. Prior to 1943-44 Loew's license agreements provided that the clearance granted therein should apply to any theatre thereafter opened. Record p. 556.

Charles M. Reagan, vice-president of Paramount in charge of sales, stated that once clearance is agreed upon, it remains the same unless either exhibitor or distributor wants to change it. Record pp. 710-11. There is a difference between a distributor's and an exhibitor's interest in the period of clearance granted. The distributor wants to get the most possible in film rental from all the runs, the exhibitor to get as much clearance over a succeeding run as possible, because he has no interest in any succeeding run. The distributor, however, has a definite interest. Record p. 710. Clearances as granted apply to all pictures regardless of their quality. Record p. 715.

Martin J. Mullen, vice-president of M & P Theatres, a managing corporation which operates a group of New England theatres affiliated with Paramount, said that clearance is generally negotiated each time a license contract is made, but is actually carried along from year to year and generally understood when once established; that originally, before his time, clearance was established as a result of individual negotiations and followed along the same lines as they were with some changes. Record p. 968. All defendants grant the same clearance to the same theatre. Record p. 977.

John J. Friedl, president and general manager of the Minnesota Amusement Company, a wholly-owned subsidiary of Paramount, said that he generally got from the various distributors the same clearance for the particular theatre for which he is negotiating; that while clearance is negotiated with each license, it generally remains the same, and the same clearance is granted by distributor-defendants and non-defendants alike, Record p. 1003; that clearance is pretty well established, and it is definitely followed in all cases. Record p. 1013.

Morton J. Thalheimer, an independent theatre exhibitor in Richmond, Virginia, called as a witness by Fox, testified that clearance was in effect in Richmond when he first went into business, and it seemed perfectly normal and natural that it should remain that way; that it protects his first-run against his own sub-runs and against his competitors' sub-runs. Record p. 1384. To his knowledge, the system of clearances had existed in Richmond for over nineteen years, during which time there had not been any change. Record p. 1401.

Harold J. Fitzgerald, president of Fox Wisconsin Theatres, Inc., operating sixty-six motion picture theatres in Wisconsin and Michigan, a wholly owned subsidiary of the defendant National Theatres Corporation, testified by affidavit that the situation with respect to the licensing of films, and the runs and clearances involved, were much the same in 1928 as they are today, Record p. 1973; that licensing arrangements were vital to distributor and exhibitor and that clearance obviously had a definite effect upon the capacity of his corporation to secure patronage at its top admission price. If Fox Wisconsin undertook to pay a distributor the film rental based upon a high percentage of gross, it would be interested in clearance over any neighborhood theatre which the distributor might license on a competing subsequent run. Generally negotiations as to clearance do not take place with respect to each block of pictures licensed because once a fair and reasonable clearance has been determined by the distributor and exhibitor it tends to become fixed, and ordinarily will be the same in a series of contracts in the absence of any unchanged circumstances and conditions. Record p. 1983.

Benjamin Kalmenson, sales manager of Warner Bros. Distributors Corporation, testified that clearances have been pretty well set through the country for a great many years, and are "acquiesced in by exhibitors, producers, independents, affiliates and everybody, until there has grown up a kind of a system of clearance." Record p. 1506.

Robert Mochrie, general sales manager of RKO Radio Pictures, Inc., stated upon his examination that RKO in determining the length of clearance between theatres, takes into consideration the amount of clearance which in its opinion will yield it the largest revenue, taking all theatres into account as a whole and subject to a clearance condition that has built itself up in the city over a period of time. In negotiating licenses, there is frequent occasion to give consideration to the existing clearance between theatres, but they do not consider it anew each time because the factors which determined it originally at some past time remain stable from year to year. He said there are no general or frequent instances in his practice of clearances different in some particular city from those granted by a codefendant. He usually knows what clearances other distributors are granting. His customer usually tells him what clearance he wants, which is what he is getting from other distributors. He has no agreements with other distributors that he will adopt the same clearance, and his explanation as to why in some instances the clearances granted by RKO to a prior run theatre is the same as a clearance granted by one or more other distributors serving the same theatre is that clearance has been the outgrowth in time between those two theatres, and the exhibitor buys such products on such a clearance basis and offers the witness the same. Record pp. 1714.-5.

Abraham Montague, general sales manager of Columbia, testified that in negotiating deals, the "clearance is something we usually find when we arrive there, and we usually negotiate our deal within the clearance we find"; that it would be impracticable and impossible to set up new clearance. Record p. 1268. His company keeps a record of clearances in the community. Record p. 1347. Where his company grants clearance to one theatre over another, it usually follows the pattern set by clearance that is given by other major distributors as well as those which are not majors. He usually does not make any independent determination of whether the clearance is reasonable or unreasonable. He takes it as he finds it, and finding it in most cases standardized, his company does not feel that it is strong enough to change it. Record pp. 1376-7.

Paul N. Lazarus, manager of the contract department of United Artists, testified that clearances are "generally understood, and they follow along their established custom." Record p. 1440. For testimony of other witnesses to the same effect as the foregoing, see Record pp. 2012, 2043, 2049, 2086, 2110-11.

The fixed character of clearances and the uniformity of the distributor-defendants' practice with reference thereto are shown by the exhibits, as well as the testimony. Many of the franchises, master agreements, and so-called "formula deals" which are in evidence provide that clearances shall be the same as those in effect on the date of the agreement. See Plaintiff's Exhibits 419A (RKO and independent); 419B (RKO and Paramount); 241 (Paramount and Fox); 172 (Paramount and Loew's); 473 (RKO and Universal); 245 (Warner and Fox); 251 (Fox and Paramount); 254 (Fox and RKO). Some of the agreements establish clearances for more than a season. See Plaintiff's Exhibits 181 (3 years, Loew's and Warner); 187 (3 years, Loew's and Fox); 249 (9 years, Loew's and Fox); 259 (3 years, Warner and Universal). Others provide that the clearance is to be no less favorable to the exhibitor than that which had been granted by the distributor for the previous season or in the preceding agreement. See Plaintiff's Exhibits 265, 472, (Columbia and Fox); 190 (RKO and Fox); 199, 272A, 383, (United Artists and Fox).

In some of the agreements, the clearance therein stated was also to be granted to all theatres which the exhibitor-party to the contract might thereafter own, lease, control, manage, or operate. See Plaintiff's Exhibits 172 (Paramount and Loew's); 266, 266A (Columbia and Warner); 471 (Columbia and Loew's); 192 (Fox and Warner). Moreover, the license forms for 1936-7 of Paramount, Fox, Loew's, Warner, RKO, Columbia and Universal, and for 1943-44 of Paramount, Warner, Columbia and Universal, each contain a provision identical or similar to the following:

> "If clearance is granted against a named theatre or theatres indicating that it is the intention of the Distributor to grant such clearance against all theatres in the immediate vicinity of the Exhibitor's theatre, than unless otherwise provided in the schedule, such clearance shall include any theatre in such vicinity thereafter erected or opened." See Plaintiff's Exhibits 275, 277, 279-81, 283-6, 289-90.

It is clear that the purpose of these two types of clearance agreements was to fix the run and clearance status of any theatre thereafter opened, not on the basis of its appointments, size, location, and other competitive factors normally entering into such a determination, but rather upon the sole basis of whether it were operated by the exhibitor-party to the agreement.

Much that has been said about clearances is applicable also to runs; the two are practically alike. Clearances are given to protect a particular run against a subsequent run, and the practice of clearance is so closely allied with that of run as to make comment on one applicable to the other.

Rodgers, of Loew's, testified that a run usually remains static for a given theatre, Record p. 421, and he determines what runs shall be "offered" to an exhibitor. Record p. 418. The size of the theatre does not necessarily determine whether it is satisfactory for operation on a first run. Record p. 566.

Reagan, of Paramount, said that negotiations with an exhibitor are "usually conducted on the basis of a particular run." In the case of a new theatre, the distributor usually considers whether it wants to do business on the run the theatre would like.[7] In the New York area, second runs are sold by him only to Loew's and RKO. Record pp. 815-16.

The evidence we have referred to shows that both independent distributors and exhibitors when attempting to bargain with the defendants have been met by a fixed scale of clearances, runs, and admission prices to which they have been obliged to conform if they wished to get their pictures shown upon satisfactory runs or were to compete in exhibition either with the defendants' theatres or with theatres to which the latter have licensed their pictures. Under the circumstances disclosed in the record there has been no fair chance for either the present or any future licensee to change a situation sanctioned by such effective control and general acquiescence as have obtained. See Bigelow v. RKO Radio Pictures, Inc., 150 F. 2d 877 (C.C.A. 7), affirmed 326 U. S. (February

[7] "Q. And some negotiations are conducted on the basis of a first-run of a product, some second, some subsequent? A. Yes, sir.

Judge Bright: You mean the particular run is established before the negotiation with the exhibitor?

The Witness: Sometimes it generally is established, although that has been the result of years of experience that we have had in negotiating with our customers.

Q. You do not mean that each time there is a negotiation the whole question of run is opened up again? A. No, it is not.

Q. The policy on which the theatre is operated has usually been established over a long period of time? A. Yes.

Judge Bright: How about a new theatre or new exhibitor?

The Witness: There is nothing established there, and we consider all the factors there and make a decision on whether we want to do business with him on the run that we would like to have.

Q. Now, how is the matter of terms upon which Paramount films will be licensed, determined? A. Determined by negotiation based upon experience we have had with the particular theatre with whom we are negotiating?" Record, p. 693.

25, 1946); Goldman v. Loew's, Inc., 150 F. 2d 738 (C.C.A. 3); Youngclaus v. Omaha Film Board of Trade, 60 F. 2d 538 (D.C. Neb.). The only way competition may be introduced into the present system of fixed prices, clearances, and runs is to require a defendant when licensing its pictures to other exhibitors to make each picture available at a minimum fixed or percentage rental and (if clearance is desired) to grant a reasonable clearance and run. When so offered, the licensor shall grant the license for the desired run to the highest bidder if such bidder is responsible and has a theatre of a size, location, and equipment to present the picture to advantage. In other words, if two theatres are bidding and are fairly comparable the one offering the best terms shall receive the license. Thus price fixing among the licensors or between a licensor and its licensees as well as the non-competitive clearance system may be terminated, and the requirements of the Sherman Act, which the present system violates, will be adequately met. The administrative details involved in such changes require further consideration. We are satisfied that existing arrangements are in derogation of the rights of independent distributors, exhibitors, and the public, and that the proposed changes will tend to benefit them all.

Formula Deals, Master Agreements, and Franchises.

Formula deals, certain master agreements, and franchises have tended to restrain trade in the distribution and exhibition of motion picture features and in view of the history and relation to the moving picture business of the various parties to this action have exercised unreasonable restraints. In our opinion these restraints will be obviated or at least sufficiently mitigated by requiring a distributor wishing its pictures to be shown outside of its own theatres to offer to license each picture to all theatres desiring to show it on a particular run and, if the theatres are responsibly owned and otherwise adequate, to grant the desired run to the higher bidder.

Formula deals have been entered into by Paramount and by RKO with independent and affiliated circuits. By such agreements a particular circuit has been licensed to exhibit a certain feature in all its theatres at a specified percentage of the national gross receipts realized from that feature by all theatres in the United States. The circuit may allocate playing time and film rentals among the various theatres as it sees fit. See Plaintiff's Exhibits 241, 419A, 419B. Arrangements whereby all the theatres of a circuit are included in a single agreement, and no opportunity is afforded for other theatre owners to bid for the picture in their several areas, seriously and as we hold unreasonably restrain competition. These formula deals have been negotiated without, so far as we are informed, any competition on the part of independent theatre owners who would labor under a great disadvantage in attempting severally to match or outbid the offers of a circuit that was making offers for all of its theatres.

Certain master agreements are open to the same objection as formula deals, for they cover exhibition in two or more theatres in a particular circuit and allow the exhibitor to allocate the film rental paid among the theatres as it sees fit and also to exhibit the features upon such playing time as it deems best, and leaves other terms to the circuit's discretion. See, *e.g.,* Plaintiff's Exhibits 196, 251, 267, 270, 270A, 273, 476. These are different from some other master agreements in which there are separate provisions covering the licensing of the picture for each particular theatre. See *e.g.,* Plaintiff's Exhibits 182, 182A, 189, 190, 191, 248. These later agreements in effect only combine in one document a number of theatres with proper lisenses for each. This may be done if there is an opportunity for exhibitors to bid for the same runs at an offered price.

Franchises which so far as the five major defendants are concerned were forbidden by the consent decree are also objectionable because they cover too long periods (more than one season) and also because they embrace all the pictures released by a given distributor. They necessarily contravene the plan of licensing each picture, theatre by theatre, to the highest bidder.

It is true that a prohibition of formula deals, master agreements and franchises will interfere with certain contracts which have been made in the past but their formation was a restraint upon trade which was unlawful at the time they were made, and therefore should not be continued. We see no reason to hold that the failure to bring in to this suit one of the contracting parties prevents the issue of an injunction forbidding one who is a party to the suit from continuing to carry out an arrangement which causes unlawful restraints. While our decision will not be *res judicata* as to those not parties to the litigation, the parties are necessarily and properly bound, and indeed the decision is a judicial precedent against the others on the questions of law involved in those situations we have referred to where they have unreasonably restrained trade and commerce.

In our opinion it follows from the foregoing that provisions in license agreements known as moveovers which give to a licensee the privilege of exhibiting a given picture in a second theatre as a continuation of a run in a first theatre are incompatible with the system we have prescribed of bidding for pictures and runs theatre by theatre. The same would seem to be true of so-called overage-and-underage provisions which are often inserted in licenses to permit an exhibitor owning a number of theatres to apply a deficit in the playing time in one or more others. Under such provisions it is not possible to determine the amount payable for the account of one theatre until the performances in the others have been completed, or practically to apply the bidding system we are establishing. But provisions in licenses for "extended" or "repeat" runs in the same theatre, though apparently criticized by the government, would not seem to be objectionable if reasonably limited in time when other exhibitors are given the opportunity to bid for similar licenses. Likewise, any other license provisions which may be called to our attention that would substantially interfere with the effectiveness of the bidding system would have to be revised and perhaps may have to be specially dealt with in the decree to follow this opinion.

Block-Booking and Blind-Selling

For many years the distributor-defendants licensed their films in "blocks," or indivisible groups, before they had been actually produced. In such cases the only knowledge prospective exhibitors had of the films which they had contracted for was from a description of each picture by title, plot and players. In many cases licenses for all the films had to be accepted in order to obtain any, though sometimes the exhibitor was given a right of subsequent cancellation for a certain number of pictures. Because of complaints of block-booking and blind-selling based upon the supposed unfairness of contracts which often included pictures—the inferior quality of which could not be known—Sections III and IV of the consent decree required the five consenting distributors to trade-show their films before offering them for license and limited the number which might be included in any contract to five. More than one block of five, however, could be licensed where the contents of any had been trade-shown. While this restriction in the consent decree has now ceased by time limitation, the consenting distributors have continued to observe the restriction. The non-assenting distributors have retained up to the present time their previous methods of licensing in blocks, but have allowed their customers considerable freedom to cancel the license as to a percentage of the pictures contracted for.

The plaintiff argues that the Sherman Act forbids block-booking in toto. This is said to be because it is illegal to condition the licensing of one film upon the acceptance of another, and it therefore can make no difference whether the group of films involved in a license be two or forty. In our opinion this contention is sound, and any form of block-booking is illegal by which an exhibitor, in order to obtain a license for one or more films, must accept a license for one or more other films.

A patentee who has granted a license in consideration that the patented invention shall be used by the licensee only with unpatented material furnished by the licensor may not restrain as a contributory infringer one who sells to the licensee like materials for like use. Mercoid Corp. v. Mid-Continent Investment Co., 320 U. S. 661; Mercoid Corp. v. Minneapolis-Honeywell Regulator Co., 320 U. S. 680; Morton Salt Co. v. G. S. Suppiger, 314 U. S. 488, 491; Motion Picture Patents Co. v. Universal Film Mfg. Co., 243 U. S. 502; Carbice Corp. v. American Patents Corp., 283 U. S. 27; Leitch Mfg. Co. v. Barber Co., 302 U. S. 458. Moreover, as was said in Mercoid Corp. v. Mid-Continent Co., 320 U. S. 661, 670, a decree for an injunction against a contributory infringer would sanction both "misuse of the patent privilege and a violation of the anti-trust laws." The same rule would appear to apply to copyrights and prevent a suit for contributory infringement by a copyright owner who had licensed the printing of his book, only in connection with paper supplied by him, against a third party supplying paper to the licensee in violation of the agreement. See Interstate Circuit Inc. v. United States, 306 U. S. 208; United States v. Crescent Amusement Co., 323 U. S. 173; Straus v. Am. Publisher's Ass'n, 231 U. S. 222.

It is true that a copyrighted motion picture when united with another copyrighted picture by block-booking is not tied to an uncopyrighted article. Nevertheless the objections to conditioning the licensing of one picture upon the licensing of another are the same, for the result is to give the copyright owner not only the reward which is his due from the licensing of a single copyrighted film, but to extend his monopoly by requiring his licensee to accept one or more other films and to pay royalties therefor as an additional consideration. We cannot see that this differs in principle from requiring the licensee to purchase uncopyrighted articles in connection with the license of a copyright. In either case the copyright owner is obtaining something which the decisions have forbidden as beyond the grant of his limited monopoly. Justice Holmes in his dissenting opinion in Motion Picture Patents Co. v. Universal Film Mfg. Co., 243 U. S. 502, 519, argued persuasively that the right of the owner of a patent to keep his device out of use included the right to condition its use. Such a doctrine would contravene the rule we are laying down, but his views were rejected by the majority of the Supreme Court in that decision, as well as in Straus v. Victor Talking Machine Co., 243 U. S. 490, and have proved to be contrary to a long line of subsequent decisions of that court—indeed to have been supplanted by the general trend of authority ever since the days of Henry v. Dick, 224 U. S. 1.

It may be argued that the common law gives a right to condition the licensing of one film upon the acceptance of another—that it is as though the owner of ordinary chattels refused to sell a lot to A unless the latter would purchase in a larger quantity than he desired. The question whether such a contract involving patents or copyrights was good at common law was apparently left open in Motion Picture Patents Co. v. Universal Film Mfg. Co., 243 U. S. 503, and Keeler v. Standard Folding Bed Co., 157 U. S. 659, and in Federal Trade Commission v. Paramount Famous-Lasky Corp., 57 F. 2d 152, the Court of Appeals for the Second Circuit sustained contracts of block-booking.

Block-booking, when the license of any film is conditioned upon taking of other films, is a system which prevents competitors from bidding for single pictures on their individual merits and adds to the monopoly of a single copyrighted picture that of another copyrighted picture which must be taken and exhibited in order to secure the first. It differs from such a sale of chattels as we have mentioned because it extends a monopoly which the owner of the chattels is not assumed to have. We are not inclined

to follow Federal Trade Commission v. Paramount Famous-Lasky Corp., 57 F. 2d 152 (C. C.A. 2), for the reason we have given and particularly because of recent decisions of the Supreme Court. As Stone, C. J., said in Ethyl Gasoline Corp. v. United States, 309 U. S. 436, 459,—when dealing with the use of one patent to exploit another:

> "* * * It [Ethyl Gasoline Corporation] has chosen to exploit its patents by manufacturing the fluid covered by them and by selling that fluid to refiners for use in the manufacture of motor fuel. Such benefits as result from control over the marketing of the treated fuel by the jobbers accrue primarily to the refiners and indirectly to appellant, only in the enjoyment of its monopoly of the fluid secured under another patent. The licensing conditions are thus not used as a means of stimulating the commercial development and financial returns of the patented invention which is licensed, but for the commercial development of the business of the refiners and the exploitation of a second patent monopoly not embraced in the first. The patent monopoly of one invention may no more be enlarged for the exploitation of a monopoly of another, see Standard Sanitary Mfg. Co. v. United States, supra, than for the exploitation of an unpatented article, United Shoe Machinery Co. v. United States, supra; Carbice Corporation v. American Patents Corp., supra; Leitch Manufacturing Co. v. Barber Co., supra; American Lecithin Co. v. Warfield Co., 105 F. 2d 207, or for the exploitation or promotion of a business not embraced within the patent. Interstate Circuit v. United States, supra, 228-230."

See also United States v. Crescent Amusement Co., 323 U. S. 173; Hartford-Empire Co. v. United States, 323 U. S. 386, 415, 452-3; Mercoid Corp. v. Mid-Continent Investment Co., 320 U. S. 661, 670; Mercoid Corp. v. Minneapolis-Honeywell Regulator Co., 320 U. S. 680, 684; United States vs. Masonite Corp., 316 U. S. 265, 277-8; Interstate Circuit, Inc. v. United States, 306 U. S. 208, 227-230; Stokes & Smith Co. vs. Transparent-Wrap Machine Corp., decided by Second Circuit Court of Appeals May 1, 1946.

We, however, declare illegal only that aspect of block-booking which makes the licensing of one copyright conditional upon an agreement to accept a license of one or more other copyrights. A distributor may license to an exhibitor at one time as many films as the latter wishes to receive, but the distributor may not constitute groups of pictures which it refuses to license separately. The distributor may of course not license his pictures at all, but if he does license them, he must do so severally and, in accordance with the bidding procedure previously indicated, must license them to the exhibitor or exhibitors who are qualified and offer the best terms for the various runs.

Blind-selling does not appear to be as inherently restrictive of competition as block-booking, although it is capable of some abuse. By this practise a distributor could promise a picture of good quality or of a certain type which when produced might prove to be of poor quality or of another type—a competing distributor meanwhile being unable to market its product and in the end losing its outlets for future pictures. The evidence indicates that trade-shows, which are designed to prevent such blind-selling, are poorly attended by exhibitors. Record pp. 1178-9. Accordingly, exhibitors who chose to obtain their films for exhibition in quantities, need to be protected against burdensome agreements by being given an option to reject a certain percentage of their blind-licensed pictures within a reasonable time after they shall have become available for inspection. Such right of rejection has been incorporated in numerous licenses given by the defendants and should be afforded whenever licenses of unproduced films and films not trade-shown are secured by an exhibitor who has made the best competitive bid for them.

The only group licensing we are prepared to sanction is licensing by which the group is not offered on condition that the licensee shall take all the pictures included in it, or none, but in which the pictures are separately priced, and each picture is to be sold to the highest duly qualified bidder. As we have already indicated in discussing formula deals, master agreements, and franchises, the offering of pictures should be theatre by theatre, and if more than one picture is included in a license agreement, it will be only because of business convenience and to the extent that each picture so included has received the best bid.

"Pooling" Agreements

It is claimed by plaintiff that the theatre-owning defendants have combined with each other and with independent theatre-owners by "pooling" their theatres through operating agreements, leases, joint stock ownership of theatre-operating corporations, or through joint ownership of theatres in fee. We are asked to determine the validity of these various means of joining interests.

By far the most numerous type of agreement in evidence is that by which given theatres of two or more exhibitors, normally in competition with each other, are operated as a unit or most of their business policies collectively determined by a joint committee, or by one of the exhibitors, and by which profits of the "pooled" theatres are divided among the owners according to pre-agreed percentages. See, *e.g.*, Plaintiff's Exhibits 9, 100, 200, 206, 213, 218, 220-1 223, 226, 226A, 232. Some of the agreements provide that the parties thereto may not acquire other theatres in the competitive vicinity without first offering them for inclusion in the "pool." See, *e.g.*, Plaintiff's Exhibits 201, 205-6, 219.

These operating agreements we hold to be in clear conflict with the Sherman Act, for through them a defendant-exhibitor reduces to a minimum opposition between its own and other theatres in the "pool." Cooperation, rather than competition, characterizes their operation, and in view of the exhibitor-defendants' financial strength, control of first-class film distribution, ownership of concentrated numbers of first-run theatres, and especially their combination to reduce competition in exhibition through systems of price-fixing and clearances, such restraints as these agreements impose upon free commerce in motion pictures are far less than reasonable. The result is to eliminate competition *pro tanto* both in exhibition and in distribution of films which would flow almost automatically to the theatres in the earnings of which they have a joint interest.

Other forms of operating agreements are between major defendants and independent exhibitors rather than between major defendants, see *e.g.*, Plaintiff's Exhibits 97, 118, 208, 238-9, 358, but we are not of the opinion that this renders them legal. The effect is to ally two or more theatres of different ownership into a coalition for the nullification of competition between them and for their more effective competition against theatres not members of the "pool." Even if the parties to such combinations were not major film producers and distributors, but were all wholly independent exhibitors, such agreements might often be regarded as beyond the reasonable limits of restraint allowance under the Sherman Act. This result is certain when some of the parties are of major stature in the movie industry and have in other ways imposed unlawful restraints upon it, as we have found to be the case upon the record before us.

In certain other cases the operating agreements are accomplished by leases of theatres, the rentals being determined by a stipulated percentage of profits earned by the "pooled" theatres, see *e.g.*, Plaintiff's Exhibits 9, 106, 118, 204. This appears to be but another means of carrying out the illegal objection discussed above. While a theatre-owner may of course remove itself from the business of operating theatres by leasing them to anyone it deems fit upon a fixed rental basis, so long as a monopoly in exhibition is not thereby achieved by the lessee, any arrangement whereby one of the exhibitor-defendants in this case allies its theatres with those of a competing exhibitor, independent or affiliated, and yet itself remains in the trade of exhibiting motion pictures by retaining an interest in the profits earned by the allied theatre, is unlawful under the anti-trust acts.

Many thetares, or the corporations owning them, are held jointly by one or more of the exhibitor-defendants, in some cases in conjunction with independents. See, *e.g.*, Plaintiff's Exhibits 8, 9, 46, 48, 62, 164, 355, 387; RKO's Exhibit 11. All these joint interests enable the major defendants to operate theatres collectively, rather than competitively, we find them illegal for the reasons above stated. Appropriate steps should be taken so that no exhibitor-defendant will own theatres (whether represented by fee, beneficial, or stock interests) jointly with other exhibitor-defendants, regardless of the size of the interests involved. Appropriate steps should also be taken so that no exhibitor-defendant or defendants will jointly own a theatre or stock interest therein with any independent exhibitor, except when a defendant or an independent owns an interest of five per cent or less, which we deem *de minimis* and only to be treated as an inconsequential investment in exhibition. See *infra* p. 71. This result may be reached in situations like Florida, Texas, Minnesota and Michigan by a sale, purchase, or exchange of interests in jointly-owned theatres so long as the transaction sought to be achieved will not result in an unreasonable restraint of competition in exhibition within the particular competitive area. To this end the court will control the manner in which rearrangements of these joint interests are effected.

It seems impracticable to do more than lay down general rules as to the foregoing situations. If further details are required to cover specific provisions of the various pooling agreements, they should be set forth in the decree to be hereafter entered.

It should be added that in our opinion there can be no objection to operating, booking, or film buying through agents, provided the agent is not also acting in respect to theatres owned by other exhibitors, independent or affiliated, and provided that in case the agent is buying films for its principal he does this through the bidding system, theatre by theatre.

Discrimination Among Licensees

The amended and supplemental complaint alleges that in licensing films each of the distributor-defendants has discriminated against small independent exhibitors and in favor of the large affiliated and unaffiliated circuits. Of the various contract provisions by which such discriminations are said to have been accomplished, plaintiff sets forth the following in its brief: suspending the terms of a given contract, if a circuit theatre remains closed for more than eight weeks, and reinstating it without liability upon re-opening, Plaintiff's Exhibits 188, 265-6, 383-4, 472-3; allowing large privileges in the selection and elimination of films, Plaintiff's Exhibits 172, 177, 192, 263-6, 383-4, 472; allowing deductions in film rentals if double bills are played, Plaintiff's Exhibits 183-4, 190, 199, 242, 245, 247, 258-9, 262, 264-6, 271-2a, 274, 382-3, 473; granting moveovers and extended runs, Plaintiff's Exhibits 182-2a, 199, 260, 262, 265, 267, 274, 383-4, 474, 476; granting road-show privileges, Plaintiff's Exhibits 187-8, 199, 232, 265-6, 383-4, 472; allowing overage and underage, Plaintiff's Exhibits 190-1, 194, 259, 265-6, 383; granting unlimited playing time, Plaintiff's Exhibits 241, 267, 269, 471; excluding foreign pictures and those of independent producers, Plaintiff's Exhibits 173-4, 181, 190-1, 194, 199, 262, 265-6, 272a, 383-4, 395, 470-2; granting rights to question the classification of features for rental purposes, Plaintiff's Exhibits 187, 232, 259, 265, 472-3; and especially, discriminating in film rentals, clearances, and minimum admission prices, see Plaintiff's Brief pp. 56-70, 75-85.

These provisions are found most frequently in

franchises and master agreements, which are made with the larger circuits of affiliated and unaffiliated theatres. Record pp. 1432-3; Columbia's Exhibit 9a; Universal's Exhibit 2; Planitiff's Exhibits 195, 198, 259, 261, 265-6a,, 384, 396, 470-3. Small independents are usually licensed, however, upon the standard forms of contract, which do not include them. Record pp. 1432-3; Plaintiff's Exhibits 275-90. The competitive advantages of these provisions are so great that their inclusion in contracts with the larger circuits constitutes an unreasonable discrimination against small competitors in violation of the anti-trust laws. It seems unnecessary to decide whether the record before us justifies a reasonable inference that the distributor-defendants have conspired among themselves to discriminate among their licensees, for each discriminating contract constitutes a conspiracy between the licensee and licensor. Interstate Circuit Inc. v. United States, 306 U. S. 208; United States v. Crescent Amusement Co., 323 U. S. 173.

The defendants argue that these privileges granted to the circuits flow from their negotiations with the individual theatre-owners rather than from a standard policy of discrimination deliberately pursued by them. This is perhaps true, but the result is the same whether the bargaining power of the large exhibitors forces upon the distributors a discriminatory policy, or whether the latter voluntarily carry such a policy into effect. Acquiescence in an unreasonable restraint, as well as the creation of such a restraint, violates the Sherman Act. Under the bidding system we are requiring such discriminations would appear impossible. Those provisions which are not compatible with the operation of this system, or which are inherently unreasonable, such as a provision for clearance between theatres where there is no substantial competition, will no longer be includible in licenses, as mentioned elsewhere, but otherwise the bidders will compete for licensing contracts on a parity, in that the same offer will be made to all prospective exhibitors in a community.

The foregoing is not to be construed, however, as indicating that the distributor-defendants have discriminated among their licensees with respect to film rentals, clearances, or minimum admission prices. They have perhaps done so, but we are without sufficient knowledge of the many factors entering into the determination of these provisions such as the character of specific communities, the nature of the different theatre appointments, of the patrons, operating policies, locations, and responsibility of operators. In the absence of such facts, we are unable to infer that the distributor-defendants have violated the Sherman Act in this particular regard, but any discriminations in the other ways noted above in favor of affiliated licensee or licensees connected with independent circuits as against individual independents must be enjoined, and we believe will not exist in future licenses under the bidding system for which we are providing.

Divestiture of Theatres

We cannot accede to the prayer of the plaintiff that the major defendants should be divested of their theatres in order that no distributor of motion pictures shall be an exhibitor. Undoubtedly such a step while not ipso facto preventing price-fixing agreements or unreasonable clearance would terminate the government's most urgent objections to the present methods of conducting the motion picture business, but it would also withdraw the defendant-distributors from competition in the exhibition field and at the same time would create a new set of theatre owners which would be quite unlikely for some years to give the public as good service as the exhibitors they would have supplanted in view of the latter's demonstrated experience and skill in operating what must be regarded as in general the largest and best equipped theatres. We think that the opportunity of independents to compete under the bidding system for pictures and runs renders such a harsh remedy as complete divestiture unnecessary, at least until the efficiency of that system has been tried and found wanting.

In the year 1945 there were about 18,076 motion picture theatres in the United States of which the five major defendants had interests in 3,137, or 17.35 per cent. Of the latter, Paramount or its subsidiaries owned independently of the other defendants 1395—a little less than half, or about 7.72 per cent; Warner 501, or about 2.77 per cent; Loew's 135, or about .74 per cent; Fox, 636, or about 3.52 per cent, and RKO 109, or about .60 per cent. There were 361 theatres, or about 2.00 per cent, in which two or more of these defendants had joint interests, whether held directly or indirectly through stock ownership in the same corporation or through a lease or operating agreement. This tabulation excludes theatres connected with one or more of the defendants through film-buying or management contracts or through corporations in which a defendant owns an indirect minority stock interest. It includes all theatres in which each defendant otherwise owns a direct or indirect interest of any amount. See Loew's Exhibit 2; RKO's Exhibit 11; Plaintiff's Exhibits 8, 9, 12-3, 22, 47-8, 64, 87-8, 97, 100, 118-20, 156-64, 360.

It would seem unlikely that theatre owners having aggregate interests of little more than one-sixth of all the theatres in the United States are exercising such a monopoly of the motion picture business that they should be subjected to the drastic remedy of complete divestiture in order to effect a proper degree of free competition. It is only in certain localities, and not in general, that an ownership even of first-run theatres approximating monopoly exists. Under the proposed system, the only theatres the competition of which in exhibition even Paramount —the largest owner—would in anywise control are the 7.72 per cent which it now owns. Each of the other four major defendants would control a far smaller percentage of the theatres. Even in places like Philadelphia and Cincinnati, where Warner and RKO have owned all the first-run theatres, their theatre interests cannot properly be aggregated to establish a conspiracy in restraining exhibition, for in such localities there would seem to be nothing to prevent other persons from building theatres of a similar type if the market for the distribution of films should be opened to the highest bidder and the builder of a new theatre could compete with the other theatre owners in obtaining pictures for exhibition in the theatre he had built. The only pictures that the present sole exhibitors in such localities could control would be their own, which they can always exhibit freely in their own theatres.

In about 60 per cent of the 92 cities having populations of over 100,000 on which the government mainly relies to prove its case, there are independent first-run theatres in competition with those of the major defendants except so far is it may be restricted by the trade practices we have criticized.[8] In about 91 per cent of these cities there is competition in first runs between independents and some of the major defendants or among the major defendants themselves, except so far as it may be restricted by the above trade practices.[9] If the bidding system we propose be set up, minimum admission prices in licenses eliminated, and the other restrictive agreements which we have discussed terminated, it is our opinion that adequate competition would exist. Indeed in all of the 92 cities, even where there is no present competition in first runs there is always competition in some run.

Moreover, there is no substantial proof that any of the corporate defendants was organized or has been maintained for the purpose of achieving a national monopoly, as was the case in Standard Oil Co. v. United States, 221 U. S. 1; United States v. American Tobacco Co., 221 U. S. 106, and United States v. Aluminum Co. of America, 148 F. 2d 416 (C.C.A. 2). The five major deefndants cannot be treated collectively so as to establish claims of general monopolization in exhibition. They can only be restrained from the unlawful practices in fixing minimum prices, obtaining unreasonable clearances, block-booking, and other things we have criticized.

If in certain localities there is ownership by a single defendant of all the first-run theatres, there is no sufficient proof that it has been for the purpose of creating a monopoly and has not rather arisen from the inertness of competitors, their lack of financial ability to build theatres comparable to those of the defendants, or from the preference of the public for the best equipped houses and not from "inherent vice" on the part of these defendants. Each defendant had a right to build and to own theatres and to exhibit pictures in them, and it takes greater proof than that each of them possesed great financial strength, many theatres, and exhibited the greater number of first-runs to deprive it of the ordinary rights of ownership. Outside the limits of the trade practices and agreements which we have found to violate the anti-trust laws and which will under the final decree be abolished, there is general competition among all the defendants as well as between them and independent distributors for the exhibition of their various pictures. Record p. 1062.

As was said by the expediting court in United States v. The Pullman Company, 64 F. Supp. 108, 112, (E.D. Pa., 1945):

> "If there is only one store in a town at which every one trades, that fact does not itself constitute a monopoly in the legal sense. It is only when the merchant maintains his position by devices which compel everyone to trade with him exclusively that the situation becomes legally objectionable."

In the case at bar, as we have reiterated, many of the objections are to the trade practices we have alluded to, and not to the ownership of theatres either by the major defendants or by their wholly-owned subsidiaries. If those theatres were all owned by entirely independent corporations the distributing-producing defendants, if not in competition in the distribution of their films, would control competition in the exhibition business by in the aggregate controlling the distribution of most of the best pictures in the United States and imposing restrictions upon their use. The root of the difficulties we have discovered lies not in the ownership of many or most of the best theatres by the producer-distributors, but in price-fixing, non-competitive granting of runs and clearances, unreasonable clearances, formula deals, master agreements, franchises, block-booking, pooling agreements and certain discriminations among licensees between defendants and independents. These practices, if employed in the future, in favor of powerful independents would effect all of the undesirable results that have existed when the five major defendants and their subsidiaries have owned or controlled numerous theatres in which the defendants' pictures have been exhibited. That such would be the case seems amply demonstrated by the decisions where powerful independent circuits were involved. United States v. Crescent Amusement Co., 323 U. S. 173; Interstate Circuit Inc. v. United States, 306 U. S. 208. If the objectionable trade practices were eliminated, the only difference between such an assumed situation in which the defendants owned no theatres and the present would be the inability of the major defendants to play their own pictures in their own theatres. The percentage of pictures on the market which any of the five major defendants could play in its own theatres would be relatively small and in

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[8] According to Loew's Exhibit 13 and RKO's Exhibit 11, there are independent first-run theatres in all but the following 38 cities: Albany, Bridgeport, Charlotte, Chattanooga, Cincinnati, Cleveland, Columbus, Dallas, Dayton, Des Moines, Elizabeth, Erie, Flint, Fort Worth, Grand Rapids, Houston, Jersey City, Kansas City, Mo., Knoxville, Lowell, Memphis, Milwaukee, Minneapolis, Newark, New Haven, Norfolk, Omaha, Paterson, Peoria, Rochester, San Antonio, Scranton, South Bend, Syracuse, Toledo, Wichita, Worcester, Yonkers.

[9] Upon the termination of "pooling" agreements a major defendant may control all of the first-run theatres in only the following 8 cities: Charlotte, Chattanooga, Cincinnati, Erie, Knoxville, Peoria, South Bend, Wichita. Loew's Exhibit 13; RKO's Exhibit 11.

nowise approximates a monopoly of film exhibition.[10]

[10] The following table is derived from Plaintiff's Exhibit 426 and Record pp. 2400-1:

FEATURE FILMS RELEASED DURING THE 1943-44 SEASON BY ALL DISTRIBUTORS

	No. of Films	Percentages of Total With "Westerns" Included:	With "Westerns" Excluded:
Fox	33	8.31%	9.85%
Loew's	33	8.31%	9.85%
Paramount	31	7.81%	9.25%
RKO	38	9.57%	11.34%
Warner	19	4.79%	5.67%
Columbia	41	10.32%	12.24%
United Artists	16	4.04%	4.78%
Universal	49	12.34%	14.63%
Republic	{ 29 features 30 "Westerns"	14.86%	8.66%
Monogram	{ 26 features 16 "Westerns"	10.58%	7.76%
PRC	{ 20 features 16 "Westerns"	9.07%	5.97%
Totals	397	100%	100%
	335 without "Westerns"		

There has however been restraint of competition in exhibition by the five major defendants through ownership of theatres jointly with one another or if their interest be more than five per cent even where jointly held with independents which, in our opinion, calls for a divestiture of such interests whether such partial interest is in fee or through stock ownership or otherwise.

There is no evidence that in a city such as Cincinnati, in which a major defendant owns all of the first-run theatres, other exhibitors, affiliated or unaffiliated, have been prevented from also owning theatres for exhibition on first-run and there consequently is no monopoly in the legal sense, see United States v. Pullman Company, 64 F. Supp. 108, 112, and no reason for directing a divestiture. But when theatres are jointly owned by a major defendant and another party, it is evident that both joint owners wish to participate and indeed are directly or indirectly participating in the business of exhibiting motion pictures. In such case their joining of interests is illegal under the anti-trust laws for the reason that the major defendant thereby eliminates putative competition between itself and the other joint owner, who otherwise would be in a position to operate theatres independently. Such an elimination of competition is unreasonable in view of the defendant's being a powerful factor in the industry capable of exerting vast influence to its ends, and of the methods it has employed to restrain and control normal competition in distributing and exhibiting motion pictures through price-fixing, system of clearances, block-booking, pooling and the other practices we have alluded to.

We find such joint interests in a great number of theatres, a summary of which is set forth below,[11] and hold that they must be terminated by a sale to, or purchase from the co-owner or owners, or by a sale to party not one of the other defendant-exhibitors. The decree or subsequent orders to be entered in conformity with this opinion will control sales or exchanges of such fractional interests for the purpose of restoring or creating a reasonable competition in the areas in question.

[11] In so far as information could accurately be obtained from RKO's Exhibit 11, the numbers of theatres jointly owned by the defendants are approximately as follows:

THEATRES JOINTLY OWNED WITH INDEPENDENTS:

Paramount	993
Warner	20
Fox	66
RKO	187
Loew's	21

THEATRES JOINTLY OWNED BY TWO DEFENDANTS:

Paramount—Fox	6
Paramount—Loew's	14
Paramount—Warner	25
Paramount—RKO	150
Loew's—RKO	3
Loew's—Warner	5
Fox—RKO	1
Warner—RKO	10
	1,501 Theatres

Of the above theatres jointly owned with independents, the following numbers will not be affected by the decree, since the defendant or co-owning independent owns less than a 5% interest:

Paramount	177
RKO	32
Total	209 Theatres

Total affected by the decree according to RKO's Exhibit 11: 1,292 Theatres

General Considerations

It may be said that such restrictions in commercial dealings as we would impose will interfere with the right of a copyright owner to choose his customers or contract for the disposition of his own property. The answer is that no such absolute right exists where its exercise will involve an extension of a copyright monopoly or an unreasonable interference with competition in the distribution and exhibition of moving pictures. A system of fixed admission prices, clearance and block-booking is so restrictive of competition in its tendency that it should be modified to comply with the terms of the Sherman Act. The modifications in practices we have indicated will relieve conditions that have grown up through the years. Indeed the practices are defended on the ground that business convenience and long usage ought to sanction them. But, in spite of their long continuance, we cannot escape the conclusion that in various ways the system stifles competition and violates the law and that business convenience and loyalty to former customers afford a lame excuse for depriving others of rights to compete and for perpetuating unreasonable restrictions. The remedy we are giving against the infractions is certainly no more drastic in effect that the one the Supreme Court granted in Interstate Circuit v. United States, 306 U. S. 208, nor more severe than the one it imposed in United States v. Crescent Amusement Co., 323 U. S. 173. The defendants have built up great business enterprises in a very popular field. Yet they have carried on practices we have found unduly restrictive of interstate commerce and even though we do not suggest that they any more than "those eighteen upon whom the tower in Siloam fell" have been "sinners above all men", yet measures should be taken to restore the moving picture business to a condition of competition that will benefit both competitors and the general public to abate practices that are unlawful.

It is argued that the steps we have proposed would involve an interference with commercial practices that are generally acceptable and a hazardous attempt on the part of judges—unfamiliar with the details of business—to remodel its delicate adjustments which have hitherto provided the public with what is a new and great art. But we see nothing ruinous in the remedies proposed. Disputes which may arise under the bidding system are likely to relate to questions whether the bidder has a theatre adequate for the run for which he bids, whether the clearance requested is reasonable as regards his own theatre and those of others, and similar matters generally involved in comparing bids. If the defendants will consent to an arbitration system for the determination of such disputes of the kind that has worked so well under the consent decree, they will facilitate the adjustment of most of the differences that are likely to occur, with a large saving of time and money as compared with separate court actions.

A suit in the district court for violation of the Sherman Act is doubtless an awkward way to cure such ills as have arisen, but it is perhaps the best remedy now available to the government. There surely are evils in the existing system, and the Sherman Act provides a mode of correction which is lawfully invoked. At all events, that which is written is written, and is controlling on us.

It does not follow from the foregoing that we should wholly break up the exhibition business of each of the major defendants even though a "root and branch" decree might be legally possible. Such total divestiture would be injurious to the corporations concerned, and, if we are right in our analysis of the situation, we should still have to give relief against price-fixing, systems of clearance, formula deals, master agreements and franchises, block-booking, pooling agreements, and other agreements we have held invalid. The relief proposed we believe should suffice, while total divestiture would be damaging to the public as well as to the defendants and not accomplish any useful purpose at the present time.

The Decree

A decree is granted in accordance with the views expressed in the foregoing opinion to be settled on ten days' notice. It should provide for the dismissal of all claims asserted by the plaintiff against any of the defendants which act only as producers of motion pictures and for the dismissal of claims against any other defendants based on their acts as producers, whether as individuals or in conjunction with others.

The granting of licenses by any of the defendant-distributors which fix minimum prices for admission to theatres either of the defendants or of any other exhibitor should be enjoined in which such minimum admission prices are fixed by the parties either in writing, or through a committee, or through arbitration, or upon the happenings of any event, or in any other wise.

The defendants should be enjoined from concertedly agreeing to maintain a system of clearances as among themselves or with other exhibitors, and no clearances should be granted against theatres in substantial competition with the theatre receiving a license for exhibition in excess of what is reasonably necessary to protect the licensee in the run granted. Existing clearances in excess of what is reasonably necessary to protect the licensees in the runs awarded to them shall be invalid pro tanto. In determining what is a reasonable clearance the following factors should be taken into consideration:

(1) The admission prices of the theatres involved, as set by the exhibitor;

(2) The character and location of the theatres involved, including size, type of entertainment, appointments, transit facilities, etc.;

(3) The policy of operation of the theatres involved, such as the showing of double features, gift nights, give-aways, premiums, cut-rate tickets, lotteries, etc.;

(4) The rental terms and license fees paid by the theatres involved and the revenues derived by the distributor-defendant from such theatres;

(5) The extent to which the theatres involved compete with each other for patronage;

(6) The fact that a theatre involved is affiliated with a defendant-distributor or with an independent circuit of theatres should be disregarded; and

(7) There should be no clearance between theatres not in substantial competition.

The further performance by any of the defendants of existing formula deals, master agreements to the extent that we have previously found them invalid, or franchises should be enjoined, and the defendants should also be enjoined from entering into or carrying out any similar agreements in the future.

Defendants owning a legal or equitable interest in theatres of ninety-five per cent or more either directly or through subsidiaries may exhibit pictures of their own or of their wholly owned subsidiaries in such theatres upon such terms as to admission prices and clearances and on such runs as they see fit.

No defendant or its subsidiaries shall exhibit its films other than on its own behalf or through wholly owned subsidiaries, or subsidiaries in which it has an interest of at least ninety-five per cent, without offering the license at a minimum price for any run desired by the operators of each theatre within the competitive area. The license desired shall in such case be granted to the highest responsible bidder having a theatre of a size and equipment adequate to show the picture upon the terms offered. The license shall be granted solely upon the merits and without discrimination in favor of affiliates, old customers, or any person whatever. Each license shall be offered and taken theatre by theatre and

picture by picture. No contracts for exhibition shall be entered into, or if already outstanding shall be performed, in which the license to exhibit one feature is conditioned upon an agreement of the licensee to take a license of one or more other features, but licenses to exhibit more than one feature may be included in a single instrument provided the licensee shall have had the opportunity to bid for each feature separately and shall have made the best bid for each picture so included. To the extent that any of the pictures have not been tradeshown prior to the granting of a license for more than a single picture, the licensee shall be given by the licensor the right to reject a percentage of such pictures not trade-shown prior to the granting of the license to be fixed by the decree. But that right to reject any picture must be exercised within ten days after there has been an opportunity afforded to the licensee to inspect it.

The defendants shall be enjoined from entering into or continuing to perform existing pooling agreements whereby given theatres of two or more exhibitors, normally in competition, are operated as unit or whereby the business policies of such exhibitors are collectively determined by a joint committee, or by one of the exhibitors, or whereby profits of the "pooled" theatres are divided among the owners according to preagreed percentages. They shall also be enjoined from making or continuing to perform agreements that the parties may not acquire other theatres in the competitive area without first offering them for inclusion in the pool. The making or continuance of leases of theatres under which defendants lease any of their theatres to another defendant or to an independent operating a theatre in the competitive area in return for a share of the profits shall be enjoined.

Each defendant shall cease and desist from ownership of an interest in any theatre, whether in fee or in stock or otherwise, in conjunction with another defendant-exhibitor. Each defendant shall cease and desist from ownership, jointly with an independent, of an interest in any theatre, greater than five per cent, unless such defendant's interest is ninety-five per cent or more; and where the interest of such defendant is more than five per cent and less than ninety-five per cent, such joint interests shall be dissolved either by a sale to, or by a purchase from, such co-owner or co-owners. Rearrangements of such joint interests with an independent, if by purchase, shall, however, be subject to the direction of this court so that their effectuation may promote competition in the exhibition of motion pictures. Where a defendant owns a ninety-five or greater per cent interest in any theatre, such theatre may be considered as its own so far as this opinion and the decree to be entered hereon are concerned. Each of the defendants shall be enjoined from expanding its theatre holdings except for the purpose of acquiring a co-owner's interest in jointly owned theatres, and this only in cases where the court shall permit such acquisition, instead of requiring an outright sale of the undivided interest of the defendant in question. The foregoing provision as to divestiture of partial interests in theatres shall apply both to interests held in fee and beneficially and to those represented by shares of stock. But it shall not prevent a defendant from acquiring theatres or interests therein in order to protect its investments, or in order to enter a competitive field; if in the latter case, this court or other competent authority shall approve the acquisition after due application is made therefor.

Each defendant shall be enjoined from operating, booking or film-buying through any agent who is also acting in such matters for any other exhibitor, independent or affiliated.

The decree shall also provide for arbitration of disputes as to bids, clearances, runs, and any other subjects appropriate for arbitration in respect to all parties who may consent to the creation of such tribunals for adjustment of such disputes. It shall also provide for an appeal board generally similar to the one created by the consent decree as to any parties consenting thereto. It shall make such disposition of the provisions of the existing consent decree signed November 30, 1940, as may be necessary in view of the foregoing opinion.

In order to secure compliance with the decree to be entered, duly authorized representatives of the Department of Justice shall on the written request of the Attorney General or the Assistant Attorney General in charge of antitrust matters, and on reasonable notice to the defendant or defendants affected, be permitted reasonable access to all books and papers of the defendants and reasonable opportunity to interview their officers or employees, as provided in Section XVIII of the Consent Decree.

Proceedings under the decree to be entered shall be stayed pending appeal or for the purpose of enabling the parties to adjust their business without an unfair burden or as practice may require upon such terms as the decree shall provide.

Jurisdiction of this cause should be retained for the purpose of enabling any of the parties to the decree to apply to the court at any time for such orders or directions as may be necessary or appropriate for the construction or carrying out of the same, for the enforcement of compliance therewith, and for the punishment of violations thereof, or for other or further relief.

Findings should be proposed by the parties for the assistance of the court, but such proposed findings will form no part of the record. Dated June 11, 1946.

AUGUSTUS N. HAND
U. S. Circuit Judge.

HENRY W. GODDARD
U. S. District Judge.

JOHN BRIGHT
U. S. District Judge.

Study Skouras Arbitration Plan

Officials of the Motion Picture Theatre Owners of America and Allied States Association of Motion Picture Exhibitors have been giving consideration to the suggestion by Spyros Skouras, 20th Century-Fox president, that exhibitors offer their ideas of arbitration changes.

Mr. Skouras advanced his "invitation" at the testimonial dinner to Jack Kirsch in Chicago, May 25.

"The desirability of discussions by exhibitor and distributor could be very beneficial to all if done in fairness," Ed Kuykendall, MPTOA president, declared. "Trade practice discussions must always prevail where the exhibitor is concerned. The average exhibitor seems to have a lot of faith in present-day arbitration."

Abram F. Myers, Allied general counsel and board chairman, took the position that "the law is in control." He said it would be a "bold—even foolhardy—group that would undertake to set up or reform an industry arbitration system until Old Doc Law has had his say."

Mr. Myers said that "if the court should by its decision open the way for amending and strengthening the system, it goes without saying that Allied will have suggestions to offer." He said it probably would seek to offer them directly to the court "by brief or intervention."

Columbia Sets Next Sales Meeting for June 17

At the conclusion last Thursday of the Columbia Chicago three-day meeting of home office executives and district managers, Abe Montague, general sales manager, announced a second meeting would be held June 17 at the Drake Hotel in Chicago. The meeting will be attended by home office executives of the sales force, the district managers, and all of the branch managers from the Columbia offices throughout the country. It is expected the company then will reveal the reason for its having notified all branches last Thursday to stop selling the organization's 1946-47 product until further notice.

RKO To Distribute Films Of Louis-Conn Fight

Arrangements have been made by RKO Radio to film and distribute the Louis-Conn championship boxing bout to be held in New York's Yankee Stadium June 19. Harry J. Michalson, short subjects sales manager, has announced that prints will be released in New York and most eastern areas June 20, and elsewhere throughout the U. S. and Canada June 21. Worldwide distribution is also planned.

Release Air Force Film

"The Last Bomb," two-reel Technicolor subject produced under the supervision of Frank Lloyd and in cooperation with the U. S. Air Force, will be distributed by Warner Bros.

Navy to Use 16mm Prints in Future

After using 35mm prints of the major distributors for years for the entertaainment of personnel, the United States Navy last week announced it was negotiating with individual distributors for 16mm prints, to be paid for on a percentage arrangement. All 35mm prints, in the past, have been purchased outright. The change to narrow-guage film is in line with the Navy's expectations that its 35mm equipment overseas and on ships will give way to 16mm by the end of the year.

In the past year the Army has taken the opposite move. During the war years 16mm was used almost exclusively in all Army overseas areas but recently the Army turned to 35mm for entertaining occupation forces.

The Navy's change is understood to have been prompted by the desire to speed up distribution, since 16mm prints can be shipped faster than 35mm, and also by the fact that 16mm films are non-inflammable acetate, while 35mm prints are flammable nitrate. Already the Navy is buying six 16mm prints for every six 35mm prints.

The percentage arrangements being worked out are similar to those under which the Army buys entertainment films, based on a theoretical basic 10-cent admission charge for each person seeing a picture. In buying 35mm prints before, the Navy had paid about six cents per foot for black and white prints and nine cents a foot for color.


When Claudette boards a train
WITHOUT RESERVATIONS
And John starts his romancing
WITHOUT RESERVATIONS
You'll know you're playing a
box-office sensation
WITHOUT
RESERVATIONS

THE HILARIOUS HISTORY C

JESSE L. LASKY and WALTER MacEWEN

Present

CLAUDETTE COLBERT
JOHN WAYNE

in MERVYN LeROY'S production of

Without Reservations



with DON DeFORE

ANNE TRIOLA and Miss LOUELLA PARSONS

Produced by JESSE L. LASKY

Screen Play by ANDREW SOLT

RKO RADIO PICTURES

F A WAYWARD IMPULSE!



— and the warmest romantic

comedy ever to delight record crowds! The startling

adventures of a girl in a Pullman predicament

— and of her two-man rescue party, including the

handsome stranger of such amazing

amatory action!

Ads like these-

IN 28 NATIONAL MAGAZINES TOTALING

46,161,076

CIRCULATION



SCHEDULE		
Life	Feb. - Apr. - June	2-color
Woman's Home Companion	Mar. - Apr. - May	2-color
Collier's	May	2-color
Good Housekeeping	May	2-color
True Stories	May	B+W
Look	May	2-color
Redbook	May	2-color
Liberty	May	2-color
Fan Magazines	May - June	B+W
Canadian Magazines	May - June	B+W

RKO RADIO PICTURES

LITHO U.S.A.

MPTOA STREAMLINES FOR ACTION; NEUTRAL ON ATA

Wehrenberg New President; Directors Map Program of Revitalization

The board of directors of the Motion Picture Theatre Owners of America meeting Monday and Tuesday of this week in the reasonably cool living room of the Columbus, Mississippi, home of Ed Kuykendall, president for the past 14 years, adopted a reconversion program calling for revitalization and action. It was their first meeting in four years.

Court Decision Reaches Meeting as Climax

In a dramatic climax to the sessions, a news bulletin from New York telling of the Federal Court's decision there in the case in equity of U. S. vs. Paramount et al., arrived Tuesday before the last few directors had departed the spacious parlor of the Kuykendall home, heavy with the scent of fresh cut garden color and bowls of cape jasmine (gardenia to you Northerners), where partly closed blinds barred the 94 degree June heat of this Deep South city of 15,000 population (8,000 white). Immediately, those members who could be rounded up in the Coca Cola and Dr. Pepper bars of the business section (Mississippi is a dry State) hurried back into the residential neighborhood to hear and to endeavor to analyze the news and its manifold implications.

Before that, the board had elected Fred Wehrenberg of St. Louis, its former chairman, as MPTOA president. Mr. Kuykendall was named president emeritus and Lewen Pizor, of Philadelphia, chairman of the board. J. J. O'Leary of Scranton, Pennsylvania, was elected treasurer, succeeding the veteran Walter Vincent of New York, who, like Mr. Kuykendall, has been ordered by his physician to relax. Morris Lowenstein of Oklahoma City was reelected secretary and the following vice-presidents were reelected: Frank C. Walker, New York; Mitchell Wolfson, Miami; E. C. Beatty, Detroit; and M. A. Lightman of Memphis. Herman Levy of New Haven, MPTOA counsel, was named general counsel, and the post henceforth will be a salaried one.

Full-Time Secretary Retained at Salary

As part of MPTOA's program of revitalization, the Executive Committee will retain an executive secretary, who will exercise considerable authority and will devote full time to the salaried position. The executive committee will meet in New York with its selectee and will devise a program of activities concerning trade practices and problems, public relations and expansion of MPTOA membership, most of which will



by the Herald

FRED WEHRENBERG

be administered by the executive secretary. The salary mentioned for the assignment is $7,000 a year, although an actual amount remains to be set by the committee.

Apart from dispelling rumors that MPTOA would close up shop, widespread in the trade following action by MPTOA's affiliated circuit members in joining the new American Theatres Association, the board meeting resulted in the following:

1. Adoption of a resolution (which carefully avoided mention of ATA) reaffirming MPTOA's established policy of cooperating with any branch of the industry for discussion and action on questions relating to the welfare of the industry.

2. Condemnation of the use of local checkers at theatres playing percentage pictures and disapproval of the manner in which checking is currently being conducted.

3. Authorization of the appointment of a committee of 3 to meet with distributors in an effort to obtain changes in checking practices.

4. Approval of one annual audience collection in theatres.

Earning less formal attention from the board were "unfair" film playing terms; alleged forcing of shorts and Westerns; competition from and regulation of 16mm film; advertising contained in features and shorts; use of the screens for exhibition of Governmental "propaganda" films; Federal, State and municipal theatre taxes; publication of industry salaries, earnings, reports and box office grosses, which some exhibitors complained are used against them at tax hearings.

Somewhat to the surprise of several of those present, there was in this category the invitation to exhibitors to take the initiative in obtaining changes in arbitration and other trade activities with which they are displeased, which was issued by Spyros Skouras at the testimonial dinner in Chicago to Jack Kirsch, president of the rival Allied States.

While numerous directors hailed the Skouras proposal, the board made no expression on the subject.

Cole Present As Observer For Allied States

The interchange of observers at meetings of exhibitor organizations, as initiated this spring, was approved in discussion meetings. Col. H. A. Cole of Dallas, Allied vice-president, attended all open sessions of the meeting here. Mr. Wehrenberg had been MPTOA's observer at the meetings of the Allied board and Conference of Independent Exhibitors Association in Chicago a few weeks before.

Individual expressions favorable to both Allied and CIEA were to be heard in the discussions. Consensus was that there might be matters on which MPTOA would work with the other organizations but they remained unnamed and unresolved by the lack of subsequent action by the board.

One of the interesting facts gleaned at the meeting was that Warner Bros. theatres, which relinquished membership in MPTOA last year, have reentered the organization's ranks by remitting their current dues. Previously, the other three national circuit members, Paramount, Loew's national theatres and RKO, had paid current dues and continued their MPTOA memberships thereby.

No Formal Opposition By MPTOA to ATA

Robert Wilby of Atlanta, Mr. Lightman, Henry Reeves of Menard, Texas, and Mr. Wolfson individually and together as champions of ATA, undoubtedly were responsible for preventing not only formal opposition to ATA by MPTOA but even an outright attack. Such was the mood of by far a majority of the directors present at the outset but, following extensive discussion of the new organization, its aims and its constituency, with explanation and replies from the quartet named, the antagonistic mood was dispelled to a large extent and the board contented itself with adoption of its resolution reaffirming a policy of cooperating with agencies working for the good of the industry and with no mention of ATA.

The effect of the resolution is to leave to individual MPTOA affiliates the decision whether or not to join ATA, and to leave national MPTOA free to decide on what matters it will or will not cooperate with ATA, as they arise.

VARIETY

Wednesday, May 29, 1946

10 NEW B'WAY H

Five From RKO!

GHS SINCE JAN. 1

Music Hall –"BELLS OF ST. MARY'S"

Astor –"THE KID FROM BROOKLYN"
In Technicolor

Globe –"MAKE MINE MUSIC"
In Technicolor

Winter Garden –"TOMORROW IS FOREVER"

Palace –"CORNERED"

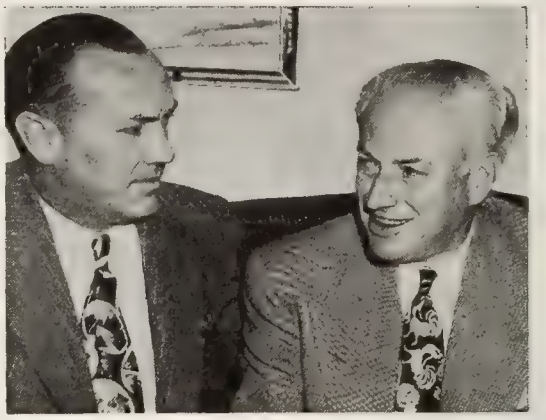
Fellowship—Western Style

THREE DAYS of good fellowship is how western exhibitors summed up the Salt Lake City Round-Up and Golf Tournament last week, sponsored by that city's Motion Picture Club. The exhibitors, who with their wives attended 300 strong, are members of the Intermountain Theatres Association, including exhibitor associations in Utah, Idaho and Montana. Their business session heard Utah Attorney General Grover A. Giles; Robert J. O'Donnell, national Variety Clubs chief barker, and others. There were screenings, the tournament, Calcutta, in which Hi Knudson, Montana exhibitor, won $1,600, a buffet dinner and afternoon tea for the women, and a Victory dinner at the Hotel Utah, at which tournament prizes were awarded. Mrs. Tracy Barham, Mrs. Gifford Davison and Mrs. Roy Pickrell handled women's events. Sam L. Gillette, president of the Intermountain Theatres Association for the past four years, presided over its sessions.

Photos by Niel's Photo Service



AT DINNER: Tracy Barham, Mrs. Walter Mendenhall, J. Rodger Mendenhall, Mrs. Ray Hendry, Mrs. Charles DuRyk.



Sam Gillette, Intermountain Theatres Association president, and Robert J. O'Donnell, guest speaker.



CALCUTTA was a feature: Hall Baetz, C. Clare Woods and Roy Pickrell officiated.



THE DINNER DAIS, left, featuring, left to right, Mr. and Mrs. Henry Ungerleider; Gus Backman, the city's Chamber of Commerce secretary, and Mrs. Backman; Mr. Baetz, Motion Picture Club president; Mr. Woods and Mrs. Woods; Herman Wobber, Twentieth Century-Fox western division manager; William Seib and Mrs. Seib.



GOLF was a major event: Harry Swonson, last year's trophy winner, left, poses with Len Gruenberg, new champ.



AND THE LADIES were there. At the left table, left to right, are Mrs. Tracy Barham, Mrs. Hendry, Zelda McIntyre, Mrs. R. T. Tibbs, Mrs. C. A. Blasius and Mrs. C. R. Wade. At the other table, Mrs. Mendenhall, Mrs. Richard Iba, Mrs. Chester Price, Mrs. K. E. Reading and Mrs. Gerald Karski.

EXHIBITOR UNITS TAKE FIELD FOR SHOWDOWN BATTLE

Triangular Warfare Starts for National Leadership; MPTOA Is Revived

by WILLIAM G. FORMBY

The politics of exhibition took strong wing this week with assurances that three scrapping national associations would make a last-ditch bid for support in the field. The prospects of a trans-continental wrestling match, lumber camp style, increased hourly as reports came in from the rival camps.

Tossing defiance to experts who had counted it out, the Motion Picture Theatre Owners of America came back in Columbus, Miss., when the directors rehabilitated it with a paid slate of executives and a modernized program to fit the rugged modern manner that has lately become exhibition's way of life.

ATA Moves Ahead to Consolidate Gains

The American Theatres Association, expanding in spite of frontal and flanking attacks, became a formal corporation and set about the job of entrenching itself and consolidating its gains.

Allied States Association of Motion Picture Exhibitors and its ally, the Conference of Independent Exhibitors Association, began to carry out the mandate of the Chicago board meeting last month. They blocked formation of an ATA unit in Philadelphia, issued a ringing denunciation on the Pacific Coast, and turned to have a look at the goings on down in Mississippi. That mandate was opposition to ATA wherever it attempted to form, plus early organization of units where Allied was not represented.

While the dove of peace was taking a beating, its olive branch freshened a bit under a watering of kind words in Columbus. Ed Kuykendall, for 14 years president of MPTOA, made a few friendly passes at CIEA. One small gesture, indeed, included Allied. He suggested that MPTOA might be able to work in committee harmony with CIEA, and observed that Allied simply did things differently from his association.

Study Corporate Setup Of ATA in Capital

Exhibitor leaders generally studied the formal corporate setup of ATA. The papers were filed last week incorporating it in the District of Columbia. The resident agent was designated as the Corporation Trust Company, in Room 559 of the Munsey Building, 1329-37 E St., N. W., Washington. The principal office was recorded at the same address.

Especially under study was the specific provision for "the first year" of 21 directors, empowered "to make by-laws for the government of the corporation and to alter, change or amend the same." The understanding at the St. Louis organization meeting was that two directors would be named from each state, for a total of 96. ATA officials explained that for the first year the smaller number was necessary to conform with technicalities of the law relating to corporations in the District of Columbia.

The ATA budget was set officially at $200,000 for the year from April, 1946, to March of next year.

Regional associations began coming into the ATA fold. Following the affiliation of the Theatre Owners of North and South Carolina, new members were the Intermountain Theatres Association, at Salt Lake City, and the Southeastern Theatre Owners Association, at Jacksonville. The latter organization embraces state units in Georgia, Florida and Alabama.

Other associations shied away. The trustees of the Pacific Coast Conference of Independent Exhibitors, composed of four regional units, voted against participation in a meeting in Seattle. They ratified the action of the CIEA in condemning the ATA at its meeting last month in Chicago.

The PCCITO declaration pointed the organization to "actively resist the extension of ATA membership among the independent exhibitors of the territories represented by the individual unit members of PCCITO."

Meanwhile, Allied opposition stopped a movement to organize an ATA unit in Philadelphia. Jay Emanuel, chairman of the committee named to consider the proposition, announced there would be no ATA unit for the present. The committee decided that the Allied stand made such a group inadvisable. Thus, Allied drew its first victory in its announced program of opposition.

IEA of Rhode Island Votes Against ATA

The Independent Exhibitors Association of Rhode Island also voted against ATA affiliation. The meeting last Thursday endorsed the CIEA resolution against ATA without a dissenting vote.

Credit where credit is due became an item of controversy. The day following the withdrawal of a proposal in Illinois for a 10 per cent admission tax, Ted R. Gamble, ATA president, issued a statement praising the activities of Edward G. Zorn, president of the United Theatre Owners of Illinois, and ATA regional vice-president. He point-

(Continued on following page, column 3)

From Public Relations to Ad Copy Cleanup, ATA States Aims

Thirteen objectives were listed by the American Theatres Association in its application for incorporation in the District of Columbia. In the language of the application, they were:

"1. To foster the common interests of those engaged in the motion picture exhibition industry in the U. S.

"2. To unite motion picture exhibitors for public service and industry welfare.

"3. To promote by all lawful means the interest of persons in the industry.

"4. To improve public relations between the industry and the general public.

"5. To maintain contacts with public agencies, both local, state and federal.

"6. To coordinate the use of the facilities of the industry for the collection of funds for charitable purposes, and for the dissemination of information of local or national interest.

"7. To discourage the use of objectionable or misleading advertising, descriptions and titles.

"8. To advise with persons in the industry regarding national and local legislation affecting the industry.

"9. To promote reforms in the law relating to or affecting the industry.

"10. To inquire into, advise and assist in all activities generally affecting motion picture exhibitors except matters pertaining to the sale and delivery of motion picture films.

"11. To promote friendly understanding and united action among its members.

"12. To acquire, own, sell or lease real and personal property for the conduct of its business.

"13. To do any and all other acts or things which may be found necessary or convenient in carrying out any of the heretofore mentioned objects or in promoting or furthering its interest or the interests of its members."

ON THE MARCH

by RED KANN

"WE, as exhibitors, should insist that the producers and participants in motion pictures should stop washing their dirty and sexy linen in public. Also that we should not tolerate the production or distribution of pictures which tend to degrade the industry in the eyes of the customers. The censors won't stop them, but we should."

This was Fred Kent, lawyer and vice-president of Florida State Theatres, Inc., a Paramount theatre subsidiary, talking at the SETOA convention in Jacksonville.

Both of these viewpoints are valid. But, where Kent says "we should," he would have served the objective better if he had outlined "how."

There are highly important questions involved here, not to be dismissed casually. No one can justify the existence of films "which tend to degrade the industry in the eyes of the customers." Yet cloaking the exhibitor with a personal privilege of censorship is fraught with many dangers.

The sincere theatre man in Bangor may hold one view and his opposite number in Birmingham another. Each may be able to support his position, yet conceivably pinioned between opposing viewpoints may be a film, or films, which the general body of exhibitors may be entirely willing to play.

There must be considered as well the less sincere exhibitor who may use self-censorship as a blind to rid himself of percentage pictures or to improve his terms.

Moreover, the industry as such properly pursues a policy of discouraging, not encouraging, censorship. But of one exhibitor is given laundry rights, such rights cannot be denied another. The logical conclusion inevitably will lead to as many censors in the United States as there are theatre operators. The situation obviously would only befuddle, confuse and encourage chaos.

The business of dry cleaning the product belongs at the source where it was set up in business when the Production Code Administration began to function. It is the one satisfactory method which the industry has been able to evolve. It operating history down through the years has demonstrated efficiency. Responsible executives of the industry are for it without exception. They know the trouble that has been averted. Conversely, they know the trouble they could not have averted if the state of affairs was otherwise. They are for the code because it is good business to be for it.

This is all the reasons tied into one why the vigil must be maintained and why infractions, conscious or careless, are shortsighted and difficult.

There have been mistakes and they are on current display in theatres around the country. They explain why Eric Johnston on June 19 is expected to reiterate the need for rigid enforcement, why he probably will point out any one company's error is serious enough to hurt the whole industry, why the highest of standards must be maintained without divergence.

The source—Hollywood—is the place, not ten thousand communities scattered from Maine to Oregon.

Not every film made by the J. Arthur Rank organization in Britain will see American daylight. United World will have first crack up to eight. Eagle Lion will pick up thereafter on another ten although it is possible both companies will raise their numerical sights. But when Rank's representatives, visiting in America, state the determining yardstick will be suitability for this market, they state the current case precisely.

Suitability can vary according to the appraisal of those calling the shots, quite naturally. Yet Rank is believed prepared to allow those charged with the selling to do the selecting. He figures they know best.

It's a smart calculation. Those American distributors who dump their complete programs wherever there's a free foreign market might ponder this well.

What does this mean? And that? The lawyers, and no doubt the courts, will be interpreting unclear phases of that decision finally handed down in New York late Tuesday for weeks to come. Perhaps months.

Meanwhile, quick reaction—subject to change with no notice whatsoever—puts the majors on the outwardly calm side. Maybe they've been conditioning themselves. The Department of Justice, however, is less than satisfied and on Wednesday was talking about an appeal.

Anyway, what is clear is that the whole story is not yet in. The Supreme Court meets again, beginning with fall.

Irresistible Margaret O'Brien keeps on referring to the Greek amphitheatre in "Three Wise Fools" as a "theatre for the Greeks."

Spyros, Charlie and George already have a theatre.

LIFE IN HOLLYWOOD: "Where's There's Life," Paramount; "Best Years of Our Lives," Goldwyn; "It's a Wonderful Life," Frank Capra for Liberty-RKO; "The Short, Happy Life of Francis Macomber," Bogeaus-UA; "Life with Father," Warner.

Hollywood quote has Grad Sears predicting "The Outlaw" eventually will gross $10,000,000 domestically.

Why, Mr. Sears!

SHOWDOWN FIGHT

(*Continued from preceding page*)

ed out that the tax committee had heard Robert W. Coyne, ATA executive director.

Jack Kirsch, Allied national president, and head of the Allied Theatres of Illinois, attacked the UTO as "publicity seekers." He declared the victory belonged to all exhibitors, that it had been won only by joint action.

ATA executives will address exhibitor meetings in Memphis, June 23-24, in Des Moines June 24, and in Omaha, June 26. A board meeting has been called by William F. Crockett, president of the Motion Picture Theatre Owners of Virginia, for June 26, at which it is expected ATA affiliation will be the chief topic. Mr. Crockett is secretary of the new national association.

Allied Meeting Formal Opposition in Michigan

Allied was getting its first recent formal opposition in Michigan. Sam Carver, Detroit exhibitor, had completed the organization of the Michigan Independent Theatre Owners and had become its president. Other officers were William Schulte, vice-president; Sam Ackerman, second vice-president; Irving Katcher, secretary, and Clare Winnie, treasurer. Some of the members formerly were members of Allied Theatres of Michigan, headed by Ray Branch, of Hastings.

The three-day annual convention of Allied Theatres of New Jersey begins June 19 at the Chelsea Hotel in Atlantic City. Harry H. Loewenstein, president for the past five years, has announced his intention to retire and new officers will be elected the second day of the meeting.

125 Pre-release Dates Set on "Stolen Life"

Warners "A Stolen Life," starring Bette Davis and now in the sixth week of its world premiere at the Hollywood theatre, New York, has 125 additional pre-release openings already set for the latter part of June and early July. Out-of-town premiere of the film will take place June 19 at the United Artists theatre, Portland, Ore. The following day it opens at the Warfield, San Francisco, and June 26 at the Hippodrome, Cleveland. Warner Circuit first runs in New England, also the Lincoln theatre, Lincoln, Neb., will open the film July 3, and about 80 situations in the east, south and midwest have openings set for July 4.

PRC Sets 15 Premieres For "Missouri Way"

PRC's musical comedy, "Down Missouri Way," will have simultaneous premieres in 15 Missouri cities, it was announced this week by Harry H. Thomas, president and general sales manager. The premieres will be held sometime in July in St. Louis, Kansas City, Cape Girardeau, Columbia, Hannibal, Independence, Jefferson City, Joplin, St. Joseph, Sedalia, Springfield, University City, Webster Groves, Moberly and Maplewood.

Three Wise Fools

Metro-Goldwyn-Mayer—Drama and Comedy

Every once in a while Hollywood breaks out with a departure from movie formula. Of such stuff is made the progress of the art—the widening of the screen's horizon. In the natural order some of these worthy efforts do not quite come off when subjected to the exacting test of serving the tastes of the miscellaneous millions who are the motion picture's audience. But MGM's "Three Wise Fools," which is well off the beaten sound and image track, is not of experimental character. While those responsible for it dared to be different they made ample provision for that human warmth, pathos and flashing humor which showmen instinctively associate with happy days at the box office.

"Three Wise Fools" is a brilliant setting for the talents of that angelic genius, Margaret O'Brien. These talents are out in open competition in the acting part with such master performers as Lionel Barrymore, Lewis Stone, Edward Arnold, Thomas Mitchell and Jane Darwell and each of these finds it necessary to offer his very best in order to avoid being dimmed behind the tiny shadow of little Margaret.

The story is an adaptation of the Austin Strong play which was a noted Broadway success as staged by Winchell Smith and produced by John Golden. It was written for the screen by John McDermott and James O'Hanlon. It comes to us as a witty and imaginative tale in which Margaret comes from Ireland to live with three great and prosperous bachelors of the town, the bachelors being Barrymore, Stone and Arnold. Margaret is the granddaughter of a girl who had been the object of the affections of all three but had rejected their suits and gone off to Ireland with a great and poetic character, The O'Monahan.

There are recurring sequences about "the little people"—the fairies and the leprechauns. There is realistic drama and broad flourishes of humor but it is all played against a background of fantasy and make-believe. Margaret makes heart-warming use of a lilting Irish brogue and she reads with artistry lines which are of poetic beauty when, as sometimes happens, they are not showered over with Gaelic bulls. Thomas Mitchell as the little girl's awkward and devoted manservant might have been a cartoon character but it becomes something more as handled by this competent performer.

It is a story that needs the telling that only the artists and the magic of the motion picture can give it. It is an appealing and delightful change of screen fare which beckons to young and old and people of all kinds with promises of novelty, charm and—altogether—a happy time.

Produced by William H. Wright and directed by Edward Buzzell, it evidences throughout a high order of craftsmanship, exemplified in many ways, especially in the handling of difficult story elements.

Seen at sneak preview at a New York theatre. Reviewer's Rating: Excellent.—MARTIN QUIGLEY.

Release date, September, 1946. Running time, 90 min. PCA No. 11463. General audience classification.

Sheila O'Monahan.....Margaret O'Brien
Dr. Richard Gaunght.....Lionel Barrymore
Judge James Trumbell.....Lewis Stone
Theodore Findley.....Edward Arnold
Thomas Mitchell, Ray Collins, Jane Darwell, Charles Dingle, Harry Davenport, Henry O'Neill, Cyd Charisse, Warner Anderson, Billy Curtis.

Crack-Up

RKO—Surprise Package

Art forgeries and murder are common enough ingredients of many pictures, but as put together by director Irving Ries, tney make in "Crack-Up" a surprisingly suspenseful melodrama that will often chill audiences to their seats. Writers John Paxton, Ben Bengal and Ray Spencer have taken a rather familiar outline for plot: an art lover steals the originals of famous paintings, substitutes forgeries for them, destroys the forgeries and says they were real, and then commits murder to cover up his tracks.

But the story time and time again deviates from the expected—both in plot and in character studies—so that interest is kept at a high pitch throughout. Ries, known for his direction of certain of the "Falcon" series, plays each story twist to the hilt, underscoring every point effectively.

Pat O'Brien, playing the role of the terrorized victim of the art lover and murderer, turns in a solid performance that ranks with his very best. In support, Claire Trevor, Herbert Marshall and Ray Collins all contribute *their* best.

The picture gets off to an exciting start when O'Brien, in a seemingly crazed condition, breaks into the museum in which he is a lecturer and insists that he has been in a train wreck. The flashback of the supposed accident and a later re-enaction of the train ride preceding the accident are staged in breath-taking style. The whole thing—the subsequent chase through the docks, the fires, the escape from the police—is done in such a realistic and crisp manner that even the cops-and-robbers flash finale is acceptable.

Once one audience sees "Crack-Up," it's bound to be a self-advertising picture. It should disappoint no one.

Seen at the home office. Reviewer's Rating: Good.—RAY LANNING.

Release date, June 15, 1946. Running time, 93 min. PCA No. 11384. General audience classification.

George Steele.....Pat O'Brien
Terry .....Claire Trevor
Traybin .....Herbert Marshall
Ray Collins, Wallace Ford, Dean Harens, Damian O'Flynn, Erskine Sanford, Mary Ware

Lover Come Back

Universal—Comedy Concerning Divorce

Producer-writers Michael Fessier and Ernest Pagano dipped deep into the book of Broadway farce for this sophisticated comedy dealing fast and loosely with divorce and the ingredients thereof, all treated lightly and in the manner customarily referred to as adult.

With George Brent, Lucille Ball, Vera Zorina and Charles Winninger in the top roles, and directed by the dependable William A. Seiter, the picture supplies a showman with plenty of exploitation ammunition, doubtless to be supplemented by advertising copy in the recently cultivated "hot" vein, since the dialogue contains many lines appropriate to that use. It's a polished job, professionally, and got a goodly count of laughs in its Hollywood preview run, but it is strictly not for kiddies and may encounter objection from adults who do not think divorce is funny.

Miss Ball, the central character, is a fashion expert whose husband, a war correspondent, arrives home after two years overseas and is immediately shown to have disported himself romantically, with a large number of girls, including his journalistic associate. Brent, as the husband, attempts to carry off the situation with some explanations implying defense of the double standard of morals, but objects strenuously to what he interprets as similar deportment on his wife's part.

After many complicating incidents, some bordering on the risque and others invading it, she goes to Las Vegas to get a divorce, is followed not only by her husband but also by her most persistent suitor, the husband's girl associate, and ultimately his father and mother. It's quite a while before the producer-writers manage to wangle a reconciliation between husband and wife, but they manage it.

Taken strictly as farce, in the Broadway meaning of the term, the picture provides considerable amusement. Unlike most films in general kind, however, it neglects to establish in its conclusion that what have appeared to be infidelities were not infidelities in fact, annd by this neglect it achieves the effect of being a smiling but positive statement of the case for the double standard.

Previewed at the Pantages theatre, Hollywood, where it was well received for most of the distance but encountered a stretch of apathy in the final minutes. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, June 21. Running time, 90 min. PCA No. 11661. Adult audience classification.

Bill Williams.....George Brent
Kay Williams.....Lucille Ball
Madeline Laslo.....Vera Zorina
Paul Millard.....Carl Esmond
Jimmy Hennessey.....William Wright
Pa Williams.....Charles Winninger
Elizabeth Risdon, Raymond Walburn, Louise Beavers, Wallace Ford

The Bamboo Blonde

RKO Radio—Musical

Frances Langford in the title role, supported by half-a-dozen sterling players, makes of this minor musical a mighty pleasant hour. The film fills, snugly and without undue ambition, the category for which it was designed.

Produced some time back by Herman Schlom, under the executive supervision of Sid Rogell, it has a war background which, fortunately, is not so stressed as to impair the picture's entertainment value. The hero is a lieutenant in the Air Force, and the plot structure includes a Bond-selling tour, as well as some scenes in the South Pacific. But these circumstances are kept strictly in the background.

In the foreground there's Miss Langford, looking very lovely and singing in satin-smooth style. There's Russell Wade, and Iris Adrian, both contributing comedy in the roles of a night-club entrepreneur and his fiancee. Villainess of the piece—and lending villainy an unexpected glamour—is Jane Greer, who does her best to make the course of true love even rougher than it is generally reputed to be. She is unsuccessful of course, and after the usual number of misunderstandings, Miss Langford wins the wealthy young Army officer.

Anthony Mann directed. Olive Cooper and Lawrence Kimble wrote the screenplay, based on a story by Wayne Whittaker.

Seen at the Alexander theatre, Glendale, where an audience attracted by "Gilda" seemed to derive amusement for the secondary offering. Reviewer's Rating: Average.—THALIA BELL.

Release, Block 6. Running time, 67 min. PCA No. 11052. General audience classification.

Louise Anderson.....Frances Langford
Eddie Clark.....Ralph Edward
Patrick Ransom, Jr.....Russell Wade
Montana .....Iris Adrian
Jim Wilson.....Richard Martin
Eileen Sawyer.....Jane Greer
Glenn Vernon. Paul Harvey, Regina Wallace, Jean Brooks. Tom Noonan, Dorothy Caughan

Gamble Buys Three Houses

Ted R. Gamble has purchased three Oregon houses which he will add to his circuit. They are the Egyptian and Noble in Coos Bay and the Liberty at North Bend. They were purchased from Robert Marsden.

WARNER 6-MONTH NET $9,125,000

Compares to $4,605,000 in Previous Year; Term Bank Loan Reduced

Warner Brothers Pictures and subsidiary companies last week reported net profit for the six months ending March 2, 1946 of $9,125,000, equivalent to $2.46 a share. For the six months ended February 24, 1945, net profit was reported of $4,605,000, or $1.24 a share.

The 1946 figure was reached after provision of $8,630,000 for Federal income taxes and after a provision of $900,000 for contingencies. The 1945 figure was after provision of $8,200,000 for Federal income taxes and a provision of $170,000 for contingencies. In 1946 there were 3,701,090 shares of common stock outstanding.

The profit and loss statement for six months follows:

INCOME:		
Film rental income, theatre admissions, sales and miscellaneous income		$76,863,607
Rent from tenants and royalties		2,594,977
		79,458,584
COST OF SALES AND EXPENSES:		
Amortization of film costs	$13,803,680	
Other costs, including royalties and participations	4,179,742	
Operating and general expenses	40,833,232	58,816,654
NET INCOME before items items shown below		20,641,930
DEDUCT:		
Amortization and depreciation of properties (other than $245,572 in respect of studio properties charged to costs)	1,931,503	
Interest expense	491,318	
Provision for contingencies	900,000	
Provision for goodwill purchased	57,356	
Minority interests' share of profit	1,482	3,381,659
PROFIT before items shown below		17,260,271
ADD:		
Interest and discount earned	172,670	
Dividends received	291,681	
Profit on sales of securities	43,172	
Miscellaneous credit	4,427	511,950
PROFIT before losses on sales of fixed assets and before Federal taxes on income		17,772,221
DEDUCT—Losses (net) on sales of fixed assets		16,689
PROFIT before providing for Federal taxes on income		17,755,532
Provision for estimated Federal taxes on income (Note F)		8,630,000
NET PROFIT for the six months ending March 2, 1946, carried to earned surplus		9,125,532
EARNED SURPLUS, August 31, 1945		29,977,306
		39,102,838
DEDUCT—Dividends paid or payable		3,701,090
EARNED SURPLUS, March 2, 1946, carried to Balance Sheet		$35,401,748

The gross income, after eliminating intercompany transactions for the six months ending March 2, 1946, amounted to $79,458,000 as compared with $68,228,000 for the corresponding period one year ago.

Since March 2, 1946, the company has reduced its term bank loan by paying the installment due May 1, 1946, and by prepaying the installments due November 1, 1946; November 1, 1954, and May 1, 1955, each in the principal amount of $1,591,000. These payments have reduced the term bank loan to $23,865,000.

A formal call for a stockholders' meeting will be mailed shortly to the stockholders for a special meeting to be held August 1. The meeting will consider proposals to cancel treasury stock, to increase the authorized capital stock and to split the stock on a two-for-one basis.

The board of directors has not completed its study of an employee pension plan and consequently no such plan will be submitted to that meeting.

RKO Directors Reelect All Company Officers

All officers of the Radio-Keith-Orpheum Corp., were reelected Tuesday at meeting of the board of directors in New York. Those reelected were: Floyd B. Odlum, chairman of the board; N. Peter Rathvon, president; Ned E. Depinet, vice-chairman of the board and executive vice-president; Malcolm Kingsberg, vice-president; J. M. Whittaker, vice-president; Gordon E. Youngman, vice-president and general counsel; William H. Clark, treasurer; J. Miller Walker, secretary, and Garrett Van Wagner, comptroller. At the same time the board elected A. E. Reoch as assistant treasurer.

At a stockholders' meeting June 5 at Dover, Del., the following nine directors were reelected: Mr. Depinet, Mr. Rathvon, Harry M. Durning, Frederick L. Ehrman, L. Lawrence Green, L. Boyd Hatch, Mr. Odlum, George H. Shaw and Mr. Walker.

Price, Waterhouse and Company was appointed auditor for RKO.

U.A. Stockholders Elect Board of Directors

At the United Artists annual stockholders meeting in New York Tuesday, eight board members were reelected and one member was elected to represent Charles Chaplin, Mary Pickford and Vanguard Films for the coming year. Charles Schwartz, Isaac A. Pennypacker and Milton A. Kramer were reelected to represent Mr. Chaplin; Edward C. Raftery and E. Claude Mills were reelected, Herbert P. Jacoby, replacing Sidney Chaplin, was elected to represent Miss Pickford; and Niel Agnew, Mr. Kramer and Leonard R. Case were reelected to represent Vanguard. A meeting of board members was to be held Thursday to elect officers.

UNIVERSAL 6-MONTH PROFIT $2,576,405

Universal Pictures Company, Inc., Tuesday, announced consolidated net profit of the company for the 26 weeks ended May 4, 1946, aggregated $2,576,405 after all charges, including Federal taxes based on income. This compares with $2,064,175 for the corresponding period of the preceding fiscal year.

Monogram Net Up to $254,510

Monogram Pictures Corporation and its subsidiaries, in its report for the 39 weeks ended March 30, 1946, shows consolidated net profits after all charges, including provisions for Federal income and excess profits taxes, of $254,510, Samuel Broidy, president, announced Tuesday. This compares with $121,089 for the same period in the previous year, adjusted to a comparable basis.

Net profits after all charges, but before provision for Federal income and excess profits taxes, amounted to $513,510, compared to $294,589 for the same period last year.

The consolidated net profit for the 44 weeks ended May 4, 1946, after all charges including provision for Federal income and excess profits taxes amounted to $318,824, compared with $154,405 for the same period the previous year.

In making public the company's financial report, Mr. Broidy said that volume from both the domestic as well as the foreign fields had increased substantially and that for the 39 weeks ended March 30, 1946, the increased volume amounted to 22.52 per cent over the same period last year. Mr. Broidy further announced that for the five-week period subsequent to March 30, income and profits were at the highest level in the company's history.

Oversubscribe Korda Stock

The $4,000,000 stock issue placed on the London stock market by Sir Alexander Korda's British Lion Film Corporation, Ltd., June 7, was oversubscribed eight times by public subscription within a few minutes following the announcement.

Loew's Sets Dividend

Directors of Loew's Inc., Monday declared a quarterly dividend of 37½ cents per share on the company's common stock, payable June 29 to stockholders of record June 18.

New Studio for Cairo

Salomon Salama of Cairo, Egypt, soon will begin construction on a new studio in that city. Planned are three stages.

Exchanges

ALBANY
Joe Blumenfeld, R. L. Lippert
Wm. David
ATLANTA
John Mangham
BOSTON
Arthur Lockwood, Albert Swerdlove
BUFFALO
Joe Blumenfeld, R. L. Lippert
Wm. David
CHARLOTTE
J. Francis White, Jr.
CHICAGO
John J. Jones, Harry Lorch
CINCINNATI
Al Dezel
CLEVELAND
Al Dezel
DALLAS
John Franconi
DENVER
J. M. Nercesian
DES MOINES-OMAHA
Julian King
DETROIT
Al Dezel
INDIANAPOLIS
John J. Jones, Harry Lorch
KANSAS CITY
Julian King
LOS ANGELES
S. K. Decker, Wm. Flemion
MILWAUKEE
W. Benjamin
MINNEAPOLIS
Joe Wolf
NEW ORLEANS-MEMPHIS
Joy Houck, J. Mangham
NEW YORK, N. Y.
Joe Blumenfeld, R. L. Lippert
Wm. David
OKLAHOMA CITY
Carr Scott
PHILADELPHIA
Jack Engel
PITTSBURG
Bert Stearn
SALT LAKE CITY
J. M. Nercesian
SEATTLE-PORTLAND
Joe Blumenfeld, R. L. Lippert
Al. Grubstick
SAN FRANCISCO
Joe Blumenfeld, R. L. Lippert
Al. Grubstick
ST. LOUIS
A. R. Dietz, M. S. Schulter
WASHINGTON
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Canadian Exchanges

H. J. Allen, *Pres. and Gen. Mgr*
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Announcement . . .

SCREEN GUILD Pictures

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7 Outstanding Attractions!

4 James Oliver Curwood Streamliners

12 Hopalong Cassidy Re-Releases

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SCREEN GUILD PRODUCTIONS, with exchanges everywhere, includes among its officers, directors and franchise holders proven showmen with theatre interests of importance and outstanding records in the world of entertainment.

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JACK HOLT



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DIRECTED BY WILLIAM ROWLAND

SCREEN GUILD Pictures



INEZ COOPER



ROLAND VARNO

Battling Against Terrific Odds to Save the World from DISASTER!

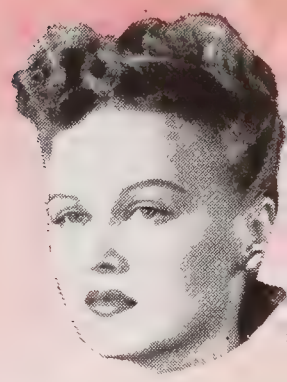
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A DYNAMIC STORY OF GREED...
LOVE...AND GOLD (AT THE BOX OFFICE)

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ROBERT LOWERY



HELEN GILBERT



NAT PENDLETON



STERLING HOLLOWA



RUSSELL SIMPSON

Photographed in **IN COLOR** *in Death Valley*

ROBERT LOWERY · HELEN GILBERT
Nat PENDLETON · Sterling HOLLOWAY
Russell SIMPSON · Barbara REED

Directed by LEW LANDERS
Produced by WM. B. DAVID







BARBARA REED

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. . . and a great protector!

GOLDEN GATE PICTURES

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"MY DOG SHEP"

A POWERFUL, HUMAN STORY OF A BOY AND HIS DOG!



Adapted for the Screen

by

GERTRUDE WALKER

from Her Original Story

"WOLF PACK"

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Terror Reaches Out from Dead Eyes that Won't Stay Closed!

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"RANSON of the MOUNTED"

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Directed by REEVES (BREEZY) EASON

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("The Great John L.")

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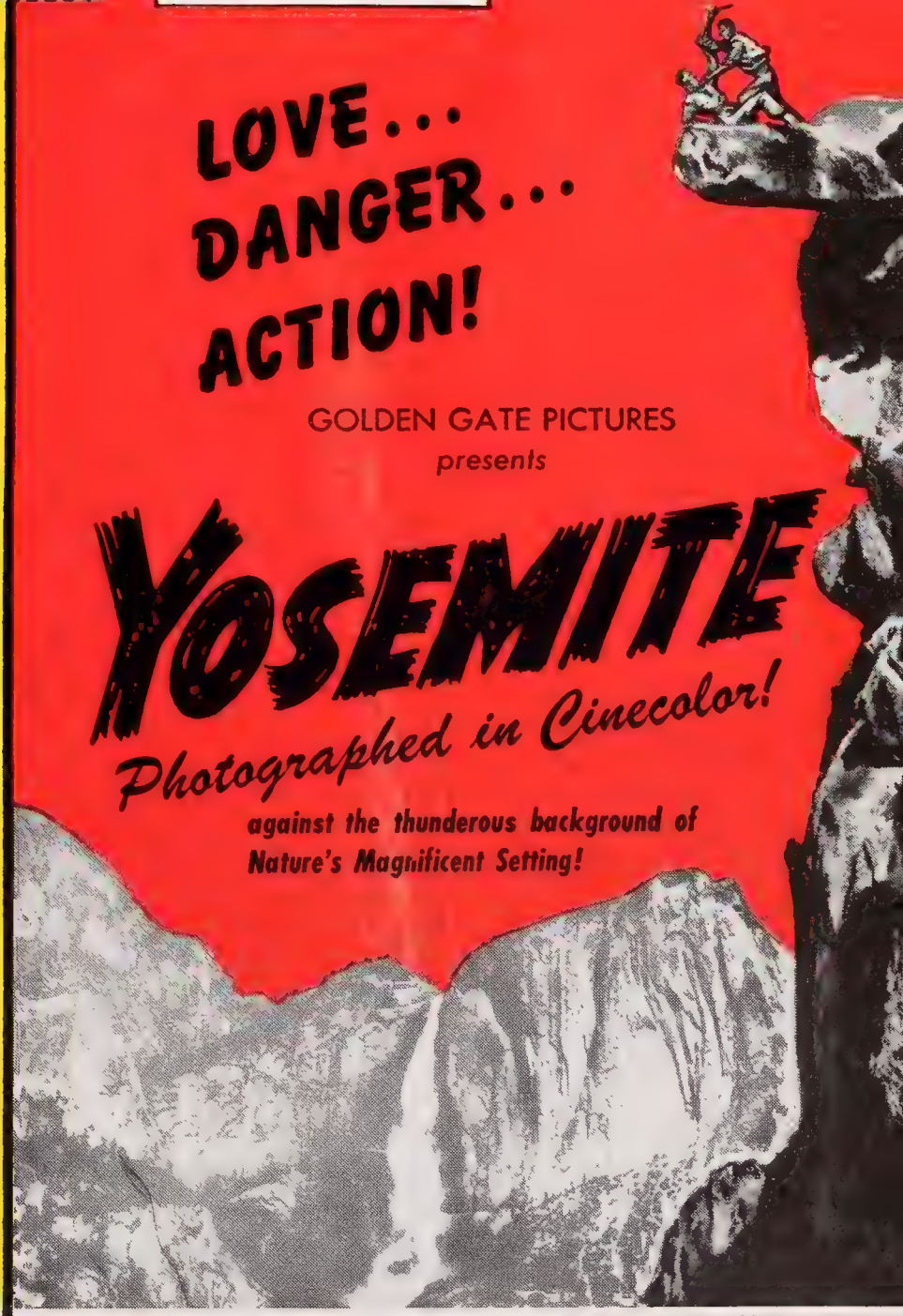
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DANGER . . .
ACTION!

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12 HOPALONG CASSIDY

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HOPALONG CASSIDY RETURNS
William Boyd, Gabby Hayes, Gail Sheridan, Evelyn Brent

TRAIL DUST
William Boyd, James Ellison, Gabby Hayes, Stephen Morris

HOPALONG RIDES AGAIN
William Boyd, Russell Hayden, Gabby Hayes, William Duncan

BORDERLAND
William Boyd, James Ellison, Gabby Hayes, Stephen Morris

HILLS OF OLD WYOMING
William Boyd, Gabby Hayes, Russell Hayden, Gail Sheridan

NORTH OF THE RIO GRANDE
William Boyd, Gabby Hayes, Russell Hayden, Stephen Morris

RUSTLER'S VALLEY
William Boyd, Gabby Hayes, Russell Hayden, Stephen Morris

TEXAS TRAIL
William Boyd, Russell Hayden, Gabby Hayes, Judith Allen

PARTNERS OF THE PLAINS
William Boyd, Harvey Clark, Russell Hayden, Given Gaze

CASSIDY OF BAR-20
William Boyd, Russell Hayden, Frank Darien, Nora Lane

HEART OF ARIZONA
William Boyd, Gabby Hayes, Russell Hayden, John Elliott

BAR-20 JUSTICE
William Boyd, Russell Hayden, Gabby Hayes, Paul Sutton

SCREEN GUILD Pictures

SCREEN GUILD PRODUCTIONS, *Inc.*

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ROBERT L. LIPPERT
Vice President and General Manager

WATCH FOR MORE BIG NEWS TO COME

ITALY APPROVES U.S. AGREEMENT

French Producers Score American Deal; RKO To Make Films in Paris

The industry's important foreign problems came to the front again this week in reports from five countries:

1. The Italian Government has formally accepted the new film agreement with the eight major U. S. companies.

2. Henry W. Kahn, representative in Holland for the Motion Picture Export Association, arrived in New York to confer with officials.

3. French producers denounced the recently concluded Franco-American agreement. As an aside, RKO announced that it would utilize its frozen French credits by making a series of pictures in Paris.

4. The problem of getting remittances from China was publicly and privately discussed.

5. Charles Mayer, former Far Eastern representative for Twentieth Century-Fox, sailed to represent the MPEA in Japan and Kora. In these countries, the State Department reports, the MPEA's program is moving along successfully.

While an agreement between the Italian Government and eight American companies had been reported, this week's announcement from Rome that the Italian Government has accepted the pact is the first formal word on the subject. The agreement calls for American companies to exercise discretion in the number of pictures shipped to Italy. All money made by the Americans in Italy must be left there. It may, however, be used for any phase of the industry, including the purchase of Italian theatres, it was reported.

MPA officials reported Tuesday they had not yet seen the agreement, but that it was understood the State Department was now working at decoding the document.

Mr. Kahn arrived in New York by plane from Amsterdam Friday and has conferred with Francis Harmon, MPA vice-president; Carl E. Milliken, head of MPA's international department; Irving Maas, vice-president and general manager of the MPEA; Gerald Mayer, assistant to Mr. Milliken, and Capt. Robert E. Vining, assistant to Eric Johnston, MPA president.

American Films Tied Up

While there was no official word from either the MPA or the MPEA concerning the discussions, it is believed that Mr. Kahn reported upon the situation in Holland now that the American distributors and the Bioscoop Bond find themselves at odds.

Mr. Kahn did report, however, that 72 cases of American films have been tied up in the Rotterdam harbor since May 13 as a result of a strike at the large port. When this product from the eight member MPEA companies is released it will have to be censored before being distributed.

From Paris last week came a strong condemnation of the recently-concluded American picture importing agreement—called "a death blow to French motion pictures."

Jacques F. Frogeries, president of the Syndicate of French Film Producers, warned that "the French film industry could not survive the unequal competition of increased imports from the U. S." and called upon the French Government to revoke the agreement.

Under the agreement signed in Washington by Leon Blum, by July 1 the screen quota for French productions shall be four weeks of each quarter. This quota is then broken down over a period of time and is finally abolished altogether.

"Golden Silence" First

RKO's announcement of production in Paris in conjunction with Pathe Cinema came from west coast officials. The first of the pictures will be "Golden Silence," starring Raimu, star of "The Baker's Wife." Rene Clair, now in Hollywood, will direct. The second film will be "Pearls of the Crown." The pictures will be produced with French dialogue.

The American companies received their last remittances from China in July, 1945. At that time a special arrangement was made for the industry and an exchange ratio of $20 to $1 was established. Because of skyrocketing inflation in China this ratio has been abolished.

In Japan there is one of the "industry's greatest opportunities for development of a post-war market," according to an MPA spokesman. The MPEA's operations in Japan and Korea are already moving along successfully and are expected to be given impetus when Mr. Mayer assumes his duties for the MPEA in those countries at the end of this month.

American product, handled independently of Army authority, is already in the country and credit is to be given to the MPEA for all rentals, it was reported. Since the U. S., as the occupying authority, stands behind the Japanese yen exchange for pictures, the credit is of considerable value even though it cannot be converted into dollars as yet.

JAPS WANTED FILMS, OCCUPATION OR NO

Col. Timothy A. McInerny, now executive assistant to Tom Clark, Attorney General, told this story to Motion Picture Association officials.

One of the first 30 or so Americans to enter Tokyo, the colonel saw an enormous line of people standing in the street as he flew over the city. Landing, the colonel determined to find out why. He found hundreds of Japs standing in front of a downtown theatre, oblivious to the occupation. In front of that theatre, showing a native picture, was a line that stretched for a mile and a half.

Bolle 20th-Fox British Head

The appointment of Otto W. Bolle as managing director in Great Britain for Twentieth Century-Fox International-Inter-America Corporations, was announced Wednesday by Murray Silverstone, president. Mr. Bolle has been the company's supervisor of Australasia, South Africa and the Far East. He succeeds Francis L. Harley, new managing director of Europe, Scandinavia, the Middle East and Africa. Mr. Bolle's headquarters will be in London.



Otto W. Bolle

Mr. Silverstone said it was felt Mr. Bolle was eminently fitted for the London post, having been associated with foreign operations for the company for several years in countries of the British Empire. This, Mr. Silverstone said, has given him a broad international viewpoint. Mr. Bolle also will become managing director of British Movietonews Ltd.

Next August Mr. Bolle will round out 10 years with the company. His first assignment was in South Africa where he opened a branch office in Johannesburg. Later he became home office representative for Australia, New Zealand and South Africa, operating from Sydney. On his annual visit to New York about a year ago he was named supervisor of these territories and the Far East.

MPEA Names Louis Kanturek As Czech Representative

The Motion Picture Export Association has named Louis Kanturek, Twentieth Century-Fox International representative in Central Europe, as its representative for Czechoslovakia. He is expected to leave New York for Prague as soon as transportation is available. It is reported that eight American pictures already have been selected for exhibition and that additional pictures will be selected under terms of a tentative agreement arrived at by Mr. Kanturek, George Hummel, Motion Picture Association representative in Paris, and the Czech Government film monopoly.



ALBANY

Local exchanges are operating on a five-day week with a skeleton force on Saturdays, part of the contract by the distributors with the exchange union. . . . William M. Shirley, former Albany and Schenectady exhibitor, was in the territory from Detroit for exploitation of "Gilda." . . . The Paramount, Hellman-owned neighborhood house, had a "Cartoon Festival" Saturday morning. Twenty cartoons for a quarter. . . . It is reported that Harold Strassman may take over the long-dark Bradley at Fort Edward. He operates the State in Glen Falls for a New York City group.

Morris Shulman will open the Gaiety, at Inlet, late this month. He also has a theatre at Clarks Mills. . . . Joseph Steven Holt, New York City lawyer, filed plans for a $25,000 repair job for the Colonial here, closed since a fire in February. No drapes or wall fabric will be used. Mr. Holt bought the house, a three-floor structure, from William Berinstein Enterprises.

ATLANTA

William Richardson, Astor Pictures, is back from a trip through Florida. . . . Mrs. Stella Defoor, Mrs. Christine Banks, and Bill Langston were elected as delegates from Local B-49 IATSE, to the Chicago national convention. . . . Jimmy Wilson is back from his vacation. . . . Mrs. Bertha Delk is back from her honeymoon at Myrtle Beach, S. C. . . . Harry Paul, branch manager of Wil-Kin Theatre Supply Company, is back at his desk after a trip to Florida. . . . Mr. and Mrs. A. M. Ruthedge, formerly with Monogram, are the parents of a new boy.

O. S. Barnett, booking manager for Monogram, is off for a vacation to Daytona Beach. . . . Ward Morehouse, the dramatic critic of the *New York Sun,* paid a short visit to Atlanta. He was at one time a reporter on the *Atlanta Journal.* . . . T. J. Nash, Liberty theatre, Chicamauga, Tenn., sold his theatre to Independent Theatres of Chattanooga. . . . Tom Grady, special representative for MGM, is now in the Charlotte branch.

A Regional Meeting of the Martin theatres was held at Dalton, Georgia. . . . The Variety Club football classic will be held here in September between the Miami Seahawks and the Brooklyn Dodgers.

BOSTON

Good beach weather and the excitement at the local race tracks continue to affect grosses, particularly the matinees. . . .Royalty was entertained over the past weekend, when the Archduke Franz Josef and Duchess Martha came down from their summer place to visit with Mrs. E. M. (Sonia) Loew, wife of the theatre magnate. . . . Lou Richmond, E. M. Loew circuit, reports that a new drive-in theatre is being built in Newington, Conn., and will be ready by the middle of July. . . . Terry Turner and Harry W. Reiners of the New York RKO office, Allan Wieder of Buffalo, and Bucky Harris of Albany were all in town last week to assist with the awarding of the RKO ponies at the Pet Show on Boston Common.

Film rowers were saddened to hear of the death of John Downing's mother. He is RKO manager. . . . Gloria Swanson was guest commentator at Coleman's Fashion Shop this week. . . . Henry Hathaway and Otto Lang, directors; Norbert Brodine, first cameraman, George Stoetzel, operator, and Abe Steinberg, first assistant director, are all currently here for the filming of "13 Rue Madeleine." . . . It is reported that Fred Stone, connected with E. M. Loew organization for the past twenty years, will succeed Phil Berler, chief booker, who recently tendered his resignation effective July 1.

BUFFALO

Norman Moray, Warner shorts sales manager, New York, visited the Warner exchange. . . . Vacationing at Paramount were office manager Richard Etkin; Ruth Egan, assistant contract clerk; Dorothy Siejek, ledger clerk, and Alice Jackson, stenographer. . . . Ill health has forced Alma Milan, cashier's clerk at Paramount, to take an indefinite leave of absence. . . . Joan Zimmerman is convalescing after an appendectomy. . . . MGM's Vinnie Rosella was married Saturday to George Dannecker, discharged Navy veteran.

Universal's Nettie Price is seriously ill. . . . William Nesbit, Republic auditor, is here. . . . Learning the business at MGM is Richard Harper, Flint, Mich., classed as a "student." Republic has one of these too, Jules Livingston, New York. . . . Ann Engler, Columbia, will be married soon. . . . Charlie Harter has returned to his old job as booker and office manager at Columbia.

New job titles at Columbia: Jack Bullwinkel, Buffalo city salesman; Meyer Fox, Rochester salesman, and Jerry Smith, assistant shipper. . . . Charlie Taylor, Shea Theatres' publicity man, has been appointed chairman of the motion picture committee for this city's Green Cross Safety Campaign. He is being assisted by Elmer Lux, RKO branch manager. . . . Marion Hargrove was speaker at an Ismailia Temple luncheon at the Hotel Statler.

CHICAGO

Sid Eckman of the local M-G-M office, met his cousin, Sam Eckman, M-G-M head in Great Britain, when the latter came through here the past week on his way to New York and England. . . . Archie Herzoff was guest of honor at a party held at the Variety Club. . . . Long assistant to B&K publicity chieftain, Bill Hollander, Archie is departing for Hollywood to accept a publicity post with Columbia. . . . Herbie Lyon, B&K publicity man who doubles as publicist for the circuit's television station, has returned from a Hollywood vacation.

Back from recent New York treks are Irving Mack, Jim Booth and Emil Stern. The latter has denied reports that Essaness had made a tieup with United World. . . . Faye Emerson will accompany hubby Elliott Roosevelt when he speaks here for the B'nai B'rith Cinema Lodge.

CLEVELAND

Norman Levin has been appointed local Republic branch manager. He was Universal salesman. . . . Ray Brown, Warner theatre district manager, got the first 1946 "Chevvie" in Springfield. . . . Marvin Samuelson, out of the Marines, is back as Warner theatre booker. . . . Eddie Miller, Hippodrome manager, and Pete Bathory, RKO exploiteer, were responsible for three pony give-aways exploiting "Bad Man's Territory." . . . Harry Reiners, RKO publicity supervisor, was in town. . . .

Frank Arlinghaus, Modern Talking Pictures president, was here visiting franchise owner Bernie Payne. . . . Charlie Rice, Jenning theatre manager, is engaged to Elvira Manville, of Ogden, Utah. . . . Max Jacobs' Dater Company has been combined with Al Sunshine's Advanads. . . . Fryan Film Service, 16mm films and equipment, is moving to 3228 Euclid Avenue the first of month. . . . Lester Zucker, Columbia branch manager, and Dave Miller, Universal district manager, are back from Atlantic City.

DALLAS

A week of cool, sunshiny weather brought out a lot of theatre patrons. . . .Grosses rose from a rainy weather slump. . . . "The Postman Always Rings Twice" hit a new high for a picture without a stage show at the Majestic, getting almost $25,000. . . . "The Bride Wore Boots" got over $11,000 at the Palace. William Lansburg, who comes here from Kansas City, has been appointed exploitation man for the Paramount exchange, replacing Allen Glenn, taking over on July 1. . . . Hugh Braly, Paramount district manager in Denver, who is co-chairman of the Paramount sales drive, and J. J. Donohue, New York, Paramount division manager, will be here June 20 to attend the dinner the company is giving in honor of four 25-year employes of the Dallas exchange, Miss Louise Kay, and Mmes. Willie Simmons, Julia Purvis and Leafy Taylor.

DENVER

Even though the weather was fine for picnics and mountain trips theatres are doing good to fine. . . . Robert Hill, Columbia manager, went to Chicago to attend a national sales meeting. . . . Gordon Le Sueur, Salt Lake City, has bought the Standard Pictures franchise in Denver and Salt Lake City territories. With Fred Walker, he came to Denver to arrange with Nat Wolfe of Commercial Film exchange, to handle the product for Denver territory. . . . Mr. and Mrs. Fred Curtis, Tepee theatre owners, Thermopolis, Wyo., are parents of a girl, Ann Covert, born June 7.

Max Kugelman has bought the Pecos at Santa Rosa, N. M., from W. J. Flannery. . . . Irving Jacobs, New York stage pro-

ducer, former Denver film man, was seen on film row. . . . Douglas F. Jussell, former Plaza manager, is out of the army and into the electrical business. . . . J. J. Goodstein, former theatre and film man, is in the building contracting business. . . . Theatre folk from out of town seen on film row: Albert Stanford, Gallup, N. M.; Marie Goodhand, Kimball, Neb.; L. F. Flower, Estes Park, Colo.; Jas. T. O'Neill, Spearfish, S. D.; Tom Poulos, Paonia, Colo.; J. T. Shelton, Dawson, N. M.; Mr. and Mrs. Leon H. Coulter, Loveland, Colo., and Ray Bartlett, Artesia, N. M.

DETROIT

Jack Stewart, formerly Universal salesman, replaces Fred Pennell as manager of Allied Theatres of Michigan, under Ray Branch, president. He will have charge of the Detroit headquarters. Mr. Pennell will devote his full attention to operating his own theatre. . . . Howard Crane, theatre designer, was at Fort Shelby a few days before proceeding to England. . . . Arvid Cantor and his Variety Club mates are still hunting for a name for the Detroit Lions football game August 31. Half of the proceeds will go to the club coffers for charity purposes.

Kim Sigler's scheduled appearance at the new Michigan Independent Theatre Owners meeting last week was called off. Mr. Sigler, ousted Grand Jury investigator, is running for Governor and is naming names. . . . Fred Bonnem, formerly of the Universal theatre, has gone to Saginaw where he has bought two theatres. He calles it "retirement." . . . Earl J. Hudson is serving on Adcraft Club Movies and the Theatres Committee of the Community Chest campaign.

INDIANAPOLIS

Two holdovers and the advent of June pulled film grosses down from last week's level, record high for the year. . . . Theatres are feeling the effect of outdoor competition for the first time this season, with all amusement parks, midget auto tracks, etc., in full swing. . . . Harry Katz of New York and Fred Dolle of Louisville were in town Monday to confer with Ken Collins, their city manager, on joint local theatre interests. . . . Truman Rembusch, Franklin, president of the Associated Theatre Owners of Indiana, is vacationing in Canada. C. E. MacConaughy, owner of the Dream and Mars, is another early bird, taking his holiday in Florida.

Ted L. Mendelssohn, arriving on assignment as Universal branch manager, inherited a half-finished plant expansion, planned to accommodate United World. . . . Jules Goldman has replaced Sol Greenberg as office manager at Warners. Mr. Greenberg now is with Film Classics. . . . Bill Sobel, field representative for Midwest Drive-In, is running the Drive-In here while Manager Sidney Sagetta takes a vacation.

MILWAKEE

Warm weather is sending people into the country. Activities connected with school closing and graduation linked with the indirect effects of local strikes, cut into box office grosses considerably. John Kemptgen, MGM manager, called on exhibitors in the Upper Peninsula. . . . Lester Dannenberg, National Screen Service official is spending much time here arranging remodeling of the local



branch. . . . A new salesman has been added to the United Artists sales force, Eddie Gavin, recently with Universal. . . . Lucile Forbes, Merrill, Wis., exhibitor, was around town. . . . Alfred Kvool, Warner Theatres executive, managed to tour the golf links.

William Benjamin is managing the new Screen Guild Productions offices just opened here. . . . William V. Geehan, assistant to Harold J. Fitzgerald, head of Fox-Wisconsin Amusement Corporation, is busy with duties as publicity coordinator for the 1948 Corporation. . . . Dave Sherman, Douglas theatre, Racine, was a visitor. . . . Ray Smith, head of the theatrical equipment concern, was married.

OMAHA

Tri-States Theatres here is operating a sliding scale on stage shows—70 cents top on average bills, 80 cents on the sure bell ringers. . . . G. E. McGlynn, Metro branch manager, now spends part days at the office on his recovery from a recent illness. . . . Omaha branch managers turned out for a special party during the two-day Cooper Theatres convention at Lincoln. Pat McGee, general manager, and Ralph Ayre, his assistant, issued the invitations. . . . Joseph Ebner was to open the Vail theatre at Vail, Ia., Friday. . . . Fred Anderson, Clay Center (Neb.) exhibitor, made one of his infrequent visits and reported he will close the Clay theatre for four or five weeks while he rests up in Denver.

Opening date for the Utica theatre, Utica, Neb., is June 22 under operation of William White. It has been closed since the death in April of H. D. Ragan. . . Herbert Johnson has purchased A. E. Thacker's Sun theatre at Walthill, Neb. Mr. Thacker still owns his South Sioux City houses. . . . Leo McKeckneay, Tri-States treasurer from Des Moines, visited here. . . . P. L. Burge has installed complete new equipment in his Anselmo theatre, Anselmo, Neb. . . . Vivian Schertz is pinchhitting as a 20th-Fox inspectress for Mae Withauer, who broke her arm.

Hans Nelson and Lesley Bierhaus are now running the theatre at Campbell, Neb. The birth of a girl to Joyce Ballantyne Augustine, in Chicago, makes it a second grandchild for R. Scott Ballantyne, theatre equipment company owner here. . . . Ira Adams is remodeling the front of his Rialto at Nelson, Neb. . . . After a two-week rainy period, Omaha is enjoying fair and warmer weather.

PHILADELPHIA

Marine Sgt. Al Schmidt's amazing golf game will be the subject of a Pete Smith short. He's the decorated blind Marine who was the hero of "Pride of the Marines" . . . Orlando Lucidis, decorator for Warner houses, has a new son. . . . The industry's Cancer drive, almost over, has collected $100,000 locally and expects to get $20,000 more, which will put the total over expectations.

The new amusement tax, it has been announced, will be one cent on 10 cents or any fraction thereof, which would make it two cents on 11-cent admissions. . . . Chester Morris, in town for a vaudeville date at Warner's Earle, was kept plenty busy by Columbia's office in his off time. . . . Janet Hallard, UA booker, was wed to Charles Lewis, ex-marine and Navy Yard accountant. . . . Maxie Bronow, Universal booker, celebrated his seventh wedding anniversary. . . . Joe Engel, Republic branch manager, received the sympathies of his friends on the death of his mother-in-law, Mrs. Finkelstein.

Charles Kaselman, MGM booker, entertained his staff in his new home in the Wynnefield section of town. . . . . A meeting was held recently in the RKO screening room for the purpose of organizing a motion picture Square Club.

PORTLAND

Fifty thousand visitors to the Annual Rose Festival drove grosses to a record high. . . . Whiteside Brothers, pioneer theatre operators at Corvallis, announce construction of a $120,000 theatre. . . . Bob Blair, exploitation chief for Paramount covering Oregon spots, with Rufus Blair, M.C.'s for Bob Hope and Multnomah Stadium stage show. . . . Owen's Motion Picture Equipment Company announces acquisition of expanded quarters to handle new lines. . . . Art Adamson, small chain operator, has opened his new theatre, the Park Rose. . . . Earl Hunt, following some 15 years with the Hamrick-Evergreen exploitation department, has started a syndicated admat service. . . . There was a capacity crowd for Paramount's "Quarter-Century Party" at the Benson hotel.

ST. LOUIS

Rainy and almost autumn-like weather last week diverted traffic from the customary outdoor events to theatres last week. . . . Jack Balch, motion picture critic for the *St. Louis Post-Dispatch,* wrote and directed a three-act play, "Me, the Sleeper," put on by the St. Louis Community House.

Jimmy Frisina of Springfield, Ill., associated with the Frisina Amusement Company, and Tony Paluso, manager of Fanchon & Marco's Fox theatre, were among the participants in the Western Open Golf Championship held at Sunset Country Club here recently. Neither was in the top brackets. The Brad theatre at Bradford, Ill., has been taken over by William Johnson, who also operates a theatre in Harvard, Ill. Mr. and Mrs. F. B. Winters will continue as managers of the Brad.

The St. Louis Municipal Opera opened its 1946 season June 6 with a capacity crowd of 10,000. The attraction was "The Desert Song."

MGM TO DUB FOR LATIN AMERICA

Says Decision Is Based on High Grosses During Test of Technique

Metro-Goldwyn-Mayer, long on the "yes" side of Does Dubbing Pay? this week came out with the flat statement that "all-Spanish versions of MGM pictures are responsible for an unprecedented rise in the volume of business that Loew's International Corporation has done in Latin America during the past 17 months."

Gleefully elaborating on the subject, the company asserted: "In at least two situations, the rise has been as much as 300 per cent over revenue produced by MGM pictures with English track and Spanish subtitles that were shown during a 17-month period immediately preceding."

Decision Reached at Meeting

Decision by the company to discard all titled versions in Latin America and distribute only Spanish-dubbed pictures was formalized last week following an all-day conference of the company's Latin American managers at the Hotel Astor, New York.

Following the meeting, Arthur M. Loew, president, said: "What was an experiment is now a fact. Our all-Spanish policy has been field-tested for nearly a year and a half. The public, the ultimate judge, has endorsed it at the only place where it counts—the box office. We will continue the policy intact."

During the meeting, each of the Latin American managers submitted figures to back up the individual reports of increased receipts and while it was conceded that theatre business in Latin America generally was up, the rise was not sufficient to explain, says the company, "the resounding box office success of MGM pictures."

Weekly Grosses Cited

Listed below are some of the comparative weekly grosses that led to the decision to abandon subtitles; Santiago, Chile, 127,616 pesos during the 17 months of dubbing as against 90,772 pesos for the 17 months of titling; Bogota, Colombia, 4,894 pesos against 3,224; Havana, 5,752 pesos against 4,404; Mexico City, 39,705 pesos against 32,899; Lima, Peru, 11,730 soles against 9,158; Montevideo, Uruguay, 5,072 pesos against 3,826; Caracas, Venezuela, 13,630 bolivares against 9,323; and Buenos Aires, called the toughest market to break, 20,079 pesos against 20,334.

There have been and still are many differences of opinion over dubbing, some of the companies being more reluctant than others to concede dubbing is of value. The private opinion of Raoul de Leon, a free-lance director of dubbed versions, is that all the companies eventually will release practically all pictures in dubbed versions.

"Dubbing is almost perfect today," Mr. de Leon reports, and one of the major achievements of dubbing is that a middle-ground language has been found which is acceptable to most Latin Americans. Mr. de Leon, now at work in New York, said that pictures originally were dubbed in Castilian Spanish for the Latin American audience, but this, he said, did not prove popular.

Seek Voices to Match Stars'

Directors of dubbed versions are now concentrating more on finding voices to match those of the American stars. Also, Mr. de Leon reports, there is more latitude for expression in present methods of dubbing, which do not call for literal translations of American scripts.

With the success of dubbing proved in Latin America, Mr. de Leon believes that more pictures will be dubbed for the European markets.

MGM has in the talking stage a plan for releasing abroad "narrative versions" of features. These features would record the voice of a narrator explaining the action and the story. The sound volume on the original track would be lowered to enable the narrator to speak above the dialogue.

Weitman Honored at Jewish Appeal Lunch

Robert M. Weitman, managing director of the New York and Brooklyn Paramount theatres, was to have been honored Thursday by the musicians' division of the United Jewish Appeal's 1946 fund drive at a luncheon at the Hotel Park Central, New York. He was to have been presented with a certificate of honor for his aid to UJA activities for many years. William Feinberg, of the American Federation of Musicians, Local No. 802, is chairman of the division Billy Rose, theatrical producer and chairman of the amusement division of the drive, was to have been one of the principal speakers.

RCA Producing New Speaker For Drive-In Theatres

A weatherproof in-car speaker, terminal box, and speaker receptacle unit for drive-in theatres, designed for permanent location on the parking ramps, is now in production and ready for distribution, it was announced by the RCA Engineering Products Department in Camden, N. J., this week. Designed to withstand all kinds of weather, the new speakers are mounted in brackets, one at either end of the terminal box to be installed between two ramps, within easy reach of patrons from their car windows.

Uruguay Likes Dubbing After Initial Protest

by PAUL BODO
in Montevideo

After getting off to a very poor start, Spanish-dubbed pictures are rapidly being accepted in Uruguay.

Last season, a few days after the premiere of the first picture dubbed in Spanish, MGM's "Gaslight," hundreds of buildings on Montevideo's main streets were covered with inscriptions reading "Doblaje, No! No dubbing!"

Notwithstanding all this, "Gaslight," and successive dubbed pictures, played thrice daily before capacity audiences in Cine Metro and broke records.

In direct opposition to this boom, there was outspoken condemnation of dubbing in general. Criticism ranged from the dissent of intellectuals who termed it an artistic fake, down to a milder technical reserve towards its shortcoming.

Poll Held on Issue

To find out the exact position of public opinion, *Mundo Uruguayo,* the leading Uruguayan weekly, held a poll under the supervision of your correspondent which showed that almost 89 per cent of those who answered the poll pronounced dubbing undesirable. There was still no explanation of the conflict between box office grosses and public opinion.

Most of those who said they were against dubbing said they could follow the original language. Others were disturbed by the fact that dialogue directors had not managed to achieve uniformity of accents. Contrary to general belief in the U. S., Spanish is not uniformly spoken in all Latin American countries. In the same picture and in the same scene, the leading man spoke a genuine European Spanish, the villain spoke with a Mexican accent, and the leading lady with another accent.

Then, a few months later, another poll was taken. Dubbed pictures were playing the suburban theatres about that time. Hostile propaganda in the papers and over the radio had dimmed. While the second poll confirmed the results of the first, the number of those opposing dubbing had decreased.

Note Recent Improvement

Lately dubbing has experienced positive improvements. The latest MGM picture presented here, "Our Vines Have Tender Grapes," was dubbed so successfully that the severest critics of dubbing recognized the quality of craftsmanship.

As the latest reports on downtown theatres filter in showing dubbed pictures grossing above anything else (equaled, perhaps, only by some of the better Argentine productions) some of the local managers of American companies are seriously considering a swift comeback for dubbing.



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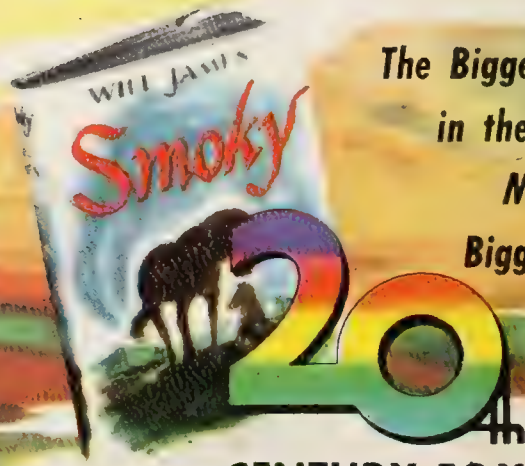
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leading off the 103-date celebration in honor of the magnificent outdoor Technicolor hit showmen have been waiting for since the memorable boxoffice performance of 20th's "My Friend Flicka" and "Thunderhead, Son of Flicka!"





The Biggest Figure in the Industry Makes The Biggest Best-Sellers!

CENTURY FOX

Skouras Offers Circuit Aid for Warner Event

Characterizing the introduction of sound as "the most important development in the industry since its beginning," Charles P. Skouras, president of National Theatres, has written to Harry M. Warner, president of Warner Brothers, offering full circuit cooperation in making the twentieth anniversary of sound "an historic and everlasting remembrance."

"It is most fitting," Mr. Skouras wrote, "that the twentieth anniversary of sound in the motion picture industry should be observed in tribute to your brothers and yourself, because it was your faith in the future of talking pictures that helped develop and fulfill the greater entertainment and cultural possibilities of motion pictures.

"Jack, Albert, your late beloved brother Sam, and you, and all those associated with you have been outstanding in your leadership in the most important development in the industry since its beginning.

"Your first all-talking picture, 'Lights of New York,' was the beginning of a new era in the world of entertainment, which has been monumental in its significance. . . ."

Meanwhile, the first step in theatre participation in the anniversary got underway this week. A special leader is being attached to all Warner feature releases from now until August 6. This leader reads:

"August, 1926-August, 1946. Twenty years ago Warner Brothers made the first motion pictures to talk and sing. This is a Twentieth Anniversary presentation."

The first of a series of lobby displays, a large blowup of the Warner anniversary advertisement that will appear in 21 leading magazines in July and August, is going into theatre lobbies throughout the country.

Roosevelt to Speak at Cinema Lodge Meeting

Elliot Roosevelt will be the principal speaker at the installation of officers of the new Chicago Cinema Lodge of the B'nai B'rith, which will be held at the Continental Hotel, June 19. His subject will be "Leaders of Tomorrow." Some 1,200 are expected at the dinner, at which a complete initial slate of officers, headed by Jack Kirsch, president of the Allied States Association of Motion Picture Exhibitors will be installed.

Stengl Named Manager of Warner Insurance Unit

The promotion of Fred Stengl as manager of Warner Bros. insurance department has been announced by the company. He succeeds the late Frank L. Gates. Mr. Stengl, in the insurance business for the past 28 years, joined the Warner insurance department two years ago and until recently was assistant to Mr. Gates.

Raise Admission Prices in Indianapolis and Cleveland

The admission price increase trend has spread to two more cities. In Indianapolis the Katz-Dole Circuit has jumped admissions from 35 cents-55 cents to 40 cents-sixty cents at the Indiana, Circle and Lyric theatres. In Cleveland first run theatres have increased their their top price from 65 cents to 70 cents. The theatres affected are Warners' Hippodrome and Lake, RKO's Allen and Palace, and Loew's State, Stillman and Ohio.

New York Court Revokes Miami Theatre License

The Miami theatre in New York was fined $500 and lost its license in Manhattan Special Sessions Court, Monday, for showing indecent motion pictures, and its owner, Benjamin Brodie, will be tried September 23 on the same charge. The charge involves scenes in the film, "Guilty Parents." Complaints received by License Commissioner Benjamin Fielding resulted in a investigation and the suspension of the theatre's license May 15. Commissioner Fielding said this was the first conviction in the history of the city for the showing of indecent films in a licensed theatre. Under the court's ruling the theatre may not again be licensed unless the Supreme Court reverses the decision.

Equipment Manufacturers Accept New Members

Oscar F. Neu, president of the Theatre Equipment and Supply Manufacturers Association, has announced the board of governors has approved acceptance of the following new applications for membership: Aero Metal Products Corp.; National Carbon Co., Inc.; The Holmes Projector Co.; Capitol Stage Lighting Co.; LaVezzi Machine Works; International Seat Corp.; Da-Lite Screen Co.; Brenkert Light Projection Co.; Compco Corp.; J. E. Robin, Inc. Roy Boomer, secretary-treasurer, reports that the National Equipment Exhibit to be held in conjunction with the Theatre Equipment Dealers Protective Association at their annual autumn convention this year, is responsible for the success of the membership drive. The Theatre Equipment and Supply Manufacturers Association was formed 13 years ago.

Industry Contributes $58,950 To New York Fund

Spyros P. Skouras, president of 20th Century-Fox Film Corporation, announced Tuesday that the committee of motion picture industry leaders for the Greater New York Fund 1946 Appeal of which he is chairman, had already obtained contributions totalling $58,950, or 75 per cent of its $78,600 quota.

This year the Fund seeks from the business world in New York City $5,900,000, which is 25 per cent more than was contributed in 1945.

Johnston Studies Hollywood Labor And Policies

Hollywood Bureau

Arriving last Sunday in Hollywood for a fortnight's stay and his first official visit since relinquishing the presidency of the U. S. Chamber of Commerce, Eric Johnston, president of the Motion Picture Association, denied himself to the press and by midweek was understood to be devoting himself to a first-hand study of conditions and procedures in the production community in preparation for taking active part in its affairs.

On the list of Mr. Johnston's activities for the fortnight was a meeting of the board of directors of the Association of Motion Picture Producers on a day not immediately designated; an address to the graduating class of the University of California June 15, another to be delivered at the twenty-fifth anniversary banquet of the American Society of Cinematographers on June 17; and still another to be made to the presidents of the member companies of the AMP on June 19, this last as a sort of opening gun in a series of meetings to run on through the rest of that week.

Conferred with Price

This week Monday Mr. Johnston breakfasted with Louis B. Mayer at the MGM studio, visited his office in the AMP headquarters briefly, and made no news for Tuesday's newspapers. Tuesday he conferred with Byron Price, vice-president of the MPA, on a diversity of subjects related to the state of the industry in Hollywood, and with Pat Casey, veteran AMPP labor contact, who returned to Hollywood from New York that day. In the afternoon he attended a meeting of the directorate of the Bank of America, of which he had become a member since accepting the MPA presidency. He was attending that meeting when word of the decision in the Government's suit reached Hollywood, and he declined to comment on this event.

Telegrams from Labor

On Monday from the Motion Picture Stewards council, composed of studio unit leaders of a purported majority of craft unions, came the text of a 600-word telegram urging the MPA president to familiarize himself with studio labor policy and asserting that, if he did so, "you still agree that labor-management relations in this industry are the opposite of those you advocate."

And from the International Association of Machinists on Tuesday came excerpts from a telegram of similar dimensions which charged violation of the directive by which last year's studio strike was settled, and asserted that unless negotiations looking toward rectification were begun immediately "we will take steps."

Start 'Magnificent Doll' At Universal; 51 Films In Work at Studios

Hollywood Bureau

The shooting index slipped one notch last week to reach a total of 51 pictures in work. Seven films were completed during the week, and six were started. Production activity was most marked at Universal. Two films were brought before the cameras on the home lot, and a third, an Enterprise productin for Universal release, went into work on location at Zion National Park.

"The Magnificent Doll," co-starring Ginger Rogers, David Niven and Burgess Meredith, with Peggy Wood, and directed by Frank Borzage, is the most ambitious picture so far undertaken by the Skirball-Manning production unit at Universal. Based on an original story by Irving Stone, it is a film biography of Dolly Madison, wife of President James Madison.

"Swell Guy," an adaptation of the Broadway play, "The Hero," is a Mark Hellinger production co-starring Sonny Tufts, Ann Blyth and Ruth Warrick. Frank Tuttle is directing.

The initial Enterprise production is Harry Sherman's "Ramrod," a top-budget Western starring Joel McCrea, Veronica Lake, Donald Crisp and Don DeFore, with Preston Foster and Arleen Whelan.

Chaplin Launches "Comedy Of Murders" for U. A.

Charles Chaplin launched "Comedy of Murders" for United Artists release. Chaplin is functioning as producer, director and star of the picture, which marks his first appearance on the screen since "The Great Dictator."

The second of Hal Roach's features comedies, "Here Comes Trouble," went into work with Fred Guiol producing and directing. The picture, which will be filmed in Cinecolor, presents William Tracy, Joe Sawyer, Beverly Loyd, Joan Woodbury, Betty Compson, Margaret Roach and Patti Morgan.

Producer Sigmund Neufeld brought an untitled Western, starring Buster Crabbe and Al St. John, before the cameras at PRC. Sam Newfield is directing.

▽

Henry King will direct and Tyrone Power will star in the 20th Century-Fox version of Samuel Shellabarger's best seller, "Captain from Castile." Lamar Trotti is currently preparing the screenplay, and the studio intends the film to be one of the most ambitious productions on its 1946-47 program. . . . Edna Ferber's novel, "Great Son," will form the basis of Michael Todd's first motion picture production to be released through Universal.

Mike Frankovich has been placed in charge of Republic's serial program, the post formerly held by Ron Davidson. Frankovich will produce three serials a year, the first of which will be "Jesse James," to be followed by "The Black Widow" and "G-Men Never Forget." . . . Jeffrey Bernerd has acquired the film rights to "The Maze," a novel by Maurice Sandoz, and will produce it for Monogram. The story is a mystery based on the legend of the famous yew tree maze at Craven Castle in Scotland.

Concord Productions, a newly-formed organization headed by Paul Lamesh, John C. Nelson and James Wright, will produce at least 12 full length 16mm films annually for release through Planet Pictures. Currently, the new company is preparing to make "The Long Road Home," a comedy-drama, to be filmed in Kodachrome.

"Fool's Gold," an original screenplay by Doris Schroeder, will be the second in the new series of "Hopalong Cassidy" Westerns starring William Boyd. George Archainbaud, who directed the first of the series, has been signed to direct three more, of which "Fool's Gold" will be one.

Jeanne Crain and Mature to Co-Star in 20th-Fox Film

Jeanne Crain and Victor Mature are set for co-starring roles in "No Wedding Ring," a story by Gene Markey, which the latter will produce for 20th Century-Fox. . . . Robert Hutton has been assigned a top role in "Remember the Hour," romantic postwar drama which William Jacobs will produce for Warners. . . . Mark Hellinger has acquired the screen rights to Don Tracy's novel, "Criss-Cross," and will produce it for Universal. . . . Jerry Fairbanks has signed Bob Burns to start in a feature to go into work soon.

Priscilla Lane, after three years of retirement, will return to the screen in a co-starring role opposite Eddie Bracken in Andrew Stone's next United Artists production, "Strange Bedfellows." . . . Gregory Peck has been selected as the star of "Foxes of Harrow," a novel by Frank Yerby recently purchased by 20th Century-Fox. . . . "Millionaires for a Day," an original story by Ernest Lehman and Gaza Herozeg, has been acquired by Republic, and assigned to Alfred Santell, who will produce and direct the screen adaptation of the story.

Charles Barton to Direct Comedy for Universal

Charles Barton is slated to direct "White Tie and Tails," forthcoming Universal comedy, which will co-star Dan Duryea, Ella Raines and William Bendix. . . . "Paid in Full," a factual article by Dr. Frederic Loomis, which appeared in a recent issue of the *Reader's Digest,* has been purchased by Hal Wallis Productions to form the basis of a film for Paramount release. . . . Phillip Perry has been engaged by RKO Radio for the romantic lead opposite Frances Langford in "Beat the Band," screen adaptation of the George Abbott musical in which Gene Krupa, Ralph Edwards and June Clayworth have top roles.

Sol Lesser has engaged Kurt Neumann as associate producer and also to direct "Tarzan's Dangerous Game," which will star Johnny Weissmuller, Brenda Joyce and Johnny Sheffield. . . . Lillian Wells has had her Columbia contract extended. . . . Ray Enright has been signed by RKO Radio to direct "Trail Street," screen version of a novel by William Corcoran, which will be produced by Nat Holt as a top-budget outdoor drama with Randolph Scott in the leading role.

Roberts Named Producer For Enterprise

R. T. Roberts has joined Enterprise as producer, and is currently preparing the first film in which John Garfield will appear for Enterprise, "The Burning Journey," based on the life of Barney Ross. . . . Cornel Wilde has been chosen for the lead role in "The Black Rose," film version of John B. Costain's novel which Louis D. Lighton will produce for 20th Century-Fox. . . . Gail Russell has had her Paramount contract extended.

The cordial boxoffice reception afforded Republic's series of Trucolor musical Westerns starring Monte Hale has led the studio to add two more of these films to its 1946-47 program, thus expanding the total to six. . . . Gerald Mohr, Broadway stage actor, has been signed by Columbia to make two pictures a year. His first will be "The Lone Wolf's Invitation to Murder," which Ted Richmond is slated to produce. . . . Henry Wilcoxon has been engaged by Cecil B. DeMille for a top role in his next Paramount production, which has been titled "Unconquered."

COMPLETED

COLUMBIA
Gallant Journey

INDEPENDENT
Curley (Roach)

PRC
Prairie Badmen (formerly "Dangerous Men)
Melody Roundup

REPUBLIC
Mysterious Mr. Valentine

UNITED ARTISTS
Miss Television (Comet)
Abie's Irish Rose (Crosby)

STARTED

INDEPENDENT
Here Comes Trouble (Roach)

PRC
Untitled Buster Crabbe

UNITED ARTISTS
Comedy of Murders (Chaplin)

UNIVERSAL
Magnificent Doll (Skirball - Manning)
Swell Guy (Hellinger)
Ramrod (Enterprise)

SHOOTING

COLUMBIA
It's Great to Be Young
Down to Earth
Thrill of Brazil

MGM
Secret Heart
Sea of Grass
Lady in the Lake
High Barbaree
Beginning or the End
Uncle Andy Hardy
Mighty McGurk
Sacred and Profane (formerly "A Woman of My Own")

MONOGRAM
Gentleman Joe Palooka
High School Hero

PARAMOUNT
Where There's Life
I Cover Big Town (Pine - Thomas)

RKO RADIO
Katie for Congress
Deadlier than the Male
Nocturne
Honeymoon
Best Years of Our Lives (Goldwyn)
Secret Life of Walter Mitty (Goldwyn)
It's a Wonderful Life (Liberty)

REPUBLIC
Last Frontier Uprising
That Brennan Girl
Angel and the Outlaw

SCREEN GUILD PRODUCTIONS
Man from Utah (Golden Gate)

20TH CENTURY-FOX
13 Rue Madeleine
Carnival in Costa Rica
My Darling Clementine
Razor's Edge

UNITED ARTISTS
The Chase (Nero)
Dishonored Lady (Stromberg)
Bel Ami (Loew-Lewin)
Short, Happy Life of Francis Macomber (Award)
No Trespassing (Lesser)

UNITED WORLD
Bella Donna (International)

UNIVERSAL
Smash-Up
Wild Beauty
Pirates of Monterey
The Killers (Hellinger)

WARNERS
Cry Wolf
Deception
Life with Father
Stallion Road
Cloak and Dagger

SCOTCH FALSE REPORT MPA CAN BAN CYCLE OF FILMS

by WILLIAM R. WEAVER
Hollywood Editor

Once a top producer read Harriet Beecher Stowe's "Uncle Tom's Cabin" and realized the picture versions he'd seen had been derived from the stage version, which hadn't been very good in the first place, wherefore this noted piece of American literature actually was virgin timber. So he instructed his publicity man to circulate the news that he was going to produce "Uncle Tom's Cabin" directly from the book.

It took about 48 hours for the publicity man to get the news out but it took only 24 for the telegrams to start arriving, the letters to begin flowing in, after which came the delegations. He was advised forcibly that nobody wished to have "Uncle Tom's Cabin" produced upon the screen.

It was pointed out to him that the representation of the period and conditions dealt with by Miss Stowe could not possibly result in bettering the lot of any minority and probably would worsen it. The telegrams, letters and delegations were augmented by telephone calls from industry associates, and so he took a long vacation in order that time and forgetfulness could operate, which they did.

Report Spreads Confusion

The incident is related in an endeavour to come to the root of the confusion spread last week by radio commentators and newspaper columnists who took as whole cloth an uninformed headline in a local Hollywood publication and broadcast the misinformation that "the Johnston office" or "the Breen office" has banned "cycle" pictures. Exhibitors whose customers, victimized by this misreporting, may see fit to confront them with questions, are correct in informing them that "cycle" was a headline writer's bad choice of word and there was and could be no banning.

The simple and routine thing which happened was a passing of the information, from the staff members of the Production Code Administration to the individual producers whom they meet and deal with regularly that the stream of story material tendered for PCA opinion had displayed a monotony of subject matter which, by precedent, boded an ultimate monotony of pictures on the screen and a tapering off of public interest in screen entertainment.

It was pointed out, too, but quite incidentally insofar as officialdom is concerned, that the subject matter coming up lately in monotonous similarity is of the kind that was used in the four or five pictures which ran into censorship in some parts of the country.

Cannot Prevent Purchase

Exhibitors answering customers made inquisitive by irresponsible reportings of the variety circulated last week are on firm ground in telling them that neither the "Johnston office" nor any other agency within the industry is empowered to prevent any producer from buying any story property which he believes can be made into a motion picture. Although some, even most, producers do ask advice of PCA staff men prior to purchase of a property, no producer is bound to abide by the advice he receives. When, having acquired a property, the producer reduces it to script form, the PCA staff afiain advises, officially this time, and again the producer accepts the advice of doesn't. Only when the final print of the film is presented to the PCA for issuance of its certificate of approval does the "Johnston office" have official authority to enforce its standards.

This conveyance of basic information to exhibitors for transmission to customers is undertaken here for the singular reason that it is ancient custom for newspaper columnists and radio reporters operating from Hollywood to regard the PCA as a sort of dictatorship throttling on the screen the freedom of speech they enjoy in print and on the air.

Because the PCA purpose and function does not include publicity for itself, a vast ignorance of its nature and work prevails among Hollywood's otherwise well informed journalists. Perhaps the most practicable preventive against recurrence or repetition of the present wave of loose reporting on the matters concerned here would be the extension of PCA Administrator Joseph I. Breen's recent "refresher course" of lectures, to include the press.

Bernhard Plans Six Features

A schedule of six productions for distribution through Warner Bros. in 1946-47 has been announced by Joseph Bernhard, president, and Milton Sperling, vice-president, of United States Pictures.

In addition to "Cloak and Dagger," starring Gary Cooper, now nearing completion, the list includes: "Pursued," original by Niven Busch, starring Teresa Wright, to be made in Technicolor, starting about July 15; "So Goes the Nation," original by Clarence Green and Russel Rouse; "Distant Drums," from the Broadway play by Dan Totherch, who is doing the screenplay; "Golden City," original by Ted Allan on modern life in America, and "Gentle Sin."

Concord Signs with Planet

Concord Productions, a 16mm producing company in Hollywood, has signed a contract to produce 12 features annually for release through Planet Pictures.

Pathe Eagle-Lion Plans 10 Major Films, Says Foy

At least 10 pictures of major caliber will be produced by Pathe Eagle-Lion in Hollywood during the 1946-47 product season, Bryan Foy, newly-appointed executive producer, said in New York this week. Mr. Foy has been in New York for the past two weeks on studio business and was scheduled to leave Thursday for Hollywood, where he will begin work immediately on the first of the company's productions.



Bryan Foy

Under the terms of the reciprocal distribution deal with British Eagle-Lion, Mr. Foy pointed out, each picture to be made in Hollywood will have to be produced at a minimum expenditure of $750,000 each, but many will cost considerably more.

The first picture to go before the cameras will be "It's a Joke, Son," starring Kenny Delmare in the role of "Senator Claghorn" of the Fred Allen radio show. A month later "Repeat Performance," starring Franchot Tone, will go into production, followed by "Dan Juan Marrieta," with Arturo De Cordova. All three of these pictures probably will cost more than $1,000,000 each, Mr. Foy said.

Upon his return to Hollywood Mr. Foy will continue negotiations for the acquisition of Roddy McDowell to star in an animal picture, tentatively titled "The Pooch." According to present plans this will be a high-budget production to be made in color with the same cast which appeared with the star in "Flicka" and "Thunderhead."

The only affiliation Eagle-Lion will have with PRC Pictures, Mr. Foy said, is in connection with PRC's distribution facilities. Each of the two companies will have individual sales, advertising, publicity and other departments. Eagle-Lion is currently remodeling its studios at a cost of $1,000,000, Mr. Foy added.

Meanwhile, Robert Benjamin, Eagle-Lion counsel, said the company would be ready to announce the names of its president and sales manager in about a week.

"Cabrini" Rights Acquired

The American distribution rights to "The Life and Miracles of Mother Cabrini" have been acquired by George Elliott. The picture, filmed in Rome, Chicago and New York, has been produced in Polish, Italian and English. The latter version by the Rev. Cletus McCarthy will open at the Ambassador in New York on June 29.

Lawson Managing Director Of Canada Odeon Circuit

J. Earl Lawson, president of General Theatres Corporation and Odeon Theatres of Canada, Ltd., has been appointed to the additional post of managing director, it was announced in Toronto this week. The complete board of directors has also been re-elected.

The board includes Mr. Lawson, T. J. Bragg, vice-president; D. C. Coleman, J. S. Duncan, John Davis, L. W. Brockington, Paul L. Nathanson and George H. Beeston. The board has announced a series of executive promotions within the Canadian organization. George Peters assumes the newly-created position of executive assistant to the president, in addition to retaining the secretaryship of the organization.

Court Delays Chicago Writ

Judge Michael Igoe in Chicago Federal Court last Friday temporarily tabled the Jackson Park theatre injunction which, if granted, could upset the entire Chicago clearance system.

Thomas C. McConnell, attorney for Jackson Park, contended that under the Supreme Court damage suit award to Jackson Park the defendants were guilty of conspiracy. Mr. McConnell has asked for an injunction disbanding the present clearance system and giving the Jackson Park theatre the right to bid for product on the basis of its ability to pay. Mr. McConnell accused the defendants of delaying tactics purely for profit motives.

Miles Seeley, spokesman for the defendants, requested that extra evidence bearing on the case be introduced before a ruling on an injunction is made.

At the conclusion of the hearing, Mr. McConnell requested and was granted five days in which to present a supplementary brief. Judge Igoe rendered no verdict, saying he would do so after studying briefs and arguments of both sides.

Toronto Variety Club Inducts 140 Members

Toronto Tent No. 28 became the largest unity of the Variety Clubs of America June 6, when 140 members were inducted at the inaugural dinner of the new organization in Toronto. J. J. Fitzsimmons, chief barker, and other officers, were installed by William McCraw of Texas, national coordinator, during a ceremony attended by 150.

Republic Will Make 34 Westerns in 1946-47

Republic Pictures will produce five series of Western pictures, totaling 34 features, during the 1946-47 product season. The announcement was made Monday in Hollywood by Allen Wilson, vice-president in charge of studio operations.

United Newsreel To Suspend with June 18 Issue

After six months of operation of the United Newsreel by the industry as a service to the Government, the United Newsreel will be suspended with the June 18 issue. It has been an interim project to bridge the gap between the Office of War Information overseas newsreels and the resumption of commercial showings by RKO Pathe News, Universal Newsreel, Fox Movietone, Paramount News and the MGM News of the Day.

In Germany, Japan and Korea, the U. S. Army will obtain footage from all five newsreels for editing and showing in occupied areas.

The Motion Picture Export Association will continue to distribute foreign language versions of a newsreel in the countries where English language versions are not adequate.

Paris, it is reported, is again becoming a center of continental newsreel activity for newsreels showing in the Near East and other French-speaking regions. Local production of a Greek newsreel already has begun. In Italy an Italian-language reel is being produced for the continent and for Italian areas in Africa and the Near East. Whether a Chinese newsreel will be produced is one of the problems still to be determined by John Begg, in charge of film activities for the State Department.

It was the decision of Eric Johnston, president of the Motion Picture Association, last autumn, that industry rather than Government should produce the interim newsreel to fill the gap created by withdrawal of Government funds for OWI films. On behalf of the presidents of distributing companies and international corporations, he placed the services of their newsreel editors and staffs at the disposal of the Department of State.

At a meeting last Friday of the five newsreel editors, Michael D. Clofine of News of the Day was elected chairman of the newsreel committee of the MPAA. During the war the newsreels functioned as a division of the War Activities Committee, presided over by Walton Ament of Pathe.

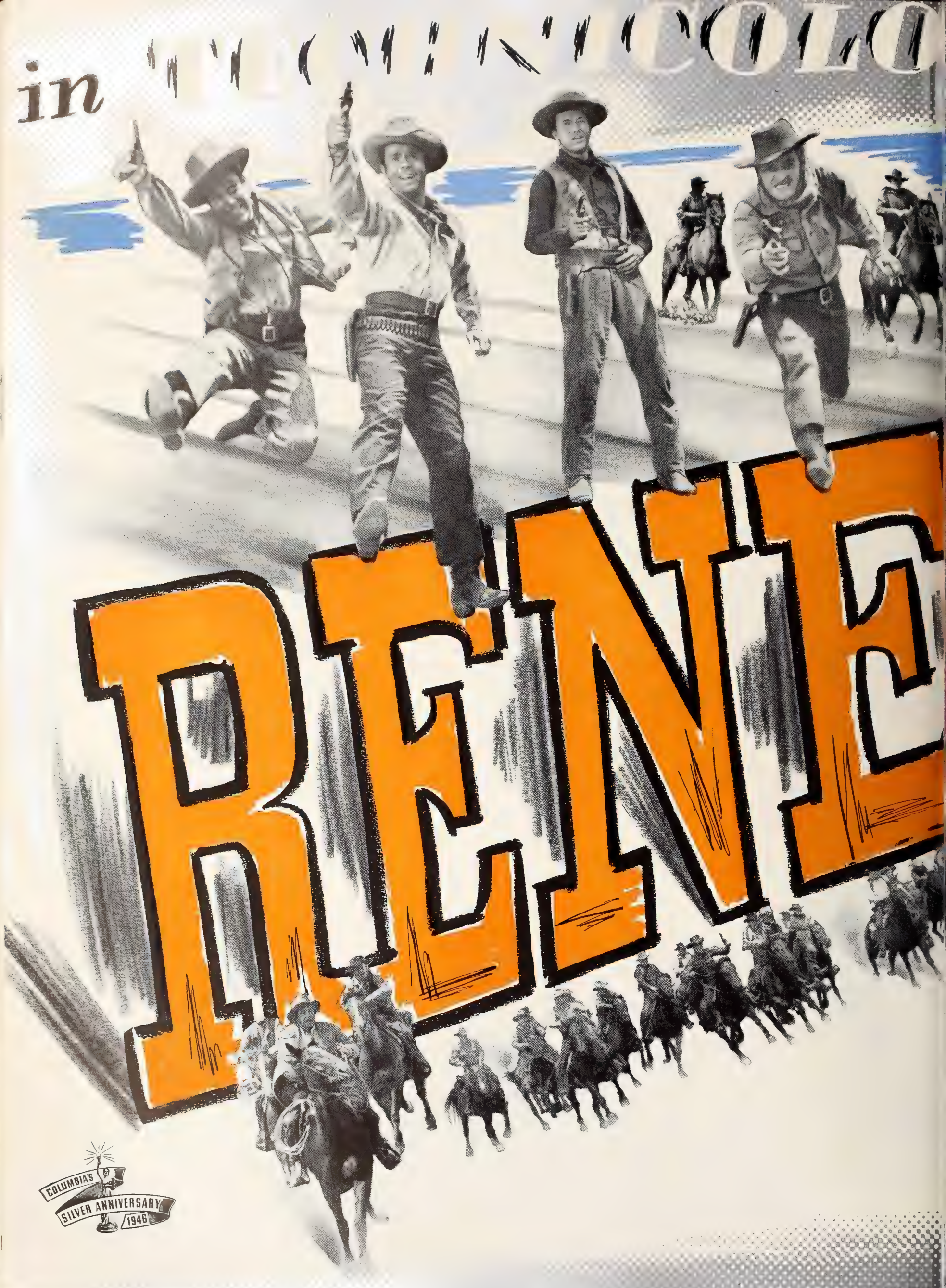
Theatre Carpeting Control Is Seen for Another Year

The supply of theatre and other commercial carpeting is still inadequate to meet requirements, and therefore price controls will be necessary for at least another year, according to Martin B. Hartman, chief of the Office of Price Administration's floor covering section. There is at present a shortage of yarn and skilled personnel. Certain revisions giving some relief to manufacturers of carpeting who sell on a contract basis to the industry are likely, Mr. Hartman said.

The red-blooded story of a red-headed girl...

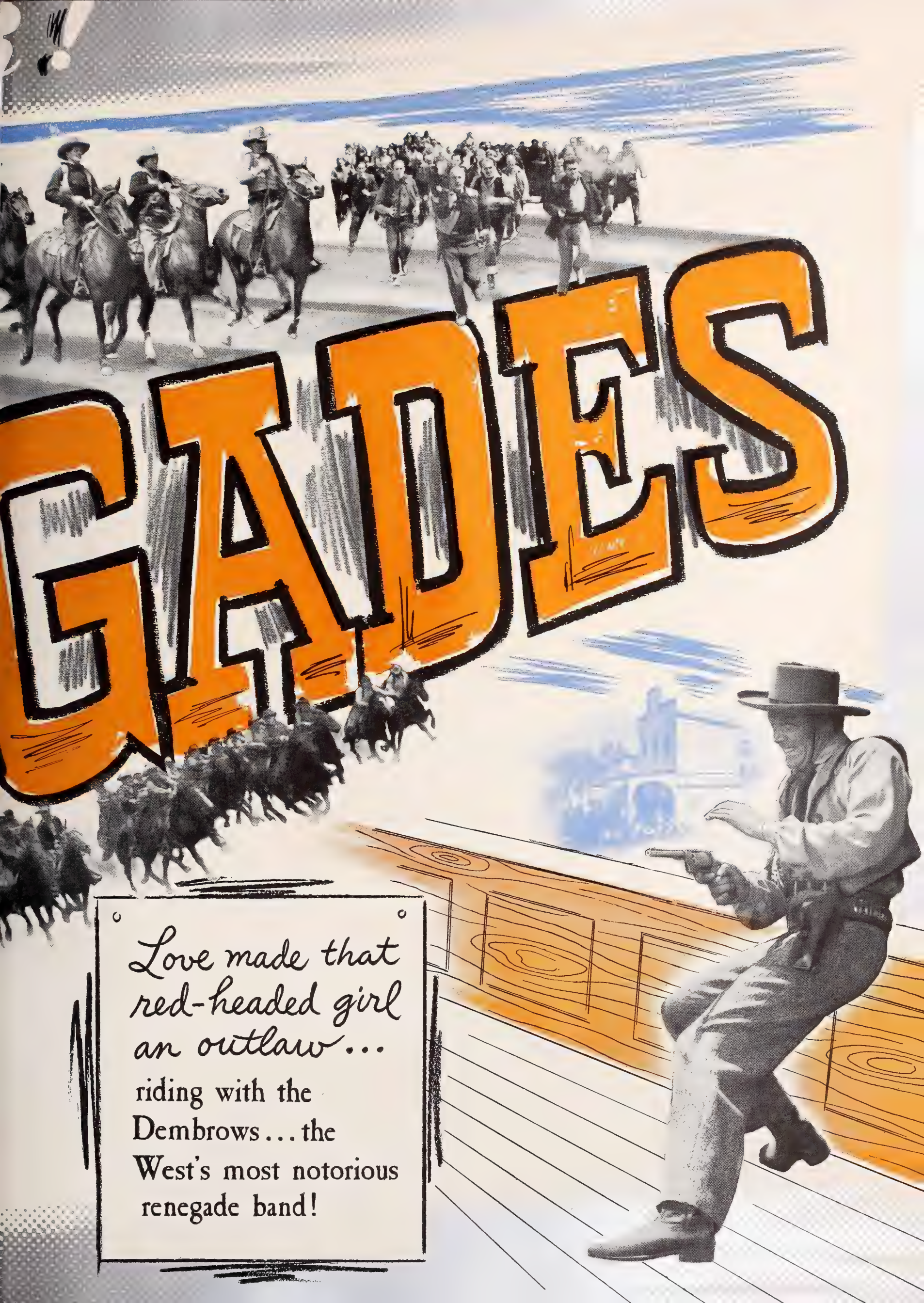


in COLOR



RENE

COLUMBIA'S SILVER ANNIVERSARY 1946



Love made that red-headed girl an outlaw...

riding with the Dembrows... the West's most notorious renegade band!

in TECHNICOLOR!

COLUMBIA
PICTURES
presents

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WITH

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LARRY PARKS · EDGAR BUCHANAN

Screenplay by Melvin Levy and Francis Edwards Faragoh

Produced by
MICHEL KRAIKE

Directed by
GEORGE SHERMAN





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Rank Answer to March of Time Nearly Ready

London Bureau

J. Arthur Rank's long-projected answer to "March of Time" is almost ready for distribution under the title, "This Modern Age."

Ivan Smith, coadjutor-in-chief of the series, has almost completed the first of the series, dealing with the 'post-war' crime wave.

Although Scotland Yard notoriously does not like to see itself or its secrets pictured, higher authority, disturbed at the recent outbreak of crime, has intervened; ordering that it is vitally necessary that the local citizenry should understand that Crime Never Did Pay.

The film's makers have been permitted to work in the Yard's innermost sanctums. General thesis of the piece will be that the considerable outburst in post-war crime is attributable to the black market, which, in turn, has its roots in the dire shortage of consumer goods.

Yet back of it all is the reminder that Scotland Yard always—or nearly always—gets its man.

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For the sake of the record, here is the complete breakdown of statistics of films registered under the Cinematograph Films Act 1938—the so-called Quota Act—for the year ended March 31, 1946:

British long films: 83, or 484,190 feet; foreign long films: 356, or 2,524,593 feet; British short films: 175, or 222,434 feet; foreign short films, 301, or 312,016 feet.

The footage figures require to be adjusted, in the case of British long films, by reason of the provisions of the Act which allow films whose labor costs exceed given amounts to rank for double or treble Quota.

Adjusted in this way, Renters' Quota become 693,897 feet instead of 484,190. This compares with a total of 766,741 feet in the previous year.

The statutory minimum Quota of British films required of distributors is 20 per cent. This year distributors attained a registration of 21.56 per cent against 22.37 per cent last year.

New Color Research Plan Under Study by U. S.

The Department of Commerce may consider providing for additional research into the German color film process by letting a research contract with an interested educational institution, it was indicated in Washington last week. Beginning July 1, the Department will have special funds with which to encourage research by educational organizations. Several projects are under discussion in addition to the AGFA color development.

FCC Paramount Hearing Ordered for June 20

The Federal Communications Commission's Paramount hearing, to begin in Washington June 20, will include, it is reported, study of the organization's Scophony connections. The commission, under the Communications Act, has power to cancel Paramount's existing licenses and deny further applications, because of the company's connection with a Government anti-trust suit.

Other questions expected to be decided at the hearing are whether a company's minority interest in television applications comes under the multiple ownership rules of the commission, and if so, how extensive must that minority interest be. Paramount has a minority interest in at least a dozen applications.

The FCC also will hear testimony of Howard Hughes and Thomas Lee, owner of the Don Lee Broadcasting Company, both of whom have television applications in Los Angeles. They will not however, testify during the Paramount inquiry.

Loop Theatres Lauded By Fire Inspectors

After a series of nightly fire checks following the disastrous La Salle Hotel fire in Chicago last week, a spokesman for the Fire Prevention Bureau there said film theatres had cooperated 100 per cent. The inspections disclosed only a few minor violations of the fire laws, which the theatre owners immediately remedied. John Fenn, bureau head, said that to his knowledge no film theatres were violating the fire laws at the present time. Leo Schauer, office manager of Twentieth Century-Fox, held a detailed fire drill, and inspectors gave approval to the exchange center, where some 50,000,000 feet of film are stored in fireproof vaults.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were: "Anna and the King of Siam," "Galloping Thunder," "The Gentleman from Texas," "Joe Palooka, Champ" and "That Texas Jamboree." In Class A-II, unobjectionable for adults, was "Specter of the Rose." "Janie Gets Married" was placed in Class B, objectionable in part, because it "contains implication against the permanency of the marriage bond."

Schaefer and Stephens Schedule Two Films

George J. Schaefer will enter the field of production in association with William Stephens, it was announced in Hollywood last week, and will make "Miracle at Midnight," a color film starring Rin-Tin-Tin the third, and "Shady Angel," starring William Bendix. Both films will be financed by Equity Capital Corporation, of which Mr. Schaefer is president.

U. S. Companies In Italy Form New Association

by ARGEO SANTUCCI
in Rome

The American companies established in Rome are promoting the adoption of a constitution for an organization among themselves—an Association of Importers and Distributors of Foreign Productions. Actually, the American companies always have acted in concert, although some complaints have been lodged against certain companies for breaking one or the other arrangements.

According to the constitution, the organization "has no political character and no speculative objects." Its objectives are to protect the common interests of the members; to represent the members in relation to labor organizations and exhibitor associations; to develop cooperation in every field among importers and distributors of foreign productions; to collect, prepare and supply news and technical, economic and statistical data regarding the industry.

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Many limits and controls placed upon the industry under the Fascist regime are being renewed by the present government, which is enlarging its controls.

The most important control is carried on by the State Secretary for Press, Show and Touring, who operates through many branches, one of which is for the motion picture industry. The industry branch is divided into three sections. All synopses of proposed films must be approved by the production section. The censorship section censors all features, including imports. The assistance section grants prizes to native production. Also the State Secretary for Industry and Trade must approve all new industries, including studios; the State Secretary for Foreign Trade is concerned with imports and exports, and the Secretary of the Treasury is concerned with foreign currency.

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All of the above offices, except the Secretary of the Treasury, were established by Mussolini, some before the war, others to support the war. The present government has abolished none of the controls.

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The Council of Ministry has reportedly approved a bill lowering admission taxes from the present figure, about 50 per cent, to 15, 30 and 40 per cent, depending on the admission charged. Although the bill has not been published, it is expected the tax relief will be effective after June 15.

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A new weekly bulletin of information on the production and distribution of Italian and foreign motion pictures is currently being sent to every Italian exhibitor. The bulletin, *Rassegna Informativa della Cinematografia* (Motion Picture Review), is edited by Igor Stcherbatcheff.

First 16mm House In Puerto Rico Opened to Public

by REUBEN D. SANCHEZ
in San Juan

The first modern 16mm motion picture theatre in Puerto Rico has been opened at Comunidad Castaner, one of Puerto Rico's rural resettlement projects. Three shows are offered every two months. Films are rented from MGM's San Juan exchange and prices are 25 cents for adults and 15 cents for children.

There are 11 towns in Puerto Rico without theatres. All are possibilities for 16mm operation, according to MGM's representatives.

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Ferdinand Oller, former manager for Columbia in Puerto Rico, has been transferred to Peru. Edgar H. Kerner has replaced Mr. Oller.

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The total footage of pictures imported into Puerto Rico during 1945 was 6,410,629, against 6,105,981 in 1944. Hollywood product accounted for more than half of the footage.

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Three new companies have been incorporated recently in San Juan which deal either directly or indirectly with the motion picture industry. One of the most recent is Air Reservations, Inc., which will carry on a general tourist and amusement enterprise, including motion pictures. Another is the Caribe Radio Corporation of American to engage in broadcasting "to promote friendship, goodwill and mutual understanding between the nations of the Western Hemisphere." Fernando Hijos has filed incorporation papers for a company which will hire, rent, sub-rent, purchase and transfer motion picture films in Puerto Rico and foreign countries.

Academy Sponsors Plan For Talent Schools

Talent potentialities for films would be increased and motion picture appreciation possibly heightened under a program sponsored by the Academy of Motion Picture Arts and Sciences for establishing a "circuit" of film "schools" in colleges and universities throughout the country. The schools would be patterned somewhat after courses already in existence at New York University and at the University of Southern California in Los Angeles. Jean Hersholt, Academy president, is visiting numerous schools to discuss their participation, and it is understood that eight key institutions already have evidenced interest. The basic idea would confine the teaching to talent only—potential writers, directors, producers and players.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 81—Fred Vinson and John Snyder Presidential appointees. . . . New British Ambassador to Washington. . . . New Soviet envoy to U. S. . . . Hearings on Air Bill. . . . Chicago hotel fire. . . . New Jap cabinet. . . . Rome gives thanks. . . . Graduation at West Point and Annapolis. . . .General Arnold retires. . . . Auto jubilee. . . . Devon horse show. . . . Sweepstakes winner.

MOVIETONE NEWS—Vol. 28, No. 82—Britain celebrates Victory Day. . . . U. S. Army recovers stolen crown jewels. . . . General Chiang Kai-Shek moves government back to Nanking. . . . Aviation news: paratroopers at West Point, push-button plane, ejector seat. . . . English Derby.

NEWS OF THE DAY—Vol. 17, No. 279—Fifty-nine die as fire sweeps hotel. . . . Auto jubilee. . . . Atom bomb shadow. . . . Personalities in the news of Washington. . . . Romance marks graduation of Middies and Cadets.

NEWS OF THE DAY—Vol. 17, No. 280—Yanks in Britain's Victory parade. . . . D-Day tribute to Americans overseas. . . . Army recovers stolen jewels. . . . Chiang back to Nanking. . . . Featuring the "jumping Gypsies." . . . English Derby.

PARAMOUNT NEWS—No. 82 — France votes. . . . Italy votes. . . . President appoints Vinson and Snyder. . . . Auto jubilee. . . . Chicago fire. . . . Poland—the road back. . . . West Point and Annapolis graduations.

PARAMOUNT NEWS—No. 83—Air-age gadgets. . . . $1,500,000 jewel robbery. . . . Torpedo—San Francisco's close call revealed. . . . London's Victory parade.

RKO PATHE NEWS—Vol. 17, No. 84—Atom bombing preliminaries. . . . Disastrous Chicago fire. . . . Auto jubilee. . . . Elections in Europe.

RKO PATHE NEWS—Vol. 17, No. 85—Allied dead honored on D-Day. . . . Britain's Victory parade. . . . China government in old capital. . . . G.I. families in Berlin. . . . English Derby.

UNIVERSAL NEWS—Vol. 19, No. 509—Graduation at West Point and Annapolis. . . . Atom bomb damage in Hiroshima and Nagasaki. . . . Scores die in hotel fire. . . . General Arnold retires. . . . Auto's golden jubilee. . . . Italy joins democracies.

UNIVERSAL NEWS—Vol. 19, No. 510—Allied Victory parade. . . .Army reveals jewel theft. . . . Safety seat for pilots. . . . Floods sweep Spain. . . . Paratroopers demonstrate for cadets. . . . Oldtime autos race. . . . Motorcycle speed kings.

Paramount Drops Plan For Fight Telecast

Paramount is reported to have dropped its plans for a theatre telecast of the Louis-Conn championship bout to be held at Yankee Stadium, New York, June 19. The possibility of establishing a precedent in separating theatre television rights from actual telecasting rights, which in this instance had been sold to National Broadcasting Company for a sponsor, is understood to have been a factor in the decision. Other questions understood to have arisen concern which IATSE unions have jurisdiction over the handling of Paramount equipment, and the control of film rights by RKO.

Schreiber Joins Century

Edward Schreiber has resigned from Richard Condon, Inc., to join Century Circuit, where he will be active in the formation of Century's new research and survey department. Before joining Condon he was wtih the War Activities Committee.

Park Reopens in Avon

The Park theatre in Avon, N. Y., has reopened after remodeling and redecorating, it has been announced by George Sweet, manager. The theatre is one of the Kallet circuit in western New York.

Mexican Banks Want Industry More Stabilized

by LUIS BECERRA CELIS
in Mexico City

While the banks here have cooled toward financing production, it seems that they have not lost interest entirely in that field of investment. It is indicated they are interested in putting production on what they consider a business basis. Reports in production circles are that the banks intend soon to make the smaller producers the proposition that they merge into one or two large companies.

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Miguel Aleman, candidate of the Government's party, the Party of Revolutionary Institutions, for the 1946-52 presidential term, will confer soon with leaders of the industry, including producers, actors, directors and writers. These people will petition the candidate that if and when he is elected to the presidency he enact legislation for the greater protection of the industry at home and abroad. They will also ask that the Government provide greater financing for the industry.

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General Cinematografica, a new production company, is completing its studios here. They are to be finished about the end of the month and production is scheduled for July 15. General is the only company in Mexico to have studios for its own exclusive use.

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Cines Panamaericanos has been organized here by Enrique J. Cervantes to work in all branches of the industry.

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Arturo de Cordoba is reported to have declined an offer by J. Arthur Rank to play in a picture in London. He declined the offer, it is understood, because he has contracted to play in five pictures to be made in Mexico.

MGM's "Cradle of a Nation" Opens in Lexington, Va.

"Cradle of a Nation," an MGM Fitz-Patrick Traveltalk featuring historical shrine and educational institutions of Virginia, had its world premiere Tuesday evening at Warners' State theater in Lexington. The Virginia Institute alumni, Washington Lee University alumni and the Virginia Chamber of Commerce cooperated in presenting the world premiere.

Television Service Is Resumed in England

The regular television service of the British Broadcasting Corporation was reopened last Friday for daily three-hour programs. The service had been suspended since the beginning of the war.

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HEADLINES!

(*All from June 5th Issue of Variety*)

"POSTMAN SMASH IN MILD PITT"
"POSTMAN BRISK IN MILDISH BALTO"
"POSTMAN TALL IN 2 BOSTON SPOTS"
"POSTMAN BIG IN K. C."
"POSTMAN RINGS BELL IN BUFFALO"
"POSTMAN HEFTY INDPLS."
"POSTMAN RECORD IN PROV."
"POSTMAN FANCY L'VILLE"
"POSTMAN WHAM WASH."

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"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—Bring on some more like this. A splendid show reminiscent of the old Doug Fairbanks pictures of years ago. Played Sunday, Monday.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—Did the best business for me in many months. A cool, rainy Sunday, which is ideal "movie" weather for my town, helped out a lot. Seemed to please young and old alike. Played Sunday, Monday, May 26, 27.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Tindall—Give this your best playing time. It will be a big surprise to you. Here is a box office natural. The title does it. You don't need stars. Played Friday, Saturday, May 24, 25.—Dow B. Summers, Royal Theatre, Unionville, Mo.

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—Played with "My Name Is Julia Ross." Very good double feature. Business above average. Played Monday-Wednesday, April 29-May 1.—Noel D. Leighton, Star Theatre, Limestone, Me. Small town patronage.

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—A grand series for us, and the cash customers love them. Played Sunday, Monday, April 14, 15.—A. J. Simmons, Plaza Theatre, Lamar, Mo.

RHYTHM ROUNDUP: Ken Curtis, Cheryl Walker—Doubled this with "Dangerous Partners" to good business. For solid entertainment your weekend patrons will really go for this. We played it as a Western but there is not too much of the west in it, except the songs, which were unbeatable. Played Friday, Saturday, May 24, 25.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

SNAFU: Nanette Parks, Robert Benchley—Pleasantly surprised on this one when we did slightly over average business. Expected it to be a flop. The title was intriguing and it was a fair little picture. Played Tuesday-Thursday, May 7-9.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

TARS AND SPARS: Alfred Drake, Janet Blair, Marc Platt—A little outdated but a good musical. Not good enough for top dates. If you play it, don't expect too much at the box office, but it pleases. Played Tuesday, Wednesday, May 21, 22.—Dow B. Summers, Royal Theatre, Unionville, Mo.

THAT TEXAS JAMBOREE: Ken Curtis, Jeff Donnell—All the Columbia musicals are all right for Saturday nights. Real good entertainment. Played Saturday, May 4.—Dow B. Summers, Royal Theatre, Unionville, Mo.

Monogram

MOON OVER MONTANA: Jimmy Wakley, Lee "Lasses" White—Please, Monogram, put more action in Jimmy's pictures. Played Thursday-Saturday, May 30-June 1.—L. Woody, Jr., Palace Theatre, Golden City, Mo.

MUGGS RIDES AGAIN: Leo Gorcey, Huntz Hall—A good feature for a weekend double. Print in very poor condition. Played Thursday-Saturday, May 16-18.—L. Wody, Jr., Palace Theatre, Golden City, Mo.

MUGGS RIDES AGAIN: Leo Gorcey, Huntz Hall—Leo Gorcey and the East Side Kids mean good business and satisfied customers. Thanks to Monogram for this swell small town series. Played Saturday, June 1.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

Metro-Goldwyn-Mayer

BEWITCHED: Phyllis Thaxter, Edmund Gwenn—A very good picture. I have men from every state in the union and when they all say, "Let's have more like it," it is O.K. MGM's recordings and cinematography are always tops. Played Thursday, May 16, to military patronage.—Bob Willis, Hsin Hwa Theatre, Taingtae, China.

HARVEY GIRLS, THE: Judy Garland, John Hodiak—Good picture. Well acted by Judy Garland and Virginia O'Brien, singer. Hodiak pretty good for a newcomer. Audience reaction good but business dropped off slightly on this one. Co-feature "Woman Who Came Back." Music fine in this picture. Played Tuesday-Thursday, May 14-16.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

HER HIGHNESS AND THE BELLBOY: Robert Walker, Hedy Lamarr—Very good picture that did average business. Robert Walker was tops in this film. Played Sunday, Monday, May 19, 20.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

HOODLUM SAINT: William Powell, Esther Williams—An unusual picture that failed to draw as expected. Powell no longer any draw at the box office and he is too old to be playing romantic roles. Played Tuesday-Thursday, May 28-30.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—This is just 100 per cent entertainment wherever it may show. Down-to-earth story. Record attendance and record appreciation from the audience. In this business these few pictures are the real life savers. Played Friday, May 17.—Jerry L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

UP GOES MAISIE: Ann Sothern, George Murphy—Very good comedy picture and enjoyed by "Maisie" fans. Used "Close Call for Boston Blackie" as second feature. Audience reaction fine. Business good both days. Recommend "Up Goes Maisie." Miss Sothern and George Murphy did well in this one. Played Sunday, Monday, May 12, 13.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

VACATION FROM MARRIAGE: Robert Donat, Deborah Kerr—Better than I had expected after reading reports on this. Satisfactory on a double bill. Played Wednesday, Thursday.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

WEEKEND AT THE WALDORF: Ginger Rogers, Walter Pidgeon, Lana Turner, Van Johnson—A very nice picture that did about average business. The title was not good for us. It sounds too uppity for our folks. Played Sunday, Monday, May 5, 6.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—Very poor business but perhaps it was because our patrons had seen enough of Robert Walker the week before. However, he was very good in both pictures. Keenan Wynn did a good job in this. Played Sunday, Monday, May 26, 27.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

Paramount

BLUE DAHLIA, THE: Alan Ladd, Veronica Lake—If your patrons like rough and tough action pictures, this is it in a typical Alan Ladd story. Only average at the box office. Played Sunday, Monday, May 5, 6.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

HOLD THAT BLONDE: Eddie Bracken, Veronica Lake—Not much business on this one. Three days are too much to play pictures of this quality in our house. One day would have been plenty. Played Tuesday-Thursday, May 21-23.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

LOST WEEKEND, THE: Ray Milland, Jane Wyman—Proved one of my record flops at the box office. Parents kept their children away and stayed away themselves. Aside from wonderful acting, the story left the audience with a morbid feeling to take home with them. Played Friday, May 31.—Jerry L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

LOST WEEKEND, THE: Ray Milland, Jane Wyman—Well advertised picture, and one the patrons were waiting for. Milland did an excellent piece of acting and was well supported by Miss Wyman. Business good both days and the audience reaction favorable. Many repeats on this one. Recommend this to all exhibitors. Co-feature, "Tokyo Rose." Played Sunday, Monday, May 5, 6.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—A good picture for top dates. It will stand alone and make a fine show that will please. Played Sunday, Monday, May 5, 6.—Dow B. Summers, Royal Theatre, Unionville, Mo.

MASQUERADE IN MEXICO: Dorothy Lamour, Arturo de Cordova—Didn't think this one was very well done. Miss Lamour O.K. but didn't care for de Cordova. Story quite usual and weak. Played "Prison Ship" as second attraction, which is just a programmer. Business only fair both days. Not recommended for drawing children Saturday matinees. Played Friday, Saturday, May 10, 11.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

NORTHWEST MOUNTED POLICE: Gary Cooper, Madeline Carroll—Played this reissue to good weekend business. Outdoor Technicolor subjects are box office naturals for rural and small town trade. Played Friday, Saturday, May 24, 25.—Roger O. Gackle, Roxy Theatre, Northwood, N. D.

PARDON MY PAST: Fred MacMurray, Marguerite Chapman—Excellent comedy which should have played on Sunday. Played Friday, Saturday.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker—The comedy was surely lacking in this. Consequently, the few customers are still wondering what people are funny. Put this on the lower half of a double bill. Played Friday, Saturday.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

ROAD TO UTOPIA: Bing Crosby, Bob Hope, Dorothy Lamour—I thought this would do better than it did. We enjoyed above average business. Played Monday, Tuesday, May 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy—The reviews may be poor and it may not be as good as the previous versions in black and white, but this Technicolor Western will pack them in, and that is all you care about. Played Saturday-Monday, May 18-20.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

YOU CAME ALONG: Robert Cummings, Lizabeth Scott—Not a small town picture. Played Sunday, Monday, May 5, 6.—Ben Brinck, West Point Theatre, West Point, Iowa.

PRC

ARSON SQUAD: Frank Albertson, Robert Armstrong—Here is something I haven't seen in a long time. This is about "fire bugs," which is new in this town and may be new in yours. Business was only average, but my patrons don't know what arson means. Played Friday, Saturday, May 3, 4.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

DANGEROUS INTRUDER: Charles Arnt, Veda Ann Borg—No cast, therefore no draw. This is a fair picture, with good acting. Played Friday, Saturday, May 10, 11.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

DANNY BOY: Buz Henry, Eva March—Here is a nice little show about a war dog. It could be a little longer, because it cannot stand alone. I know it didn't stand up for me. Business fair. Played Tuesday, Wednesday, May 14, 15.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

ENCHANTED FOREST: Edmund Lowe, Brenda Joyce—Played this to capacity business with just a little promotion in the schools. Don't muff this one, for it is good for many extra dollars above average business. The color is good, the story unusual and in every way a top quality production. Played Satur-

(Continued on following page)

(*Continued from preceding page*)

day-Monday, May 11-13.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind.

LADY CONFESSES, THE: Mary Beth Hughes, Hugh Beaumont—A very good murder-mystery that is well made. Gene Autry brought in the business, but I think this picture will draw. Played Friday, Saturday, May 17, 18.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SONG OF OLD WYOMING: Eddie Dean—The color improved the quality of the picture, but PRC must use better stories to make a permanent series. Played Thursday-Saturday, May 16-18.—L. Woody, Jr., Palace Theatre, Golden City, Mo.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—A little old, but don't pass it up. Here is a good box office picture. Pleases, too. Played Sunday, Monday, May 19, 20.—Dow B. Summers, Royal Theatre, Unionville, Mo.

BANDIT RANGER: Tim Holt—These old Tim Holt Westerns are always good, and worth bringing back. Played Friday, Saturday, April 26, 27.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

BELLS OF ST. MARY'S, THE: Ingrid Bergman, Bing Crosby—Did a nice gross. Checked by local checker. No more local checkers and no more long runs. Played Sunday-Thursday, May 12-17.—A. J. Simmons, Plaza Theatre, Lamar, Mo.

BELLS OF ST. MARY'S, THE: Ingrid Bergman, Bing Crosby—We played this behind all our competition and took a beating on it. The opening night and the Saturday following it were below average. Business picked up on Sunday and we did a fair business for the last three nights. Played Friday-Tuesday, May 10-14.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

BELLS OF ST. MARY'S, THE: Ingrid Bergman, Bing Crosby—Played this in "B" house due to terms and to record-breaking business. Played five days to capacity business. Played Saturday-Wednesday, May 25-29.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind.

BELLS OF ST. MARY'S, THE: Ingrid Bergman, Bing Crosby—Very good picture and one that patrons remarked they had seen as many as four times. Crosby and Miss Bergman turned in good performances and the audience as a whole enjoyed it. Used as a single feature bill with selected shorts. Business exceptionally good for four days. Recommend this one especially where religious pictures have drawing power. Played Wednesday-Saturday, May 29-June 1.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

BELLS OF ST. MARY'S, THE: Ingrid Bergman, Bing Crosby—Not as good as "Going My Way," but still a great drawing card. Broke house record by 50 per cent. Played Friday-Tuesday, May 24-28.—Noel D. Lighton, Star Theatre, Limestone, Me. Small town patronage.

CORNERED: Dick Powell, Micheline Cheryl—This picture is not half as good as "Murder, My Sweet." Maybe it is because it has no cast or maybe because it hasn't the "Giant" in it. Business below average. Played Sunday, Monday, May 5, 6.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

CORNERED: Dick Powell, Micheline Cheryl — It's rough and it's tough but a better than average crowd seemed to like it. Played Thursday, Friday, May 30, 31.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind.

GEORGE WHITE'S SCANDALS: Joan Davis, Jack Haley—Here is a very good musical-comedy show that has a cast and songs. The thing that put the show over was Joan Davis' daughter. Boy, she was great. We would like to see more of her. She is as good as her mother. Played Sunday, Monday, May 12, 13.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

HAVING WONDERFUL CRIME: Pat O'Brien, George Murphy—Doubled this with "Midnight Manhunt," which was awful. "Having a Wonderful Crime" wasn't too bad; in fact, I kind of liked it. My enthusiasm was shared by very few of the paying customers, and there weren't many paying customers. Played Tuesday, Wednesday, May 21, 22.—Stanley Leay, New Stanley Theatre, Galena, Ill.

MAN ALIVE: Pat O'Brien, Ellen Drew—Nothing to this. It has a few laughs, but that is all. I don't know what got into RKO after they put out such good pictures. I don't see why they made this. Business off. Played Sunday, Monday, April 28, 29.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

PINOCCHIO: Disney Feature Cartoon—We did well above average on this reissue. Everyone likes these cartoon features if they are well made. This one is among the best. Played Tuesday-Thursday, May 28-30.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

RADIO STARS ON PARADE: Wally Brown, Alan Carney—A very good comedy-musical, but it hasn't got drawing power. Business only fair. The jokes and songs are good. Played Tuesday, Wednesday, April 30, May 1.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SING YOUR WAY HOME: Jack Haley, Anne Jeffreys—Not a bad little musical, but not quite strong enough to stand alone. Business below average. Would be a nice picture for a double feature. It is not too long. It is 72 minutes. Played Tuesday, Wednesday, May 28, 29.—Stanley Leay, New Stanley Theatre, Galena, Ill.

TOM BROWN'S SCHOOLDAYS: Sir Cedric Hardwicke, Freddie Bartholomew—A very good picture for an old one. The sound and film are perfect. Play this one, if you need a fill-in. Could have played this two days. Played Tuesday.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

TOMORROW IS FOREVER: Claudette Colbert, Orson Welles, George Brent—Excellent picture. One that can be recommended to all exhibitors for extra playing time. Held it an extra day and business held up fine. Miss Colbert and Welles especially did fine jobs of acting. Used "Under Oklahoma Skies" as second feature. Played Sunday-Tuesday, May 26-28.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

WEST OF THE PECOS: Bob Mitchum, Barbara Hale—Here is a real Western picture. Played Saturday night.—Dow B. Summers, Royal Theatre, Unionville, Mo.

WEST OF THE PECOS: Bob Mitchum, Barbara Hale—Another swell Zane Gray Western. Doubled it with Leon Errol, also very popular here, in "Mamma Loves Papa." A very pleasing combination, both from the customer's and the box office standpoint. Played Thursday-Saturday, May 23-25.—Stanley Leay, New Stanley Theatre, Galena, Ill.

Republic

BLUE MONTANA SKIES: Gene Autry, Smiley Burnette—Well, as I always said time after time, it takes Autry to bring them in. This is not as old looking as some others and it has some nice songs. Play this by all means. Played Friday, Saturday, May 17, 18.—Nick Raspa, State Theatre, Rivesville, W. Va.

DAKOTA: John Wayne, Vera Hruba Ralston—Supposed to be a special, but it was not. Fair box-office receipts. Picture mediocre. Played Friday, May 3.—Jerry L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

GOLD MINE IN THE SKY: Gene Autry, Carol Hughes—Still the tops in cowboys for us. Even if we play them three or four times, they click.—A. J. Simmons, Plaza Theatre, Lamar, Mo.

DON'T FENCE ME IN: Roy Rogers, Dale Evans—Roy Rogers' pictures continue to pack them in for us. This one was similar to all the others. Just simple, good entertainment. It seems that is what the audience wants. Played Friday, May 24.—Jerry L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

DON'T FENCE ME IN: Roy Rogers, Dale Evans—Yippee! Republic did it again. Music of the title alone is worth admission price. A swell story. Good songs and Dale Evans, too. Box office tops even with rain. Who could ask for anything more in a small town? Played Friday, Saturday, May 31, June 1.—Curtis Willard, State Line Theatre, State Line, Miss.

GRISSLY'S MILLIONS: Virginia Gray, Paul Kelly—A fair program picture that satisfied. Played Friday, Saturday, May 30, June 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MEXICANA: Tito Guizar, Virginia Bruce—What on earth happened, Mr. Yates. You used to make the best for small towns; now it is vice versa. Please look into your productions, Mr. Yates, please. Played Tuesday, May 7.—A. J. Simmons, Plaza Theatre, Lamar, Mo.

ROUGH RIDERS OF CHEYENNE: Sunset Carson, Peggy Stewart—Used on second half of weekend double bill. Carson should be featured in a superman comedy. Played Friday, Saturday, May 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TIGER WOMAN, THE: Adele Mara, Kane Richmond—A very good mystery that did fair business. Played Friday, Saturday, April 26, 27.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—Quite a few walkouts. No draw. Played Thursday-Saturday, May 30-June 1.—L. Woody, Jr., Palace Theatre, Golden City, Mo.

COL. EFFINGHAM'S RAID: Charles Coburn, Joan Bennett—Walkouts, walkouts and more walkouts. It is supposed to be a comedy, but it was near being my funeral. Definitely no business. Played Friday, Saturday, May 17, 18.—Roger O. Gackle, Roxy Theatre, Northwood, N. D.

DOLL FACE: Carmen Miranda, Perry Como—Music fine in this one and Como did a swell job supported by Vivian Blaine and O'Keefe. Patrons liked this picture. Screened with it "Madonna's Secret," which is just another program thriller. Business very good Sunday and fair Monday. Recommend it to all exhibitors. Played Sunday, Monday, May 19, 20.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

DOLL FACE: Carmen Miranda, Perry Como—I didn't like it nor did the patrons. 20th-Fox usually can be counted on for good musicals, but they missed on this. Business was below average. Played Sunday, Monday, May 11, 12.—Roger O. Gackle, Roxy Theatre, Northwood, N. D.

FALLEN ANGEL: Dana Andrews, Alice Faye, Linda Darnell—Tough luck with this picture. We had only one show for Sunday matinee due to railroad strike. Pretty good Sunday night. Good picture and generally well liked. Played Sunday, Monday, May 26, 27.—Stanley Leay, New Stanley Theatre, Galena, Ill.

FALLEN ANGEL: Dana Andrews, Alice Faye, Linda Darnell—Very light draw. The picture was interesting and extremely well acted, but failed to click at the box office. Inclined to be too sordid for strict family trade. Played Sunday, Monday, May 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

JUNIOR MISS: Peggy Ann Garner, Allyn Joslyn—Average business. Played Sunday-Tuesday, May 19-21.—L. Woody, Jr., Palace Theatre, Golden City, Mo.

RAWHIDE: Smith Ballew, Evalyn Knapp—This may be an old Western, but it has the power of a new one. This has a singing cowboy and a great baseball player. Played Friday, Saturday, May 10, 11.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SENTIMENTAL JOURNEY: John Payne, Maureen O'Hara—The projectionist complained he couldn't make changeovers for the tears in his eyes. A tearjerker that will bring them in. Connie Marshall can't be beat. Played Wednesday, Thursday, May 22, 23.—Roger O. Gackle, Roxy Theatre, Northwood, N. D.

SENTIMENTAL JOURNEY: John Payne, Maureen O'Hara—This picture set a three-day record in this house. It is a swell picture for the women and children and the tears it evokes are swell advertising qualities. Played Sunday-Tuesday, April 28-30.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

United Artists

ABILENE TOWN: Randolph Scott, Ann Dvorak—Just a fair picture. Usual Western yarn but well acted by Miss Dvorak and Scott. Music fair and audience reaction favorable. Used "Fear" as second hit. Business good both days. Children enjoyed this one. Played Friday, Saturday, May 17, 18.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

ADVENTURES OF TOM SAWYER: Tom Kelly-May Robson—Here is a picture for any small town. Play it again. Played Tuesday, April 16.—Dow B. Summers, Royal Theatre, Unionville, Mo.

SPELLBOUND: Ingrid Bergman, Gregory Peck—Very good picture. Enjoyed by all. Played with "Club Havana" as co-feature. Miss Bergman's and Peck's acting were superb. Good ladies' picture but not a drawing card for men. Business all right, but the third day dropped off considerably. Played Tuesday-Thursday, May 7-9.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

SPELLBOUND: Ingrid Bergman, Gregory Peck—The acting is great. The direction was good, but the picture was not popular in my small town. This would be O.K. for a class in psychology, but I don't consider it entertainment. Played Sunday, Monday.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

Universal

ARABIAN NIGHTS: Maria Montez, Sabu, Jon Hall—Brought this back to fair business. This kind of picture never dies out in this town. Play this if possible; you won't regret it. Played Tuesday, Wednesday, April 23, 24.—Nick Raspa, State Theatre, Rivesville, W. Va.

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—Lay off this one. Our audience walked out because of him or her. I don't know which. Deanna's singing was excellent but why have her play opposite such old men? The checker sent here felt like walking home after such poor attendance. Played Friday, Saturday.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

CAN'T HELP SINGING: Deanna Durbin, Robert Paige—Played this late, but it did very well for me. Miss Durbin never did top business for me before, but this one came through nicely thanks to the Technicolor and a cool, cloudy Sunday. Played Sunday, Monday, June 2, 3.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

FRONTIER GAL: Rod Cameron, Yvonne De Carlo—Too good for Saturday dates. Play midweek and don't worry. Swell color. Good for small towns. Played Tuesday, Wednesday, April 23, 24.—Dow B. Summers, Royal Theatre, Unionville, Mo.

(*Continued on page 56*)

Nowhere else.

STORIES BY... E.V. Durling .. A. "Bugs" Baer .. Grace Dixon .. Channing Pollock .. Damon Runyon .. L. Gould .. M. Hellinger .. Louella Parsons .. Pete Hoare



DRAWINGS BY... Mischa Richter ... Otto Soglow

Pictorial Review

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(*Continued from page 53*)

GIRL ON THE SPOT: Lois Collier, Jess Barker—Used on top half of weekend double bill. No draw. Played Friday, Saturday, May 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HOUSE OF DRACULA: Lon Chaney, Lionel Atwill—Not good as a mystery or as a show to frighten people. Therefore it is just another picture that expects to let monsters draw in the people, but this one slipped. Business off. Played Tuesday, Wednesday, May 7, 8.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

IDEA GIRL: Jess Barker, Julie Bishop—Just a good musical comedy that went over O.K. All the audience was satisfied. Played during good weather in a small town with quite a few big shots. Played Monday, Tuesday, May 20, 21.—Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.

SHADY LADY: Charles Coburn, Ginny Simms—Good picture which played to above average business. The holiday helped this one out. Friday was just fair. All in all it was a satisfactory engagement. Played Thursday, Friday, May 30, 31.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

SHADY LADY: Charles Coburn, Ginny Simms—A fair picture, but didn't even pay the help. Lowest Sunday business I have played to since the depression. Played Sunday, Monday, May 26, 27.—Roger O. Gackle, Roxy Theatre, Northwood, N. D.

SHADY LADY: Charles Coburn, Ginny Simms—You can pass this one up. We double-billed it and still didn't bring them in. Played Wednesday, Thursday, May 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SPIDER WOMAN STRIKES BACK, THE: Gale Sondergaard, Kirby Grant—The audience was very disappointed. A mystery usually goes over swell here, but groups left all during this performance. Only a few saw it to the end. Played during swell weather. Played Monday, Tuesday, May 27, 28.—Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.

TERROR BY NIGHT: Basil Rathbone, Nigel Bruce—No good for us. People didn't turn out. Played Wednesday, Thursday, May 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—This was a beautiful picture that was appreciated by a small audience. Played Wednesday, Thursday, May 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

BURMA VICTORY: War Documentary—An excellent war documentary film as far as photography was concerned, but outdated now. Half the audience walked out. It killed a good Gene Autry feature. "Melody Ranch." It should have been a gratis film. English narration terrible. Why let the English do all the talking? It was the worst double feature we have ever had. Played Wednesday, Thursday.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

CHRISTMAS IN CONNECTICUT: Dennis Morgan, Barbara Stanwyck—Just the type that goes over O.K. here during the middle of the week. Everybody laughed at the humorous jokes and was satisfied with the picture. Played Wednesday, Thursday, May 15, 16.—Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.

CINDERELLA JONES: Joan Leslie, Robert Alda—Very silly comedy that did average business. Played Tuesday-Thursday, May 21-23.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

CINDERELLA JONES: Joan Leslie, Robert Alda—There is something terribly wrong with this picture. It couldn't get the audience interested. Too much bubble blowing. The part ruined Alda's hopes and such a let-down after "Rhapsody in Blue." Played Friday, Saturday.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

DANGER SIGNAL: Faye Emerson, Zachary Scott—This picture did pretty well, but not as well as expected, although those who saw it liked it. Played during fair weather. Played Wednesday, Thursday, May 22, 23.—Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart—Played with "Born for Trouble." Really packed them in with this combination. Played Friday-Sunday, May 17-19.—Noel D. Leighton, Star Theatre, Limestone, Me. Small town patronage.

MAKE YOUR OWN BED: Jack Carson, Jane Wyman—This is a good picture. Played to average business. Played Saturday, Sunday, May 18, 19.—L. Brazil, Jr., New Theatre, Bearden, Ark.

MY REPUTATION: Barbara Stanwyck, George Brent—Rather a high class dialogue picture. My patrons were divided in their likes and dislikes of this one. Personally I considered it good but after all I cannot speak for my audience. Played Friday, May 10.—Jerry L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

Short Product in First Run Houses

NEW YORK—Week of June 10

ASTOR: Pluto's Kid Brother ..... ***RKO***
Feature: The Kid from Brooklyn ..... RKO

CAPITOL: The Milky Waif ..... ***MGM***
Treasures from Trash ..... ***MGM***
Feature: Two Sisters from Boston ..... MGM

GLOBE: Ten Pin Titans ..... ***RKO***
Feature: Make Mine Music ..... RKO

CRITERION: Equestrian Quiz ..... ***MGM***
Lone Star Padre ..... ***Universal***
Feature: Night in Paradise ..... Universal

HOLLYWOOD: Snow Eagles ..... ***Vitaphone***
The Hair Raising Hare ..... ***Vitaphone***
Feature: A Stolen Life ..... Warner Bros.

PALACE: 2,000 Rooms ..... ***RKO***
Feature: Without Reservations ..... RKO

PARAMOUNT: The Lonesome Stranger ***Paramount***
Popular Science, No. 5 ..... ***Paramount***
Together in the Weather ..... ***Paramount***
Feature: The Bride Wore Boots ..... Paramount

RIALTO: Cured Duck ..... ***RKO***
Feature: Shadow of a Doubt ..... Universal

RIVOLI: Throwing the Bull .... ***20th Cent.-Fox***
Feature: Cluny Brown ..... 20th Cent.-Fox

ROXY: Golden Horses ..... ***20th Cent.-Fox***
In My Old Kentucky Home .... ***20th Cent.-Fox***
Feature: Somewhere in the Night ... 20th Cent.-Fox

STRAND: Daffy Doodles ..... ***Vitaphone***
Michigan Ski-daddle ..... ***Vitaphone***
Feature: One More Tomorrow ..... Warner Bros.

WINTER GARDEN: Picture Pioneer .. ***Universal***
Banquet of Melody ..... ***Universal***
Feature: The Runaround ..... Universal

MY REPUTATION: Barbara Stanwyck, George Brent—Very well acted picture with a nice story and enjoyed by all patrons. Didn't draw as well as expected especially final day as business dropped off. Used "Behind Green Lights" as second hit. Played Tuesday-Thursday, May 21-23.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

RHAPSODY IN BLUE: Robert Alda, Joan Leslie—A very fine musical-biography which failed to draw even after extensive exploitation. It helps the prestige of the theatre to play it, but it doesn't help the pocketbook. Played Wednesday, Thursday, May 15, 16.—Roger O. Gackle, Roxy Theatre, Northwood, N. D.

RHAPSODY IN BLUE: Robert Alda, Joan Leslie—Did not go over so well for me. Below average business and too long drawn out, causing a number of walkouts. Much of the music is over the heads of my audience, I guess. Played Sunday, Monday, May 19, 20.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

SAN ANTONIO: Errol Flynn, Alexis Smith—Swell Technicolor Western which did the business expected. A small town natural, if I have ever seen one. Played Sunday, Monday, May 19, 20.—Roger O. Gackle, Roxy Theatre, Northwood, N. D.

Short Features

Metro-Goldwyn-Mayer

LONESOME LENNY: Technicolor Cartoons—One of the funniest cartoons I've seen for many moons. Don't pass this one by.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

RKO Radio

ANNAPOLIS: This Is America—A very good "This Is America." It is about Navy men. Play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

DOUBLE HONEYMOON: Leon Errol—Yes, sir, Leon "Rubberlegs" Errol can sure put a laugh on a sad face. This is very good. Play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

NO SAIL: Walt Disney Cartoon—Excellent short or cartoon enjoyed by old and young as well. Played with "My Reputation" for three days.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

SLEEPLESS TUESDAY: Leon Errol—A very good comedy, but Kennedy is not so popular in this town.—Nick Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

BOUNTIFUL ALASKA: Movietone Adventures—A very beautiful and interesting travel reel in color. Personally I enjoyed this immensely but many of my patrons are plain bored and restless during any travel reels.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

LIFE WITH BABY: March of Time—This was quite academic. I have played every issue of this series since its inception, but find my patrons don't care for it any more. The average person in a small town cares little about "The Palestine Problem" and "American Beauty" was silly.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

REPORT ON GREECE: March of Time—Interesting news to those interested in the old world affairs of today. Patrons' comments favorable.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

Universal

MAESTRO OF THE COMICS: Person-Oddities—This is about the persons who draw the funnies, therefore it should go over.—Nick Raspa, State Theatre, Rivesville, W. Va.

QUEER BIRDS: Variety Views—Not so good. Too many birds.—Nick Raspa, State Theatre, Rivesville, W. Va.

SCHOOL FOR MERMAIDS: Person-Oddities—A Person-Oddities which is all right.—Nick Raspa, State Theatre, Rivesville, W. Va.

FRONTIER DAYS: Santa Fe Trail Westerns—These 20-minute Westerns are always good. They have everything the people want.—Nick Raspa, State Theatre, Rivesville, W. Va.

ORDERS FROM TOKYO: Technicolor Specials—This is very good, but my patrons have seen enough war films. Give us more musicals, Warner Bros. You can really make them.—Nick Raspa, State Theatre, Rivesville, W. Va.

SUNBONNET BLUE, A: Blue Ribbon Hit Parade—A very good cartoon.—Nick Raspa, State Theatre, Rivesville, W. Va.

Publicists Get Wage Rise In Retroactive Pact

The minimum pay for senior studio publicists will be increased from $109.80 a week to $125.05 retroactive to October 9, 1943, with lesser classifications increased proportionately, under terms of a contract offered by the producers and accepted by the Screen Publicists Guild, which is expected to be signed shortly.

The new pact covers the period from the above date to January 1, 1946, during which time the publicists worked under terms of a previous pact with the understanding that the pay rises now agreed upon would be retroactive.

Negotiation of a contract to start from the beginning of 1946 awaits the outcome of a jurisdictional dispute between SPG and the newly-formed Studio Motion Picture Publicists. Meanwhile the new levels will go into effect, with the terms of whatever contract may be negotiated to be made retroactive to last January 1. It is estimated that back pay to the publicists under the agreement now reached will total in excess of $150,000. No date has been set as yet for the opening of new negotiations.

"One of the Best Murder Mysteries Ever Produced in Hollywood"

SHOWMEN'S TRADE REVIEW

"Audiences Loved 'The Glass Alibi'"
Hollywood Motion Picture Review

"Tense Melodrama"
Hollywood Reporter

"Novel Plot"
Motion Picture Herald

"It's a Suspenseful Yarn Intelligently Filmed, Skillfully Cast and Well Directed"
N. Y. Daily News

"A Murder Thriller . . . Suspenseful Script"
N. Y. Post



A REPUBLIC PICTURE

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

FROM THIS DAY FORWARD (RKO)

Final Report:

Total Gross Tabulated	$573,200
Comparative Average Gross	547,300
Over-all Performance	104.7%

BALTIMORE—Hippodrome, 1st week 109.6%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week 96.2%
(SA) Vaudeville
BOSTON—Keith's Memorial, 1st week . . . 123.0%
(DB) Blonde Alibi (Univ.)
BOSTON—Keith's Memorial, 2nd week . . . 104.6%
(DB) Blonde Alibi (Univ.)
BUFFALO—Twentieth Century, 1st week . . 141.7%
(DB) Ding Dong Williams (RKO)
BUFFALO—Twentieth Century, 2nd week . . 98.4%
(DB) Ding Dong Williams (RKO)
CHICAGO—Palace, 1st week 173.4%
(DB) Blonde Alibi (Univ.)
CHICAGO—Palace, 2nd week 116.9%
(DB) Blonde Alibi (Univ.)
CINCINNATI—RKO Albee 100.6%
CINCINNATI—RKO Shubert, MO 1st week . 103.7%
CLEVELAND — Warner's Hippodrome . . . 92.7%
CLEVELAND—RKO Allen, MO 1st week . . 68.6%
DENVER—Orpheum 96.3%
(DB) Ding Dong Williams (RKO)
KANSAS CITY—Orpheum 117.6%
LOS ANGELES—Hillstreet 98.1%
(DB) Man Alive (RKO)
LOS ANGELES—Pantages 114.5%
(DB) Man Alive (RKO)
MILWUAKEE—Riverside, 1st week 96.4%
(DB) Dick Tracy (RKO)
MILWAUKEE—Riverside, 2nd week 69.2%
(DB) Dick Tracy (RKO)
MINNEAPOLIS—Orpheum 106.1%
MINNEAPOLIS—World, MO 1st week . . . 88.8%
NEW YORK—PALACE, 1st week 142.9%
NEW YORK—Palace, 2nd wek 113.6%
NEW YORK—Palace, 3rd week 80.0%
OMAHA—RKO Brandeis, 1st week 119.7%
(DB) Dick Tracy (RKO)
OMAHA—RKO Brandeis, 2nd week 89.4%
PROVIDENCE—Albee, 1st week 115.1%
(DB) Dick Tracy (RKO)
PROVIDENCE—Albee, 2nd week 82.2%
(DB) Dick Tracy (RK)
SAN FRANCISCO—Golden Gate, 1st week . 90.6%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . 69.5%
(SA) Vaudeville
ST. LOUS—Ambassador 100.0%
(DB) Smooth as Silk (Univ.)
ST. LOUIS—Missouri, MO 1st week 96.5%
(DB) Cinderella Jones (WB)

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THE BLUE DAHLIA (Para.)

Final Report:

Total Gross Tabulated	$812,600
Comparative Average Gross	747,100
Over-all Performance	108.7%

ATLANTA—Fox 75.3%
ATLANTA—Roxy, MO 1st week 105.2%
ATLANTA—Roxy, MO 2nd week 78.9%
BALTIMORE—Keith's, 1st week 147.0%
BALTIMORE—Keith's, 2nd week 78.6%
BOSTON — Metropolitan 117.1%
BUFFALO—Great Lakes, 1st week 146.5%
BUFFALO—Great Lakes, 2nd week 78.5%
CHICAGO—Chicago, 1st week 124.9%
(SA) Vaudeville
CHICAGO—Chicago, 2nd week 96.5%
(SA) Vaudeville
CINCINNATI—RKO Albee 114.4%
CINCINNATI—RKO Shubert, MO 1st week . 125.0%
DENVER — Denham 144.0%
KANSAS CITY—Newman 126.7%
MINNEAPOLIS—Radio City 92.4%
MINNEAPOLIS—Century, MO 1st week . . 79.3%
NEW YORK—Paramount, 1st week 125.2%
(SA) Cab Calloway's Orchestra, Mills Brothers
NEW YORK—Paramount, 2nd week 108.5%
(SA) Cab Calloway's Orchestra, Mills Brothers
NEW YORK—Paramount, 3rd week 82.7%
(SA) Cab Calloway's Orchestra, Mills Brothers
OMAHA—Paramount 125.8%
OMAHA—Omaha, MO 1st week 107.8%
(DB) Girl of the Limberlost (Col.)
PITTSBURGH—Stanley, 1st week 140.4%
PITTSBURGH—Stanley, 2nd week 78.6%
PITTSBURGH—Ritz, MO 1st week 111.1%
PROVIDENCE—Strand, 1st week 126.0%
(DB) Blondie's Lucky Day (Col.)
PROVIDENCE—Strand, 2nd week 117.6%
(DB) Blondie's Lucky Day (Col.)
SALT LAKE CITY—Centre 113.2%
SAN FRANCISCO—Paramount, 1st week . . 139.4%
(DB) Radio Stars on Parade (RKO)
SAN FRANCISCO—Paramount, 2nd week . . 98.7%
(DB) Radio Stars on Parade (RKO)
SAN FRANCISCO—State, MO 1st week . . 118.6%
(DB) Radio Stars on Parade (RKO)
SAN FRANCISCO—State, MO 2nd week . . 63.5%
(DB) Radio Stars On Parade (RKO)
TORONTO — Imperial 106.4%

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BADMAN'S TERRITORY (RKO)

First Report:

Total Gross Tabulated	$245,000
Comparative Average Gross	195,800
Over-all Performance	125.1%

BALTIMORE—Hippodrome 103.1%
(SA) Vaudeville
BOSTON—Boston 108.1%
(SA) Vaudeville
BUFFALO—Twentieth Century, 1st week . . 157.5%
(DB) A Game of Death (RKO)
BUFFALO—Twentieth Century, 2nd week . . 94.4%
(DB) A Game of Death (RKO)
CHICAGO—Palace, 1st week 141.3%
(DB) Dressed to Kill (Univ.)
CHICAGO—Palace, 2nd week 116.4%
(DB) Dressed to Kill (Univ.)
CHICAGO—Grand, MO 1st week 120.7%
(DB) Dressed to Kill (Univ.)
DENVER—Orpheum 120.5%
(DB) Partners in Time (RKO)
KANSAS CITY—Orpheum 117.6%
(DB) Partners in Time (RKO)
NEW YORK—Victoria 192.7%
OMAHA—RKO Brandeis, 1st week 119.7%
(DB) Ding Dong Williams (RKO)
OMAHA—RKO Brandeis, 2nd week 78.9%
(DB) Ding Dong Williams (RKO)

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HEARTBEAT (RKO)

First Report:

Total Gross Tabulated	$212,600
Comparative Average Gross	213,200
Over-all Performance	99.7%

BALTIMORE—Hippodrome 92.5%
(SA) Vaudeville
BOSTON—Memorial 112.7%
(DB) Man in Gray (Mono.)
BUFFALO—Twentieth Century 141.7%
(DB) Swing Parade of 1946 (Mono.)
MINNEAPOLIS—Orpheum 106.1%
NEW YORK—Palace, 1st week 135.7%
NEW YORK—Palace, 2nd week 82.1%
NEW YORK—Palace, 3rd week 77.8%
NEW YORK—Palace, 4th week 60.7%
SAN FRANCISCO—Golden Gate 108.8%
(SA) Vaudeville

Production in India Leaps with Restrictions Off

By Bombay Correspondence

The relaxation of the licensing system for production in India of features and shorts which prevailed during the war came to an end last year. This has given a fillip to production and more than 100 new producing companies—most of them with limited capital—have been floated. There is, therefore, a great demand for raw film as well as for equipment.

This demand has given rise to black market operations. The black market price of 1,000 feet of negative is about five times the officially quoted price. At the present time raw stock made by Eastman and duPont is available. It is expected that Geveart of Belgium will soon introduce its product here.

Although Indian film men look to the U. S. for their equipment, that equipment is only trickling in. This adds to the difficulties in the expansion of the industry in both production and exhibition, particularly the latter. In recent months the restrictions on building materials have been eased. However, materials and wages are still three times higher than pre-war prices.

▽

Since last month the import duty on raw and exposed films has been increased. Compared with the old rate, the import duty on raw stock has been increased by about 130 per cent, while it has been increased on exposed film by about 27.5 per cent. Although India produces on an average of 150 features a year, about 250 films are imported from abroad, the majority of them from the U. S.

▽

Central Cine Corporation, Bombay, has acquired from the Government of India the production and distribution rights to Indian News Parade and Information Films of India. A. J. Patel, in charge of Central Cine, has reported that the Parade newsreels will get under way immediately, but that work on the documentaries will be delayed for several weeks. Newsreel cameramen have been appointed and distribution centers have been established for Indian News Parade.

Protest Early Sunday Sale Of Baseball Tickets

Philadelphia theatre owners are protesting the sale of Sunday tickets by the American and National League Baseball Clubs, which are placed on sale as early as 10:30 A.M. The Sunday blue laws prohibit the sale of amusement tickets before 2 P.M., and the film men have obeyed this law since its passage by the legislature. The protesting group is making a study of the situation to determine how the clubs can open their parks in the morning without meeting legal opposition.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Get 'em In, Out and Back

Business falling off in the Broadway cinemas should remind house managers that there's more than one way of skinning a cat.

The over-all picture shows that, while attendance has dipped, there are capacity crowds seeking admissions at certain peak hours.

During these peak periods, considerable loss of revenue results because service staffs and supervisory personnel have not yet recovered our pre-war efficiency in refilling vacant seats.

One of the important theatres has long been noted for its street and lobby waits. Invariably, after the patron has inched his way forward until he reaches the auditorium, he is able to discern numerous unoccupied seats scattered throughout the center area and in bulk quantity along the sides.

A similar pattern of operation is apparent in other downtown theatres.

The task of getting people to come to our theatres is becoming increasingly difficult. When they do come, let's make every effort to get them into seats as quickly as possible, lest we drive them across the street to the opposition or discourage them from coming downtown altogether.

△ △ △

A Reel Party

Something new has been added to theatre tie-ups with local organizations in connection with theatre parties. Kenneth Elmore, manager of the Howard theatre, Monon, Ind., is the showman who is responsible and we predict that his ingenious idea will be carried out by other theatremen.

When the Band Parents Organization wanted to raise funds recently, they approached Mr. Elmore and suggested a theatre party. Realizing that the group might not garner a sufficient amount from a percentage on the sale of advance tickets, he suggested that they solicit the businessmen for a cooperative newspaper ad.

The theatre and the current attraction came in for top prominence in a two-page spread which merchants subscribed for. The Parents group collected enough on the advertisements to give them a tidy profit in excess of the amount collected from their share of the ticket sales.

Short Changed

Unable to get newspaper advertising space in Memphis last week, manager Jim Barnes of the Warner theatre recruited a number of girls and put them to work with telephone directories, 'phoning subscribers.

"Hello," was the stock message. "This is the Warner theatre. Due to the newspaper shortage, we are calling to inform you . . . We hope we shall have the pleasure of seeing you. . . ."

A patron with a sense of humor received the message and decided to acknowledge the call. "Hello, Warner theatre," said the cashier.

"Hello," came the voice over the wire. "Due to a shortage of money, I'll be unable to attend your theatre. Good-bye."

△ △ △

Up in Smoke

Something new also has been added to showmanship lore by the advertising and publicity department of Twentieth Century-Fox, headed by Charles Schlaifer.

When "Smoky" makes its world premiere in Denver and Salt Lake City during the coming week, residents of those two cities will get their first view of Technicolor sky writing.

For the first time in connection with the exploitation of a film production, airplanes will weave their way through the blue skies, writing out the picture title in pink and white smoke.

"Smoky", incidentally, is filmed in Technicolor.

△ △ △

Yo-Yo Climbing

The increasing popularity of Yo-Yo is again established throughout the New England states, with alert theatre managers registering extra ticket sales by promoting contests for skilled manipulators.

Some of the kids acquire an amazing dexterity, looping and barrel rolling the grooved doorknobs.

Next time you're in New York, come up and we'll teach you the Immelman super de luxe rotor spin with a double under-the-leg pitch climb.

—CHESTER FRIEDMAN

FLASH BALLYHOO



Dressed in gingham gowns with parasols, carrying copy exploiting "Two Sisters from Boston", this stunt attracted plenty of attention for manager Arthur Egberts of Loew's Ohio theatre in Columbus.



Willis E. Shaffer, manager of the Royal theatre, Atchison, Kansas, recently played "The Good Old Days". Reminiscent of the styles worn back in the Nineties, this street ballyhoo attracted considerable attention to the playdate in advance of the opening.



Economical, this barrel device, right, helped manager M. R. Blair to promote "Gilda" at the Regent, Cedar Falls, Iowa. Within the barrel were stills and picture copy.

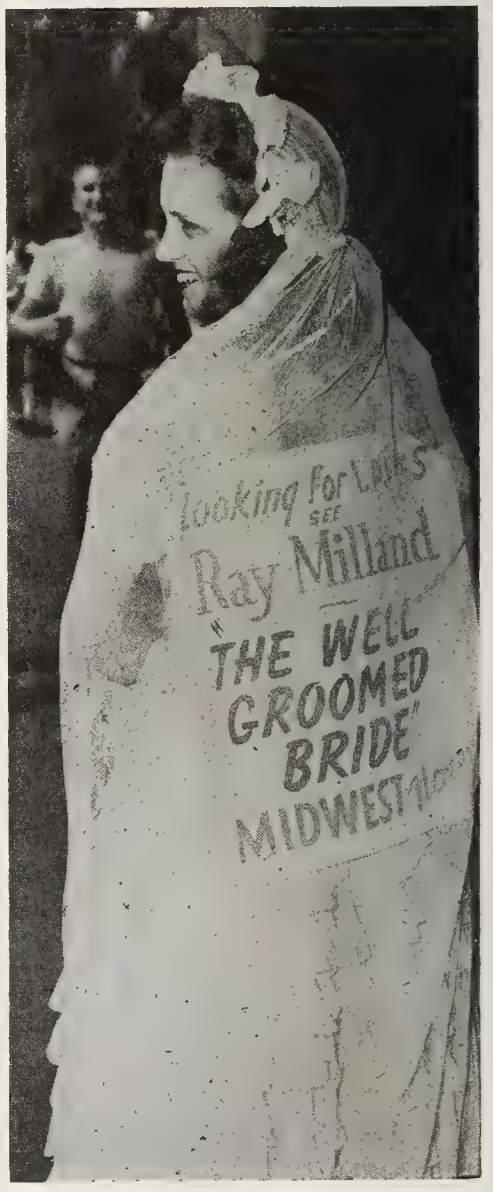
At left, street lamp-posts placarded to exploit "From This Day Forward" was arranged by publicist Helen Wabbe of the RKO Golden Gate, San Francisco.

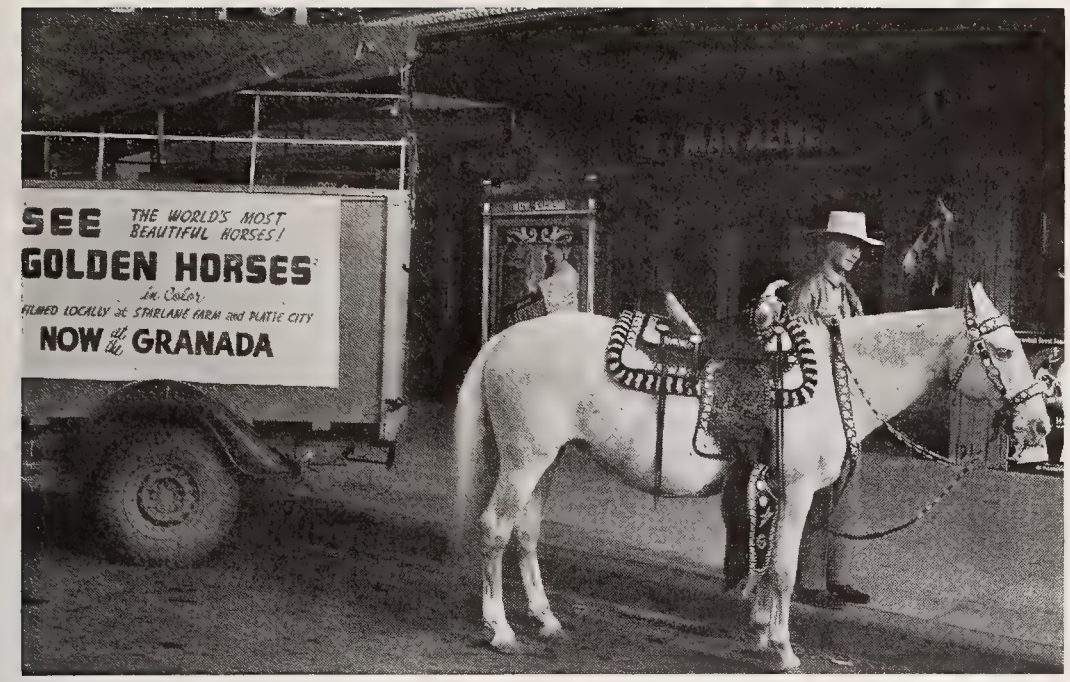




Appropriately outfitted, this attractive lass, right, did a swell job ballyhooing "The Well Groomed Bride" at the Midwest, Oklahoma City, for manager R. A. Hynes.

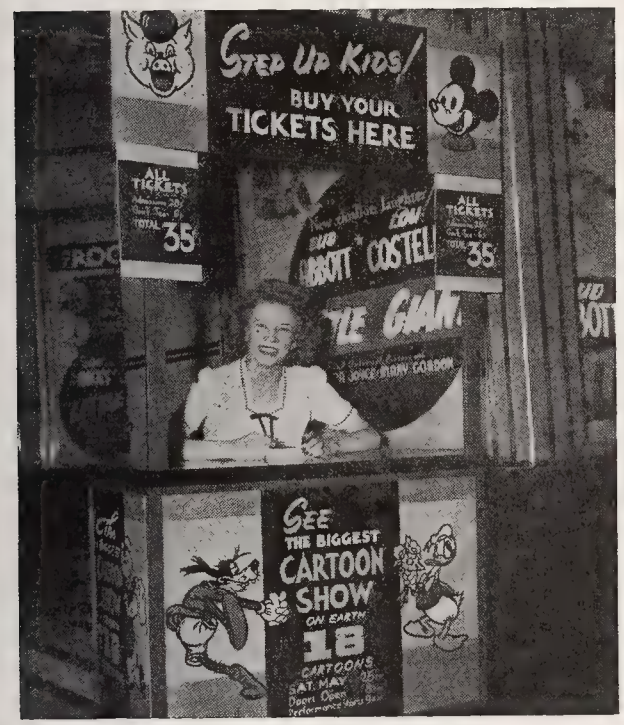
Window tie-up, left, with downtown department store in Davenport, Iowa, put strong accent on coming Esquire theatre attractions for manager Francis C. Gillon.







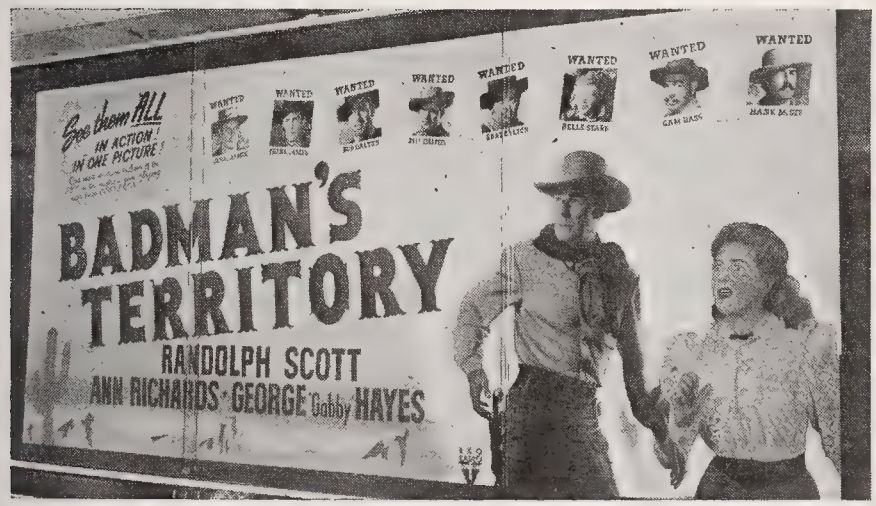
SHOWMANSHIP paid off for C. W. Barnes, Jr., of the Granada theatre, Kansas City, Mo., when he recently booked the short subject, "Golden Horses". Film, produced only 30 miles from the city, was overlooked by the first-run houses. Barnes tied up with Starlane Farms which loaned the theatre the attractive ballyhoo above which toured the city. At evening performances the horse and his trainer entertained the audience from the stage. At right is the Granada box office which Barnes converted into a stall from odds-and-ends collected around the theatre. Cost was practically nothing.



Manager Jerry Schur, right, collected 1,000 cans of food and $100 in cash from children who attended regular Saturday matinee at his Laconia theatre in the Bronx, New York. Each can was good for one ticket on a drawing for prizes.

Special box office, left, helped Sol Sorkin, manager of Keith's, Washington, D. C., promote advance sale of tickets for cartoon show.





In the outside lobby of the Victoria theatre, New York City, this attractive display is drawing attention to manager Maurice Maurer's current engagement of "Badman's Territory".



Ten days in advance of the opening of "Kitty" at the Paramount, Cedar Rapids, Iowa, city manager Harry R. Moore erected this massive setpiece measuring 15 x 12 feet.

Exploiting the New Pictures

How the recent pictures are being sold at the first run and pre-release date showings

A NIGHT IN CASABLANCA

Taking his cue from the many zany night club scenes in "A Night in Casablanca," manager Walter Kessler spotted 1,000 table tent cards in downtown restaurants to exploit the picture at Loew's theatre in Canton, Ohio. Copy read: "Reserved for the Marx Brothers." Night clubs in Canton featured the hit song revival from the film, "Who's Sorry Now," with band leaders giving picture and playdate credits.

A four-day cooperative newspaper ad campaign with total lineage running over 2,000 lines was promoted. This excluded the theatre's regular ad budget. Two-column art breaks were planted two days in advance in local papers and also on opening day. Radio spot announcements were used extensively on WHBC to ballyhoo the opening.

Songstress Lisette Verea was the subject for window displays at Arnold's Beauty Salon, Nussbaum's Jewelry Shop, Kresge's and the Finney Drug Company with blowups of stills being used in most cases. Lois Collier, who plays one of the feminine leads, also was brought in on exploitation tieups. The Gertzman Hat Shop featured Lois in a counter display, while the Stern-Mann Company included scene stills of Miss Collier in a sportswear window display.

Street Ballyhoo in Boston

Publicists George Kraska and Joe DiPesa used a street ballyhoo to promote the playdate at Loew's State and Orpheum theatres, Boston. A man dressed as Groucho Marx roamed the streets in the theatrical center for several hours each day in advance of opening with a card on his back reading: "If you think I'm looney wait till you see the Marx Brothers in 'A Night in Casablanca'."

Special cards were printed for merchant distribution in advance of playdate. The cards were silk-screened and measured 11 x 14, with appropriate copy reading: "We're all spending 'A Night in Casablanca'. See us in the morning."

Cooperative newspaper ads were arranged with Rogers Jewelry Company, Washington Jewelry Company and Elsie Parker Beauty Parlor. Window displays were set with Jordan Marsh Company and R. H. White Company featuring stills of Lisette Verea and Lois Collier. Tieups were made with music and tobacco shops for counter and window displays.

In Hartford, Conn., manager Lou Cohen promoted a "Goofy" contest sponsored by the local newspaper. The following story was planted:

"The Marx Brothers have a 'goofy night' in Casablanca, which is coming to Loew's Poli theatre. The management is asking moviegoers to write about their 'goofy nights', an unusual event, maybe an embarassing or nightmarish or just plain 'goofy'. For the best letters received by the contest editor at Loew's Poli, the management offers three cash awards of $10, $3, and $2, and 10 pair of guest tickets to 'A Night in Casablanca'."



Here's an economical stunt which attracted attention to the "Young Widow" date at the Loew theatre in Dayton. Usher seated in chair admiring photo of Jane Russell, and large sign tell the story.

DO YOU LOVE ME?

For the opening of "Do You Love Me?" in Hartford, Conn., a joint theatre campaign was conducted by managers Lou Cohen and Fred R. Greenway of the Poli and Palace, respectively.

Topping the campaign was a "Harry James Trumpet Contest," announced through the local newspaper and by theatre trailers. Prizes were promoted from local merchants for winners. Runners-up received guest tickets and photos of James, who is featured in the picture.

Sets Record Tieup

A tieup was arranged with the Connecticut distributor of Columbia Records for the distribution of 22x28 stencilled window cards. The record company also ran cooperative newspaper ads and used counter displays. Another record tieup was made with G. Fox and Company, one of the largest department stores in the East, with mention of Dick Haymes in co-op newspaper ads, and with window displays.

A "Spot the Singer" radio show was promoted over a local station. Winners on the quiz show received guest tickets. Participants on a "Man on the Street" broadcast discussed the picture, stars, etc. Joe Girand, local disc-jockey, gave guest tickets to the first 25 listeners who listed the most recordings by different artists of title tunes.

Beauty salons, furniture stores and music shops ran co-op ads tying-in with the picture. Hit tunes from the production were played at theatre intermissions at both theatres for a month in advance. Night club and hotel band leaders were contacted to plug the music from the picture. A juke box (playing Harry James and Dick Haymes recordings) was set up in the lobby of the Poli.

Imprinted record bags were distributed by downtown Hartford music shops. Window displays were arranged at grocery stores. Stationery stores used window tieups on the Dick Haymes and Maureen O'Hara endorsement of Shaefer's Ink.

ONE MORE TOMORROW

Due to the rationing of newspaper space, radio was used extensively to advertise "One More Tomorrow" playdates in Dallas and Memphis.

In Dallas, manager Dick Foy of the Palace theatre arranged several radio tieups. Carol Weaver, star of the radio show, "Sweetest Story Ever Told," sang "One More Tomorrow" as the feature song of the program, giving theatre and playdate credit. A 100-word plug was promoted on the Lone Star Gas Company radio show over WFAA.

Walter Kuehn, director of recorded song programs for both WFAA and KGKO, used plugs twice daily on the two stations for a week. Roy George, program director for KRLD, played the title song on the "Battle of Hits" broadcast with screen credit. Alta Faye reviewed the picture on her weekly program over WRR. The Louise Record Shop's program used a 100-word plug for five days.

Good News Breaks

Newspaper breaks included a two-column feature on Ann Sheridan in the *News;* two-column cut in the amusement section, and a fashion feature on the women's page of the *Times Herald;* two-column cut on the front page of *Bill's Bugle* and a two-column cut in the SMU *Campus.*

Window displays were arranged with Lone Star Gas, Melody Shop, Grand-Silver, Harris Record Shop and The Record Shop. An elaborate theatre front was devised to emphasize the five-star angle.

Manager Jim Barnes of the Warner theatre, Memphis, also faced with a shortage of

(*Continued on opposite page*)

PRESS TIEUPS

(*Continued from opposite page*)

available newspaper space, took the initiative by buying all "news" spots on the air to publicize "One More Tomorrow." Barnes followed this up by purchasing all available heralds found locally. An additional 5,000 were printed. 2,000 imprinted postal cards were sent to prominent merchants as well as the general public.

For street ballyhoo a converted jeep with six sheets on either side was driven around the main streets of the town during rush hours and the entire Loop district during the slack hours.

Starting three days in advance Barnes had girls using the telephone to inform people that "one of the most outstanding pictures of the year" was coming to the Warner.

In Hartford, Conn., manager Jim McCarthy of Warners' Strand emphasized the fact that Ann Sheridan was named "America's Best Dressed Woman in 1945," obtaining several newspaper breaks on both the amusement and fashion pages of the local press.

Co-op Ads Arranged

Several newspaper cooperative ads were promoted with beauty shops, all featuring photos of Miss Sheridan. Downtown music and record shops carried window displays. Local disc-jockeys plugged the film on Hartford's four radio stations. McCarthy also used spot announcements and newspaper teaser ads.

The orchestra on the Ohio River boat, The Island Queen, which carries close to 10,000 persons weekly from the city of Cincinnati to the nearby Coney Island and back, played the title song from "One More Tomorrow" and plugged the opening of the picture at the Albee theatre for a full week in advance.

Tieups arranged under the direction of manager Joseph Alexander also included four downtown music shops, which put on window and counter displays; a large florist shop window; cooperative newspaper ads with two stores, and a special fashion feature in the *Times-Star*.

Robert Hynes' campaign for the picture's opening at the Midwest, Oklahoma City, featured tieups with juke boxes and hotels.

Ten music companies supplying music by direct wire to cafes, bars, etc., permitted the operators to plug the picture's theme song. Posters and placards were spotted in hotel lobbies and the picture received a 15 minute radio plug on Helen Rogers "Women's Gossip" program over KOMA.

The Campbell Soup tieup resulted in additional radio publicity and counter displays in grocery stores.

YOUNG WIDOW

A key stunt, which appears likely to be adopted for all playdates of "Young Widow," was used by manager Bill Reisinger to exploit the opening of the picture at Loew's theatre in Dayton, Ohio.

Reisinger planted a stooge in front of the theatre, with a two-way sign reading: "I've waited five years to see Jane Russell, so I'm first in line to see 'Young Widow'." The man, seated in a chair next to the box-office, attracted the attention of passers-by, who stopped to read the copy.

The appearance of Jane Russell in the picture was stressed in all media of promotion, publicity, advertising and exploitation. The Home Store featured the star in a full page cooperative newspaper ad on cosmetics. The Spoerlein Beauty Salon used four one-columns ads, and Spencer's Jewelry Store plugged the song from the picture, "My Heart Sings," in a three-column co-op ad.

Sets Royal Crown Tieup

Art and feature stories were above average as the *News, Herald* and *Journal* gave space to Marie Wilson, Penny Singleton, Louis Hayward and Miss Russell, all members of the cast. Radio broadcasts featured a sidewalk interview of the stooge used in the box-office stunt over station WING. Spot announcements were used on both WING and WHIO.

Royal Crown Cola trucks were bannered with copy reading: "World's Most Exciting Brunette" and "World's Most Enjoyable Drink."

WELCOME! GOVERNOR

Bob Hynes, manager of the Midwest theatre in Oklahoma City, and Bob Bixler, Warner Bros. exploiteer, are credited with a successful promotion in connection with "Stolen Life".

During the recent Governors' Convention in the city, a private screening of the film was arranged for the attending governors and their wives. The stunt focused attention on the film, which is to open there shortly, through fine newspaper publicity.

Press, Programs and Tieups Sell Haney Playdates

Newspapers, weekly programs and window tieups were used by manager Leo Haney to exploit his playdate on "Leave Her to Heaven" at the Lido theatre, Maywood, Ill. Haney tied in with the anniversary of the weekly newspaper, the *Herald,* by announcing the picture as an anniversary hit. 1,000 weekly programs were distributed. A total of 10 window tieups were arranged.

Newspaper Contest Sells "Sisters"

Harvey Anderson, manager of the Apollo, Atlantic City, ran a newspaper contest recently in which he told the public that "Two Sisters from Boston" were at large in the city. Photos of Kathryn Grayson and June Allyson were planted in various mid-city spots, and clues furnished daily in the advertisements. Cash prizes were offered to the persons who found the photographs.

Groom Promotes Contests, Co-Op For "Ziegfeld"

A coloring contest on the Petty "Ziegfeld Girl," which was publicized in a full page cooperative newspaper ad, gave impetus to manager Arthur Groom's engagement of "Ziegfeld Follies" at Loew's theatre, Evansville, Ind. Cash prizes and guest tickets were awarded winners of the contest. The full page ad appeared in the Sunday *Courier and Press* and was paid for by 11 merchants.

Abundant stories with art were planted in the local newspapers, topped by a large photo of Lucille Ball, star of the picture, in the *Courier and Press.* Radio also was extensively used. The picture was plugged on the "Pass the Bucks" quiz show, broadcast from the lobby of the theatre. A two-minute synopsis of the film was carried on "Entertainment Hints" over WEOA. The Royal Crown program used hit tunes from the picture, starting a week in advance.

Distributes Circulars, Heralds

A special advance lobby display (cut-out of three-sheet Petty Girl) mounted on a 6 ft. by 24 in. wide board was used three weeks in advance. The display was hung directly behind the doorman and attracted a good deal of attention.

Three thousands heralds were distributed two days in advance, as follows: 1,000 at Cole Brothers Circus; 500 after wrestling match at Evansville Coliseum, and 500 each at three local high schools.

In addition 3,000 hand bills were distributed on important shopping days. 200 "Ziegfeld Follies" souvenir books were planted in downtown waiting rooms of barber shops, beauty shops and doctors' and dentists' offices. 100 more of the souvenir books were passed out by Schear's department store.

Window displays were arranged with Woolworth's and Schear's. The latter used a 30x40 color enlargement of Kathryn Grayson in the ladies' apparel window with theatre and playdate credit. Lobby displays were set in Hotels McCurdy, Vendome and Sonntag.

TIEUP WITH U.S.E.S. IS GOODWILL BUILDER

A goodwill gesture that reaped a harvest of newspaper publicity was promoted recently by manager Lou S. Hart when he opened a branch office of the United States Employment Service in the lobby of the Glove theatre, Gloversville, N. Y. The branch was opened in conjunction with the playdate of "From This Day Forward" as a convenience to veterans. The results were gratifying. At least 40 persons a day were interviewed.

The Selling Approach ON NEW PRODUCT

ONE MORE TOMORROW (Warner Brothers): This is a gay romantic comedy in which Ann Sheridan, the star, is a photographer on a photo magazine. About two weeks in advance of opening a tieup could be arranged with the local newspaper to run a camera contest. Readers could be invited to submit pictures of scenes typical of a day in your town. These might include street scenes, men at work, children at school or at play, night life, political events, etc. From the photos submitted the newspaper could prepare a full page layout, naming one of the pictures for first prize.

Cue the title for a poster campaign around town designed to aid the city's drive against reckless driving. Copy could read: "Our kids look forward to 'One More Tomorrow' . . . drive carefully." This copy may be used for signs, for cards posted on poles and billboards, or on small cards to be distributed to drivers through gasoline service stations throughout town. Cards should also carry theatre copy.

"The Bantam" is the picture magazine around which much of the incident in "One More Tomorrow" revolves. This suggests a tie-in with your schools' regular publication staffs offering a promoted prize for the best special issue of a school "Bantam" published during your playdate. These issues could be devoted to "The Motion Picture as a Force in Education" and could feature reviews of the picture.

The statuesque beauty of Alexis Smith, a star of the picture, suggests a model contest staged by a local department store or fashion emporium. Tieups on the hit tune, "One More Tomorrow", also are suggested with window and counter displays, cooperative newspaper ads, imprinted heralds to their mailing lists or as counter giveaways and package inserts. Contact the local radio station for song renditions on musical programs. Also in night clubs and dance halls.

A SCANDAL IN PARIS (United Artists): The story here is about a 19th Century master-crook, a waterfront cafe singer and the daughter of the Paris police chief, respectively played by George Sanders, Carole Landis and Signe Hasso. The important stress placed in the picture on the function and activity of the police department suggests a whole series of angles which may be worked through your local department.

Invite the local chief of police and some of his aides to a special screening. Have a newspaper reporter interview the chief following the screening for a human interest story. Interest the local police department in holding an exhibit of modern detection equipment contrasted with that used in the 1800's. A contest could be set up among school children on the subject, "The greatest detective and why I think so". Arrange newspaper coverage of the event.

Conduct a "Perfect Leg" contest based on the report of Hollywood authorities that Carole Landis has perfect leg measurements. If possible promote nylon hose from merchants for awards. In the picture Miss Landis does a dance in silhouette. Use a lobby display featuring a lifesize cut-out of the star behind a large hoop covered with thin material and a strong light. The silhouette also can be used for a newspaper drawing contest using the angle, "Make the silhouete come to life!"

Street Ballyhoo Sells "Pongo" Date in Chicago



An usher dressed in a gorilla costume, and a live monkey display, created a good deal of comment and drew extra business for manager Edward N. Brown's playdate of "White Pongo" at the Gayety theatre in Chicago.

The usher paraded the streets for several days prior to the engagement. He carried a large sign advertising the picture. The monkey was displayed in the window of Elliotts' Hatchery for seven days in advance. A card in the window tied-in with the playdate of the picture.

Brown waged a five day teaser ad campaign in the local newspaper in addition to the regular theatre ads. Typical teaser copy read: " 'The White Pongo.' He is coming soon. He will thrill you and make you ask . . . Is it possible?" Several stories with art also were planted in the newspaper.

Five thousand of the regular weekly programs were distributed from house to house. 3,000 heralds were passed out at schools. Brown promoted several window displays in the business district. An attractive display also was set up in the lobby. The theatre staff was outfitted with sashes imprinted with playdate copy.

Katz Promotes Merchandise For Monday Night Show

Manager Philip Katz has built up quite a following for his Monday evening "Lucky Night" show since the introduction of "Merchants' Surprise" at the Kenyon theatre, Pittsburgh, Pa. Following the usual awards for "Lucky Night," additional games are played for the merchandise and services donated by a dozen enterprising merchants in the Northside area. They include a laundry offering free service, candy company, garage, shoe store, optician, beauty shop, tobacco shop, photographer and a bakery.

Children's Matinees Swell Attendance for "Henry V"

Special Morning Matinees for school children arranged by manager L. A. Stanley Lendis drew considerable extra business for the playdate of "Henry V" at the Empire theatre, Mansfield, Nottinghamshire, England. The matinees were held in conjunction with the Nottinghamshire Education Committee. They were held on Tuesday, Wednesday, Thursday and Friday mornings during the week the picture was being presented. Stanley Lendis also promoted window displays with J. Hastie and Sons, F. Gains and Boots, Ltd.

Contest and Teaser Ads Boost "Pinocchio"

A coloring contest conducted in four local schools and a highly successful seven day teaser ad campaign, the cost of which was borne by the newspaper, were promoted by manager Edward N. Brown for the re-engagement of "Pinocchio" at the Gayety theatre in Chicago. The playdate established a new house record, Brown says. Cash prizes and guest tickets were awarded to winners of the children's coloring contest.

Employment Service Linked To "This Day Forward"

In Omaha the RKO Brandeis theatre and the United States Employment Service linked promotion for the picture "From This Day Forward" with a USES campaign to "List That Job", Theatre publicist Louise Cotter arranged for display on a 24-sheet billboard on the Court House Lawn; a USES booth was placed in the theatre and a tie-in arrangement was made at a local prisoner of war exhibit. The Omaha press gave space and pictures to the campaign.

WEISS OUTLINES PROBLEMS OF DRIVE-IN MANAGEMENT

During the coming months, many new Drive-In theatres are scheduled to open around the country. Seymour Weiss, manager of the Westside Drive-In theatre in Cleveland, offers a few suggestions for theatre managers who may be assigned to such operations.

Mr. Weiss started his theatre career at the Bronx Opera House in New York. He has been connected with the Interboro circuit in New York and with Skouras theatres in Jersey City. His Drive-In experience, with two years at the Eastside in Cleveland, one year at the Eastside in Detroit, and the past three years at his present location, qualifies him to speak with authority.—C. F.

by SEYMOUR WEISS

The prevailing opinion among theatre managers that there is nothing to Drive-In theatre management is totally unfounded. There are many maintenance problems involved which Mr. Average Manager is altogether unfamiliar with, such as drainage and road upkeep, as well as over 350 individual speaker units which must be kept constantly in good repair.

One obvious sore spot is the impression given in one of the trade papers some months ago that Drive-In theatres are merely licensed lovers lanes, and that if it weren't for the concessions, Drive-Ins would fold up their tents. Drive-Ins get their share of petters, of course, but so do indoor theatres. However, like any neighborhood theatre, the backbone of our Drive-In business is the family trade—Momma and Poppa and the kids. If this were not true, we would all have been out of business during the war years due to the fact that the younger element were all away in service.

Family Trade Our Bulwark

In regard to the family trade, we have one distinct advantage. Momma and Poppa may like to go out of an evening to see a show, but frequently are unable to find someone to stay with the baby and the rest of the kids. That's where we come in. They pack the kids in the back seat of the car, with Baby suspended from his hammock, drive out to our place and spend the whole evening assured that Junior is safe within earshot. This works out very economically on the family budget.

Of course, there are other advantages, since the customer can dress as he pleases, his parking problem is eliminated, he can smoke, talk and take refreshments without disturbing others.

Our enterprise also appeals to many shutins and invalids, who shun going to indoor theatres where they are embarrassed by their handicaps or disturbed by people entering and leaving seats in the same row they are seated in. At our Eastside Drive-In, for instance, one of our steady patrons is an invalid who arrives in a specially equipped car that permits a cot to be slid out from the rear of the vehicle, the cot then being inclined to allow him to view the picture in comfort.

Where the average theatre manager can, at best, hope to draw patrons from within a limited radius of his theatre, the Drive-In can draw from many parts of the city and from towns ten or more miles distant.

These facts have a direct bearing on advertising and exploitation connected with our Drive-Ins.

The daily newspapers are our best bet for reaching the greatest number of people. In the display ads, the address should always be easily and quickly readable. This is especially important to a new theatre because if they don't know where you are located, the patrons just won't show up.

Passes Make Friends

In this connection, I have always found it advantageous to leave a few passes with gas station attendants as far as ten miles away from the theatre. These attendants can be very helpful in directing people or when asked where the Drive-In is and how to get there.

Returning to newspaper ads, even in the smaller conventional advertisements there should always be a reverse slug or a small panel for some institutional copy. When you sell a particular picture, it just means increased revenue for one night, but when you sell someone on the uniqueness of your type of theatre, you're building repeat business.

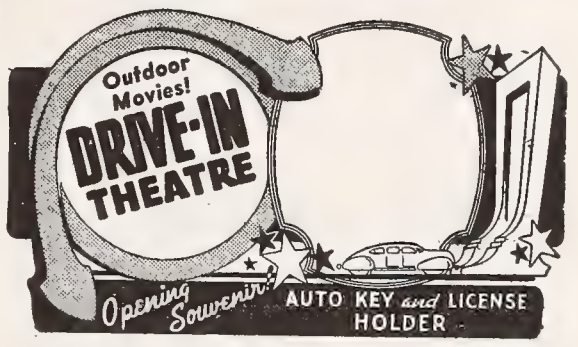
Many people who drive past the theatre frequently are not curious enough to make their first visit. These are the people to whom a direct effort must be made through provocative attraction signs.

It will be remembered that most Drive-In theatres usually play a late run of pictures. For this reason, exploitation and promotion must necessarily be directed at the institutional novelty of the enterprise rather than the pictures themselves.

We have found it extremely advantageous to use programs listing our coming theatre attractions, which are distributed to patrons at the time they purchase their tickets.







Institutional features are given precedence over current screen offerings. Souvenirs, all-night Saturday shows and the great outdoors are some of the salient selling points.

Twins Admitted Free to Exploit "Wonder Man"

Guest tickets were given to all twins of East Chicago, Ind., who attended the showing of "Wonder Man" at the Forsythe theatre. Manager Helen Wingeard arranged the promotion. A story on the stunt was planted in the *Globe*. A window display was promoted with a confectionery store tying-in a "wonder brick" of ice cream with the picture. 50 cards were placed in store windows.

Street Ballyhoo Sells "Abilene" In New Haven

Two cowboys, a cowgirl, a chuck wagon and three horses were promoted by manager William Brown from a local ranch and used for a novel and highly effective street ballyhoo to exploit "Abilene Town" at the Poli-Bijou theatre, New Haven, Conn. The tieup was made with the HM Ranch of East Haven.

Brown arranged a tieup with the Eli Skating Club whereby the picture was plugged on the club's public address system. Special prizes were given for handicap races. A western song quiz contest was conducted over radio station WNHC a week in advance. Guest tickets were awarded to participants correctly answering the questions.

Several window and counter tieups were arranged. The window displays included United-Whelan Stores, Shartenberg's, Louis Army and Navy store, Bond's Clothes and the David Dean Smith Radio shops. Counter displays were had at the Music Corner, Kirby's Jewelry store and Shartenberg's.

A lobby display was placed in the New Haven Public Library. 1,500 bookmarks imprinted with playdate copy were used by the Library and six branches. 50 window cards were distributed in all sections of the city.

Harvey Arranges Extensive Campaign for "Utopia"

Extensive press publicity, cooperative newspaper display ads, radio announcements and a quiz contest were promoted by manager Robert Harvey to exploit "Road to Utopia" at the Broadway theatre, Timmins, Ont., Can. Contestants for the quiz, on the stage, were the Canadian Young People's Club members. Harvey garnered a good deal of publicity from a full page co-op ad in the *Daily Press,* paid for by 14 merchants. Another co-op ad arranged with C. A. Remus Jewelry store featured a 10½ inch photo of Dorothy Lamour. Window tieups, cards on juke boxes and in restaurants, plus arrows on the main street imprinted with playdate copy, augmented the campaign.

Screening Publicizes "Steel"

A special screening for steel executives was arranged by manager Frank Bradley on the short subject "Steel" at the Regent theatre, Sheffield, Yorkshire, England. The event was well publicized in the press of Sheffield, Britain's steel center.

FOREIGN LANGUAGE FILMS
FRENCH, ITALIAN, SPANISH, ETC.

Current Release

Whirlwind of Paris

The First New French Musical Since the War

HOFFBERG PRODUCTIONS, Inc.
620 Ninth Ave., New York 18

DILEMMA OF A VACUUM CLEANER SALESMAN

Jim McCarthy of Warner's Strand, Hartford, Conn., instilled the idea that "Little Giant" is a screen story of a vacuum cleaner's activities into the minds of local newspaper readers, by planting the following item on an amusement page:

"TWICE TOLD TALES — Going the rounds these days is the story of the vacuum cleaner salesman who, despite protests of the lady of the household, gained admittance and at once spread his cleaner attachments before her in a neat display. Then he rounded up wastebaskets and sodden ashes from the fireplace and tossed the mass on the floor, grinding it in with his heel.

"He calmed the astonished woman's fears by telling her the vacuum cleaner would clean it up without leaving a trace. But, without another word, the prospect went to the kitchen and returned with a shotgun.

" 'What's that for?' cried the uneasy salesman.

" 'No electricity,' was the laconic reply."

Mills Promotes Railway Tieup on Short Subject

Arnold Mills, manager of the Newsreel theatre, Portland, Ore., lined up the five biggest railroad lines operating into that city to help exploit the two-reel Technicolor short, "All Aboard." The lines included Union Pacific, Northern Pacific, Great Northern, Southern Pacific, and Chicago, Milwaukee, St. Paul & Pacific.

The railway executives put displays on their downtown ticket offices and 7,500 printed slips announcing the picture's engagement were distributed with pay-checks to company employees.

Follow-up letters were sent to all officials urging cooperation by permitting the theatre to use the employees' bulletin boards for reminder copy. The railroad unions were notified and they responded with announcements at union meetings, as well as cards on their bulletin boards.

Morales Plants Newspaper Stories in Havana

An avalanche of stories and art was planted in newspapers and magazines by manager Rafael Morales to exploit the playdate of "Kiss and Tell" at the Encanto theatre, Havana, Cuba. To augment the press campaign, Morales arranged an attractive lobby display and promoted several window and counter tieups.

Buffalo Trucks, Cabs and Buses Sell "Devotion"

"Devotion" received thorough exploitation via Buffalo's transportation facilities during its engagement at Shea's Buffalo theatre, by Charles B. Taylor, publicity manager.

The campaign included 100 taxi bumper strips, 75 delivery truck bumper strips, 125 bus cards on Greyhound Bus Lines, and card displays in various terminals.

Other promotional activities included distribution of book marks in all Buffalo public libraries; spotting of 75 newsstand cards, 60 frame cards for hotels, drug stores and other good locations; 7,500 printed bags for Beck's shoe store, 2,500 printed coasters for leading cafes, 150 cards for barber and beauty shops, 150 cards for the Rector News Trucks carrying Red Book story, and more than a dozen window displays.

Whelan Gets Utility Tieup

In the advance campaign on "One More Tomorrow" at the RKO Orpheum theatre, Minneapolis, a tieup was made by manager Bob Whelan with the Minneapolis Gas & Light Company, Servel distributors, to mail out 60,000 card inserts to customers calling attention to the picture's playdate. The cards, sent out with gas and electric bills, carried a still of Jane Wyman, with the line, "Goodbye, noise and trouble. We're changing to a Servel!" Other picture and theatre credits also were included.

Waitress Contest Exploits Date on "Harvey Girls"

A contest for the most popular waitress in town gave impetus to manager Arthur Turner's campaign on "The Harvey Girls" at the Parsons theatre, Parsons, Kan. Several cafes participated in the contest, with customers voting at the cafes. The winner received a six-month pass to the Parsons. Turner also arranged a window tieup, featuring the waitress costume worn by Judy Garland in the picture, with Lanbert-Duffy-Malone, leading dress shop.

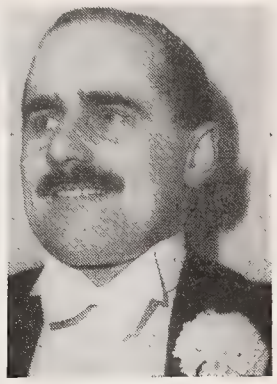
Runs Ad in Classified Section

For "Stork Club," manager A. Fred Serrao ran a teaser ad in the classified section of the local newspaper for two days to exploit the picture at the Kent theatre, Arnold, Pa.



Campbell Alternated Between Defense and Theatre Business

Jack Campbell, manager of the Scala cinema, Runcorn, Cheshire, England, traces his theatre career back to 1934 when he was a re-wind boy. Five years later he joined the Army and was discharged after 18 months service as chief projectionist. He became associated with Gaumont British Picture Corporation as assistant manager at the Capitol theatre, Edinburgh, later serving in the same capacity at the New Savoy in Glasgow and the Picture House in that city. From 1940 until 1943 he was engaged in war work, joining Odeon Theatres later to become manager at West Hartlepool. After a brief spell with Raymond Stross Theatres, Ltd., he took his present assignment.

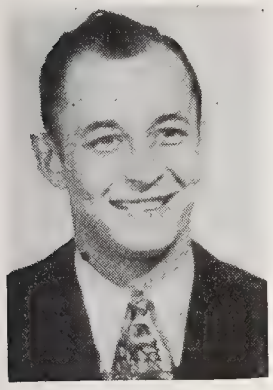


Jack Campbell

Jack promises to become an active contributor to the Round Table. He was born in Scotland, April, 1916, and is married.

Schwartz with Balaban & Katz Circuit Since 1937

While completing his last year at high school, almost ten years ago, Norton Schwartz took a job as usher with the B. & K. circuit in Chicago in order to strengthen his financial position. He later became doorman and chief of staff, and after completing his education at the University of Illinois, enlisted in the U. S. Army Air Corps in 1942. Upon his discharge four years later, he rejoined the circuit as assistant manager at the State Lake theatre. Norton is married and is 25 years old.



Norton Schwartz

Mitchell Is Schine House Manager

Jack N. Mitchell, one of the latest theatre men to join the Round Table, is house manager of the Kentucky theatre in Lexington, Ky. Prior to this assignment he was assistant manager of the Strand theatre, also operated by the Schine circuit in that city. Jack was born on November 3rd, 1918, in Paris, Ky. He is married and has one child.

L. C. Dyttmer Back at Varsity

L. C. Dyttmer, recently discharged from the U. S. Army after four years service, has returned to Basil's Varsity theatre, Buffalo, N. Y., and resumes his former post as manager. Dyttmer is 27 years old. He entered theatre business as an usher at the Jefferson theatre, moving along to the post of assistant manager at the Apollo in 1941.

SHOWMEN PERSONALS

In New Posts: Harry Hayden, Ritz, Flint, Mich. Maxie Gealer, city manager, Associated Theatres, Flint, Mich. Gil Green, assistant supervisor, United Detroit Theatres, Detroit, Mich. Randolph Hall, Aztec, Van Alstyne, Texas.

Assistant Managers: Frank Manante, Loew-College, New Haven, Conn. Charles M. Dacus, Beach, Miami Beach, Fla. Humbert Rodomista, Loew's State, Newark, N. J. James Stavron, Cameo, South Orange, N. J. Charles Richards, student assistant, Loew's Ohio, Columbus. Charles Updyke, Palace, Jamestown, N. Y. Nat Herns, relief assistant, Capitol, Union City, N. J.

Returned Servicemen: Audrey Couch, Riviera, Knoxville, Tenn. L. C. Dyttmer, Basil's Varsity, Buffalo, N. Y. John A. Kane, Rialto, York, Penna. Edward Force, assistant manager, RKO Proctor's, Newark, N. J. F. G. Doney, assistant manager, Capitol, Halifax, N. S.

Birthday Greetings: Thor Hauschild, Marsh Gollner, L. P. Hageman, Joseph G. Elkins, Charles Comar, Charles L. Epler, Lamar R. Keen, L. S. Bach, Erik Paulson, W. Ray McCormack, Charles F. Deane, Robert Heekin, Leon B. Scott.

Vernon H. Everroad, Abraham I. Perlman, William Sage, Edward Amsden, Joseph R. Weisser, Roy O. Prytz, Christopher W. McHale, Henry C. Earle, Stewart R. Martin, William D. Yeakle, Charles E. Simpson, William H. Romanoff, L. Vaughan.

Russell A. Bovim, Edmond E. Gentes, Jim B. Dougherty, H. P. Thompson, Gene Basle, James E. McAllister, Cecil B. Rosson, Mac Krim, Samuel J. London, Thomas N. Pyke, Albert Livermore, Jimmie Fisher, William Messer, H. W. Reisinger, Bob Watson.

Paul M. Ketchum, Phillip Lerner, Howard Simerson, Paul A. Fiset, Merrill I. Cowan, Clyde Young, Ernest F. Ingram, George A. Damon, Jr., J. Stoner Hadden, Charles H. McKinney, J. Dillard Hill, Allan Kahn, Dominick M. Valotta.

George Littman, George West, Merriwell Fairweather, Blodgett Q. Prendergast, Aloysius Beantop, James Smith, Pearman Dieterle, Barton Valance, Miles Ardeen Gray, Sammy Cohen, Alexander Ferber, Sheridan Dailey Light, Harkness P. Brilliant.

Co-Op Ads and Contest Boost "Spellbound"

A highly effective newspaper ad campaign augmented by several attractive cooperative display ads and a beauty contest resulted in extra business for "Spellbound" at the State theatre in Boston. Publicist George Kraska arranged the campaign.

Stories were planted in the *American, Post* and *Globe* to publicize the "Miss Spellbound of Boston" contest. The winner, who was chosen by audience acclaim from the stage, received a week's engagement at the Club Mayfair and gifts.

Kraska arranged two cooperative newspaper display ads each with Jordan Marsh department store and R. H. White's. Other co-ops were set with Plotkin Bros. and Andrew J. Lloyd.

REVISED DATES ON M-G-M TRADE SHOWINGS "THREE WISE FOOLS"

ALBANY	20th-Fox Screen Room, 1052 Broadway	TUES. 6/18	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	TUES. 6/18	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	TUES. 6/18	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	TUES. 6/18	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	TUES. 6/18	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	TUES. 6/18	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	TUES. 6/18	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	TUES. 6/18	1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	TUES. 6/18	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	TUES. 6/18	2 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	WED. 6/19	1:30 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	TUES. 6/18	2:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	TUES. 6/18	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	TUES. 6/18	2 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	TUES. 6/18	1 P.M.

This picture has already been trade-shown in other territories.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

PROJECTIONIST, VETERAN, SEEKS APPRENticeship, Pacific Coast, prefer Central or Northern California. Sober, reliable, conscientious, married-family, non-smoker, 5 years varied experience. KENNETH R. JORDAN, 1676 York St., San Francisco 10, Calif.

EXPERIENCED THEATRE MANAGER. VETERan. Now working. BOX 2001, MOTION PICTURE HERALD.

YOUNG MAN, 18 YEARS' MOTION PICTURE experience; former booker office manager. Desires responsible position with opportunities. BOX 2003 MOTION PICTURE HERALD.

NEW EQUIPMENT

BLOWERS AVAILABLE WITH NEW MOTORS 11,000 cfm—$218.90; 13,500 cfm—$276; 22,500 cfm—$348; 27,500 cfm—$410.40; 24" blade pedestal Fans with motors, $92.10; Navy surplus—dimmers, 2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; Sound screens at old prices until August 1st; Vocobeaded, square foot, 44½c; Flextone plastic, washable, 37½c. Send for catalog. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

USED EQUIPMENT

PRICES REDUCED—COMPLETE ARMY THEatre Outfits—Holmes professional latest sound projectors, 2000' magazines; lens; arc lamps; rectifiers; motors; heavy pedestals; 30W amplifier; monitor; 2-way multicellular horn system, ready to go, $1,695. With regular amplification and single speaker, $1,295. S. O. S. CINEMA SUPPLY CORPORATION, 449 West 42nd St., New York 18.

THEATRE CHAIRS—1,000 STREAMLINED FULL upholstered American Seating Company Chairs. 1,000 spring-cushioned, relacquered, ¾ inch padded backs. 900 spring-cushions. 1,000 veneer Chairs. Write for prices and photographs. JESSE COLE, 2565 McClellan Ave., Detroit, Mich. Phone LEnox 3445.

130 PORTABLE TWO SECTION ASSEMBLY Chairs, $3.60 per chair; 2,000 Stadium Chairs, $4.35; 400 American late model metal lined reupholstered padded backs, box-spring cushions, rebuilt, $7.95; 150 rebuilt, reupholstered American panel back boxspring Chairs, $5.95; 300 American rebuilt, reupholstered red striped velour padded back, box-spring metal lined, $7.95; 408 American ditto. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd St., New York 18.

SIMPLEX, POWERS, SOUND EQUIPMENT, Lamphouses, Parts and Accessories at bargain prices. Write for catalog. Foreign inquiries invited. STAR CINEMA SUPPLY COMPANY, 440 West 45th St., New York 19.

WANTED TO BUY

CIRCUITS ATTENTION—OLD OBSOLETE AIR conditioning equipment, compressors, condensers, etc. Carrier, York, Carbondale, Curtis, Westinghouse, G.E., other standard makes. Sizes to 300 tons, centrifugal preferred. Send for details. BOX 2002, MOTION PICTURE HERALD.

HELP WANTED

OPERATOR-MANAGER. POSITION OPEN. SALary $40. Give all details in first letter. HAL LYON, Franklin, Va.

STUDIO EQUIPMENT

BELL & HOWELL STUDIO TRIPODS, $69.50; Magazines, 1000', $95; 400', $59.50; Mitchell early model Studio Camera, 3 lenses, 400' magazines, tripod, $2,450; DeVry motorized 35mm. Newsreel Camera, 400' magazines, 3 lenses, tripod, $695; Moviolas, $195; Densitometer, $125; 2000W Fresnel Spots, $57.50. Send for list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

THEATRES

WANTED TO LEASE OR RENT. THEATRE IN town of 1,000, 4,000. Prefer Western state. LYLE KAY PORTER, Box 331, Morgan, Utah.

BUSINESS BOOSTERS

BINGO CARDS, DIE-CUTS, 1 to 100 or 1 to 75, $2.50 per thousand, $22.50 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

SERVICES

FIRE EXTINGUISHERS AND DOOR CLOSERS. All types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

TICKET REGISTERS REPAIRED AND REBUILT. All makes; regardless of age. Guaranteed workmanship. Old machines bought for cash. CONSOLIDATED TICKET REGISTER CORP., 1238 East 14th St., Brooklyn, N. Y.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MacGowan Gets Teaching Post

Kenneth MacGowan, Paramount producer and writer on theatre subjects, has been appointed professor of theatre arts at the University of California, it has been announced by Robert G. Sproul, president. Mr. MacGowan will retire from production to devote all of his time to education.

In announcing the appointment, Mr. Sproul said a committee appointed by Provost Clarence A. Dykstra, including faculty members and representatives from the Academy of Motion Picture Arts and Sciences, had recommended to him:

1. That the University expand its theatre department to include instruction and research in motion pictures, radio, television and educational films.

2. That a Department of Theatre Arts be established.

3. That a theatre, including a workshop and sound stage, be provided to house the department.

4. That research be directed toward a greater utilization of motion pictures, radio and television as an educational medium.

5. That the university cooperate with the Academy of Motion Picture Arts and Sciences, the four major radio broadcasting networks and the Associated Committee on Television in developing the curriculum of the department.

Fleckles, Pioneer Executive, Dies in Hollywood at 74

Funeral services were held in Hollywood last Friday for Maurice Fleckles, 74, pioneer film executive, who died June 5, following a stroke. Mr. Fleckles, who retired nine years ago, managed film exchanges for the late Carl Laemmle, in Chicago and elsewhere, early in the latter's career, and married Anna Laemmle, sister of Carl, in 1906. Interment was in the Home of Peace Cemetery.

John Wolford

Funeral services for John Wolford, 62, partner of the Fox West Coast circuit, who died June 3, were held June 5 at Ontario, Cal.

E. R. Toerpe

E. R. Toerpe, 59, manager of Great States' Orpheum theatre, Galesburg, Ill., died June 4 after a short illness.

To Appeal Ban on Sunday Shows in Greenville

Greenville, S. C., amusement interests, it is reported, will appeal to the South Carolina Supreme Court a ruling by Judge J. Robert Martin which prevents Sunday shows in Greenville. His ruling denied a permanent injunction restraining law enforcement officers from interfering with motion picture shows and baseball games on Sunday.

New Popcorn Machine Displayed by Capitol

The new popcorn machine designed and manufactured by Manley, Inc., of Kansas City, Mo., specifically, it is pointed out, "for use in the finest theatres," has been placed on display in the showroom of the Capitol Motion Picture Supply Corporation, in the New York Film Center Building, 630 Ninth Avenue. The new machine eliminates oil spillage and other causes of objectionable odors, the announcement declares. Other features cited are large kettle capacity, built-in exhaust blower, and an automatic seasoning ejector.

Soviet Musical at Stanley

"Hello, Moscow," a new Soviet musical, was to open at the Stanley theatre June 15. Directed by Sergei Yutkevitch, Stalin Prize Laureate, the picture's leading roles are played by prize-winning music students.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

SHORT SUBJECTS CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Till the End of Time

RKO Radio—Post-War Problems

The first serious treatment of the problem of youth's readjustment to civil life after three years of war, Dore Schary's production comes off with complete success. Highly emotional in mood and content, directed suavely by Edward Dmytryk, and adorned by such players as Dorothy McGuire, Guy Madison, Robert Mitchum and Bill Williams, it cannot fail to reap a rich harvest at the box office. It will appeal, primarily, to women, and to that bobby-sox crowd which already has awarded its accolade to Madison and Williams.

Allen Rivkin's screenplay, based on the Niven Busch novel, "They Dream of Home," opens with some extremely interesting and effective sequences depicting the discharge of Marine Corps veterans. The story switches swiftly to treat in detail the readjustment problems of three of these veterans, and of those encountered by Guy Madison in particular.

Sound of wind and limb, he returns to his family in far better shape than do his companions: Robert Mitchum, who has a metal plate in his skull, and Bill Williams, who has lost both legs. Madison, however, returns in a state of mental and spiritual disorientation, due to the fact that he left home a college freshman and returns, in some ways a man grown, and in others still a college freshman.

He doesn't want to go back to college; he doesn't want to go to work. He doesn't, as he himself makes clear at one point, want to do anything but lie on the beach and loaf, an attitude at once understandable and irritating to his friends and his family.

His first meeting with Dorothy McGuire gives him, at last, an objective, for it's a case of love at first sight on the lad's part. But Miss McGuire, cast as a young war widow, has her own readjustment problem, as poignant as his own. Having married, after a whirlwind romance, a young flyer, she has built her life and dreams around his homecoming, and consequently loses her moorings when he is shot down over France. Like the young men in the story, she is living at once in the past and the present, a confused and chaotic period of time, the way out of which is not quite clear.

The incidents which advance the story, interweaving as they do the lives of the three young men and the girl, are handled with superb skill, and reach their climax in a burst of action which constitutes the perfect release for the emotion evoked by preceding sequences. It's a barroom brawl, and as brisk and bloody a barroom brawl as ever was filmed in a Western.

The three veterans, set upon by a group of fascist-minded political organizers, find themselves fighting side by side once more in defense of those ideals and principles they had previously fought for on Guadalcanal. The battle clears away the accumulation of doubt and confusion in the minds of all of them, and the indicated happy ending is both satisfactory and believable.

Performances by the principals are uniformly excellent, and Miss McGuire once more demonstrates that she is one of the finest young actresses on the screen today. In the supporting cast, Jean Porter, pert, petite and pretty, lends sparkle to a minor role.

An extremely effective musical score by Leigh Harline, directed by G. Bakaleinikoff, adds greatly to the picture's impact.

Seen at the Ambassador theatre, Los Angeles, where a selected preview audience responded with audible emotion. Reviewer's Rating: Excellent.—THALIA BELL.

Release, Block 6. Running time, 105 min. PCA No. 11260. General audience classification.

Pat Ruscomb.....Dorothy McGuire
Cliff Harper.....Guy Madison
William Tabeshaw.....Robert Mitchum
Bill Williams, Tom Tully, William Gargan, Jean Porter, Johnny Sands, Loren Tindall, Ruth Nelson, Selena Royle, Harry Von Zell, Richard Benedict.

Smoky

20th Century Fox—A Man and a Horse

Showmen who reaped a golden harvest from such films as "My Friend Flicka," and "Thunderhead, Son of Flicka," produced by the same studio, can book "Smoky" with entire confidence, for it's the same kind of picture, and as beautifully photographed in Technicolor.

Furthermore, there's Fred MacMurray for marquee billing as well as Anne Baxter, Bruce Cabot and Burl Ives, that sweet-voiced singer whose delivery of western songs is tops. And there's added value in the fact that the Will James novel on which the film is based has been known and loved for many years.

It's the story of a man's love for a horse, and the screenplay by Lillie Hayward, Dwight Cummins and Dorothy Yost, the romantic and dramatic elements have been subordinated to the emotional, which is as it should be in this type of picture.

"Smoky," real star of the piece, is shown first as a three-year-old, a wild horse who has never known rope or saddle. A roving cowhand, attracted at first sight by the beautiful stallion, sets out to break him. The man succeeds only partially, for although he wins the animal's affection, the half-tamed horse will allow no one else to come near him. When the horse is brutally abused by the cowhand's no-good brother, "Smoky" reverts to type, tramples his tormentor to death, and makes a break for freedom. He is eventually picked up by strangers who exploit him on the Rodeo Circuit, and when a fall incapacitates him, he is sold to a junkman and appears doomed to end his days ingloriously pulling a cart.

The cowhand, however, has not ceased to search for him. After a period of years he runs across "Smoky" by chance, purchases him and puts him out to pasture on the self-same ranch where the wild horse was foaled.

Robert Bassler's production is at once spacious and life-like. Louis King directed with a hand as gentle and sure as that of a horse-trainer.

It's a natural.

Seen at the studio. Reviewer's Rating: Excellent.—T. B.

Release date, July, 1946. Running time, 87 min. PCA No. 11568. General audience classifivations.

Clint Barkley.....Fred MacMurray
Julie.....Anne Baxter
Bill.....Burl Ives
Frank.....Bruce Cabot
Gram.....Esther Dale
Roy Roberts, J. Farrell MacDonald, Max Wagner, Guy Beach, Howard Negley, Bart Geary, Harry Carter, Bob Adler, Victor Kilian, Herbert Heywood.

Bedelia

John Corfield: G.F.D.—Medici Murders

Margaret Lockwood—easily Britain's top distaff-side star (as is confirmed in MOTION PICTURE HERALD'S poll)—herein once more rides the Wicked Lady's road; poisoning her husbands here, there and everywhere, varying the Medici-gal act with cunning, not to say calculated, cosseting of the next intended victim.

It's not Miss Lockwood's fault that when she's around on the screen the piece just fails, by the tiniest degree, to convince. The lady shouldn't have been cast in such a role; particularly when she is required to stand up to samples of accomplished acting such as are submitted here by Ian Hunter and Barry K. Barnes. What is more, Miss Lockwood's legions of fans (in Britain at least) will become excessively restive if the gentle, politely prim, odalisque of their sentimental adoration persists in her representations of conjugal wickedness.

That is the major—almost the only—criticism to be levelled at the film from the showman's angle. Vera Caspary, author, put all her "Laura" ingredients into the tale. Producer Isadore Goldsmith packed up the loose ends neatly in the recent fashionable foible for psychological murder. Director Lance Comfort rounded it all off with well-mannered, presentation of "nice" people deporting themselves in the nicest possible surroundings, e.g. prewar Monte Carlo and Britain's much-favoured Yorkshire Dales.

Mr. Hunter plays a comfortable, adoring, nevertheless satisfying, husband married to the Borgia-minded wench (Miss Lockwood). Mr. Barnes is a detective chartered by a life insur-

ance company to track down the poisoner. It's interesting to note that, specially for American audiences, they've invented an ending in which Miss Lockwood gives herself up to justice. In Britain the lady discreetly poisons herself.

All told, here's a piece which should tinkle nicely at the British boxoffice; will do pleasantly (in its revised version) in America.

Seen in GFD projection room. Reviewer's Rating: Good.—PETER BURNUP.

Release date, not set. Running time, 90 mins. Adult audience classification.
Bedelia ..... Margaret Lockwood
Charlie Carrington.....Ian Hunter
Ben Chaney.....Barry K. Barnes
Ellen ..... Anne Crawford
Beatrice Varley, Louis Hampton, Jill Esmond, Julien Mitchell, Olga Lindo, Claude Bailey, Ellen Pollock, Marcel Poncin, Paul Boniface, Charles Paton, and Al Gold and Lola Cordell.

The Gay Cavalier

Monogram—Cisco Adventure

With a smile on his lips and daring in his deeds, the Cisco Kid is back again in another action-filled adventure in the Monogram series. Gilbert Roland, returned from the armed forces, is now in the title role, in succession to numerous predecessors. Aiding the Kid in his exploits, and providing some comic as well as musical pauses is Nacho Galindo, an enjoyable buffoon.

The original screenplay of Charles Belden provides Cisco with two prime missions. One is to rescue a maiden from forsaking her true love by marrying a supposedly wealthy suitor in order to save the family hacienda. The other is to capture the outlaws that held up a stage bearing gold for a mission.

The achievement of these two objectives involves a number of escapades, with Cisco always smiling at danger. The film's ending is in true Cisco proportions.

Direction by William Nigh puts emphasis on action and excitement. Scott R. Dunlap produced.

Seen at the RKO Jefferson theatre, New York, where an afternoon audience registered satisfaction. Reviewer's Rating: Fair.— MANDEL HERBSTMAN.

Release date, March 30, 1946. Running time, 65 min. PCA No. 11455. General audience classification.
Cisco .....Gilbert Roland
Don Felipe.....Martin Garralaga
Baby .....Nacho Galindo
Ramsey Ames, Helen Gerald, Drew Allen, Tristram Coffin, Iris Flores, Gabriel Peralta, Pierre Andre, Iris Bocignon, John Merton.

Appointment with Crime

British National - Anglo-American—Crime Doesn't Pay

Herewith Britain's contribution to the Crime Doesn't Pay saga and a rare spine-shiverer at that. Director John Harlow—he also wrote the screenplay—contrives to pack into 90 minutes every dirty antic in the hoodlum's repertory, winding up with a realistic representation of the gallows, just so that the customer may appreciate that inevitable Nemesis awaits the enemy of Society.

Leo Martin, "hero" of the proceedings, starts out as a small-time chiseler jailed for his share in a smash-and-grab raid. He is very conscious that he's been let down by his companions in that crime; vows vengeance on them when he comes out. Development of the piece is concerned with his pursuit of his enemies and his ultimate cold-blooded killing of the lot of them.

Meanwhile, he has taken up with a young lady who earns a chancy living as the London counterpart of an American ten cents a dance performer, but who nevertheless has a heart of gold. Scotland Yard get their man neatly in the end and there's more than a hint that romance awaits around the corner for the "Yard" sleuth and the honky-tonk girl.

What lifts the exhibit out of the ruck are the deft slickness in the story's unfolding, the convincing verisimilitude of the background (even London's mean streets are for once in a way accurately portrayed), and the spine-chilling suspense with which the whole proceedings are charged.

Not only addicts of this country's crime sheets but the whole company of ordinary picture-goers will revel in it. American neighborhood theatres may find it a useful program adjunct, too.

William Hartnell is the crook. Robert Beatty the cop. Joyce Howard the girl. They all rate a doff of the critical hat.

Seen at the London tradeshow. Reviewer's Rating: Good.—P. B.

Release date, not set. Running time, 90 min. Adult audience classification.
Leo Martin .....William Hartnell
Loman .....Raymond Lovell
Detective Superintendent .....Robert Beatty
Gregory Lang .....Herbert Lom
Carol Dane .....Joyce Howard
Alan Wheatley, Cyril Smith, Harry Lane, John Rorke, Ernest Butcher, Ivor Barnard, Lew Stone and his Band, Elizabeth Webb, Buddy Featherstonehaugh and his Sextette.

Colorado Serenade

PRC—Musical Western

Eddie Dean sings Western songs and insures the triumph of justice in this typical Western story filmed in Cinecolor. The color treatment enhances the beauty of the outdoor scenes.

The story concerns a group of gangsters who have taken control of the town and the fight to free it from their oppression. Dean lends his support to the law enforcement authorities. The son of the judge had been kidnapped by the gang leader and brought up as a racketeer. In the final shooting scene the leader of the gang and the kidnapped young man are killed. Roscoe Ates has a comic part as Dean's sidekick. David Sharpe, Mary Kenyon and Forrest Taylor are in supporting roles.

Robert Emmett Tansey produced and directed from an original screenplay by Frances Kavanaugh which provides Dean with many situations to demonstrate his skill in shooting and riding. Besides the action portions there are several musical numbers presented by Dean, including "Western Lullaby," "Home on the Range," "Ridin' to the Top of the Mountain" and "Ridin' Down to Rawhide," a musical novelty.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, June 30, 1946. Running time, 68 min. PCA No. 11520. General audience classification.
Eddie .....Eddie Dean
Nevada .....David Sharpe
Soapy .....Roscoe Ates
Mary Kenyon, Forrest Taylor, Dennis Moore, Abigail Adams, Warner Richmond, Lee Bennett, Robert McKenzie, Bob Ducan.

Faithful in My Fashion

MGM—Young Love

Here's a sugar-sweet piece of sentiment as choked with lace and rosebuds as an 1890 valentine. The girl kissed her soldier friend goodbye at the railroad station four years ago. She didn't mean anything by it. It was just a kiss. But the boy, a serious-minded type, remembered that kiss for four years and when he came back to the shoe store where he and the girl had worked together he was all ready to marry her.

But the girl had something else on the string and wanted to tell the boy all about it. Her fellow employees at the store said she couldn't do that; that she should give the boy a good time for his last two weeks of leave. All right then, she does. And this time it isn't like it was four years ago. This time it's the real thing—it's love. But not, however, until after 81 minutes of drives by the seashore, dinners in Italian restaurants and visits with great-grandfather—all in a successful attempt to recapture that four-year-old moment when they saw stars in each other's eyes.

It's the kind of a story that should have the young in years holding hands in the balcony. But for others it may seem just a little flat.

Donna Reed and Tom Drake, as the would-be lovers with two weeks' time on their hands, are properly tender and teary and succeed in giving credibility to a weak story. Edward Everett Horton and Spring Byington lend their well-known supporting talents.

The picture was produced and written by Lionel House; directed by Sidney Salkow.

Seen in a New York projection room. Reviewer's Rating: Average.—RAY LANNING.

Release date, August 22, 1946. Running time, 81 mins. PCA No. 11488. General audience classification.
Jean Kendrick.....Donna Reed
Jeff Compton.....Tom Drake
Hiram Dilworthy.....Edward Everett Horton
Miss Swanson.....Spring Byington

One Exciting Week

Republic—Al Pearce Comedy

Al Pearce entertains in typical manner with emphasis on slapstick. Pinky Lee, Jerome Cowan and Shemp Howard are cast as comic racketeers. This group highjacks Pearce and makes him the center of a scheme to make some easy money. Pearce suffers from amnesia and plays along with the three con-men. There are several laugh-provoking incidents, especially when Pearce's fiancee, played by Mary Treen, arrives and Pearce does not recognize her. Pearce recovers his memory and aids the police in nailing the culprits.

The radio audience that receives Pearce's pranks over the airways will be interested in this screen appearance of their hero. There are several swing musical numbers including, "Heave Ho! My Lads, Heave Ho!," and "Bounce Me Brother with a Solid Four," played by The Teen-Agers, a band from the Hoagy Carmichael Radio Show.

Donald H. Brown was the associate producer and William Beaudine directed from a screenplay by Jack Townley and John K. Butler based on an original story by Dennis Murray.

Sene at the home office projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, June 8, 1946. Running time, 69 min. PCA No. 11430.
Dan Flannery.....Al Pearce
Itchy .....Pinky Lee
Al Carter.....Jerome Cowan
Shemp Howard, Arlene Harris, Mary Treen, Lorraine Krueger, Maury Dexter, Will Wright, Athur Loft, Chester Clute.

Sun Valley Cyclone

Republic—Horse Story

This semi-final release in the long succession of Wild Bill Elliott Westerns, which comes to regrettable close with the star's decision to appear henceforth in major features exclusively, is a horse story in the complete sense of the term and among the best that have come along in recent years. Anybody who likes horses—and anybody who doesn't isn't a true Western fan—is a cinch to get a thrill out of these adventures of the horse Thunder, and the kiddies are in for a particular treat.

In Earle Snell's original screenplay, smoothly directed by R. G. Springsteen for associate producer Sidney Picker, Elliott is the only man who can ride Thunder, a horse widely believed to be a killer, and thus comes to the attention of the late Teddy Roosevelt, who's out here in Sun Valley in quest of mounts for his Rough Riders. There is a really wild horse at large in the community, and also a band of rustlers, and it comes about, in ways that look better on the screen than on paper, that Thunder puts the wild horse to rout, brings in a likely herd of horses, and thwarts the rustlers in the bargain.

The picture's among the best of the Red Ryders, and more of the same is a suggestion in which Western fans may be expected to join.

Reviewed at the Hitching Post theatre, Hollywood, where it satisfied that theatre's expert audience completely. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, May 10, 1946. Running time, 56 min. PCA No. 11468. General audience classification.
Red Ryder.....''Wild'' Bill Elliott
Little Beaver.....Bobby Blake
Edward Cassidy, Alice Fleming, Roy Bancroft, Keene Duncan, Eddy Waller, Tom London, Edmund Cobb.

Two-Fisted Stranger

***Columbia*—Western**

Charles Starrett, who rides the range as a humble cowhand, as well as "Durango," avenger of the innocent, falls in with a group of ingenious con-men in his latest adventure. These sharpers have salted the local mines with industrial diamonds, and are about to trim the honest citizenry for a pretty piece of change when "Durango" moves in and spoils their game.

There's plenty of riding and fighting, as well as a romantic interlude in which Doris Houck is the protagonist, before the crooks are punished, and the gullible ranchers, whose knowledge of geology is apparently slight, are prevented from investing their savings in the worthless mines. There's comedy, too, contributed by Smiley Burnette, and kept where it should be: subordinate to the action.

To sum up, Colbert Clark's production fulfills, in every respect, the demands of the Western audience. Robert Lee Johnson's screenplay, based on a story which he wrote in collaboration with Peter Whitehead, sticks to the sure-fire formula, and nowhere misses its mark. Ray Nazarro's direction keeps matters moving at a merry clip.

Seen at the Hitching Post theatre, Hollywood, where the audience appeared well satisfied. Reviewer's Rating: Good.—T. B.

Release date, May 30, 1946. Running time, 50 min. PCA No. 11487. General audience classification.
Steve Gordon.....Charles Starrett
Smiley Burnette, Doris Houck, Charles Murray, Lane Chandler, Ted Mapes, George Chesebro, Jack Rockwell, Harman Hack.

Meet the Navy

***British National - Anglo-American*—Musical**

What the producers of this one didn't understand—maybe they know better now—is that unless a screen musical is very, very good it's apt to be just the reverse. The piece sets out to recount the adventures of an amiable troupe of performers gathered from the Canadian Navy for the diversion of their shipmates during the war and which ultimately rated a showing at the London Hippodrome, one of this town's noted stage-revue houses.

The plaudits it then earned were due in part to wartime London's warm-hearted appreciation of the gallantry of her sons and daughters from over the seas. It would be pleasant to record that similar circumstances will attend the screen version of the affair. But that simply won't be the case.

Cohorts of young women disport themselves in all kinds of naval occasions and garbs; comedians, hearty and otherwise, wrestle manfully with their material; there are a maze of not very memorable tunes; also a Technicolor finale which clashes oddly with the opening monochromed screen.

The unspoiled unsophisticate may like it, or the sentimentalist with determined nostalgia for those brave but dead days of London in war.

Seen at the London tradeshow. Reviewer's Rating: Fair.—P. B.

Release date, not set. Running time, 81 min. General audience classification.
Singing Fisherman .....Oscar Naske
and
Officers and Other Ratings of the Royal Canadian Navy.

The Runaround

***Universal*—Comedy-Drama**

A rousing action drama, studded with some scattered bits of well-knit melodrama and romantic moods that waver between whimsy and ardor, proves a blend of cinema that makes for good reliable entertainment. With Rod Cameron and Ella Raines sharing the lead, the film opens on a note of brisk excitement and continues in pace and interest throughout.

The plot pivots about a prominent financier's impetuous daughter, who runs off to the west coast to marry a sailor. Cameron and his colleague, Frank McHugh, private detectives, are hired to locate the headstrong girl and bring her back unmarried. Reward is $15,000, c.o.d. for the attractive package.

Most of the film's incendiary quality is kindled when a rival detective agency with bust-up methods vies with Cameron for the privilege of returning the girl. Locating Miss Raines in San Francisco, Cameron starts the long trek back, involved in which are such assorted conveyances as an airplane, broken-down 1915 car and finally an ambulance. En route, with love slowly developing, the wealthy charge becomes a shifting pawn in serio-comic game of possession between the rival sleuths. Fitted into the plot are touches of fisticuffs, as muscular, realistic and comic as any brought to the screen in many a month.

Charles Lamont has directed with skill, making some situations sharply realistic, many another glowingly humorous. The screenplay by Arthur T. Horman and Sam Hellman is memorable for several of its witty bits of dialogue.

From beginning to end, Joe Gershenson's unpretentious production is an enjoyable and carefree film.

Seen in the home office projection room. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, June 14, 1946. Running time, 86 min. PCA No. 11692. General audience classification.
Kildane .....Rod Cameron
Penelope .....Ella Raines
Broderick Crawford, Frank McHugh, Samuel S. Hinds, Joan Fulton, George Cleveland, Joe Sawyer, Nana Bryant, Dave Willock, Charles Coleman, Jack Overman.

(*Review reprinted from last week's* HERALD)

SHORT SUBJECTS

PROBLEM DRINKERS (20th-Fox)

March of Time (*V*-12-11)

"Problem Drinkers" is an instructive and informative subject dealing with the age-old question arising out of the excessive use of alcoholic drink. Particular note is taken of the vital work of an organization known as Alcoholics Anonymous. The members of this group are cured alcoholics who fully appreciate the difficulties of the intemperate drinkers. There are interest-packed scenes which tell of a "Fred Lane," a drunkard, who through the help of Alcoholics Anonymous regains his self-respect and is able in turn to help other alcoholics conquer the vice. The picture story is accompanied by an interesting and well-recited commentary. The subject is well done and its theme is of almost universal interest. It is very likely to attract and hold the attention of audiences everywhere.

Release date, June 14, 1946 19 *minutes*

THE RIDING HANNEFORDS (WB)

Sports Parade (2509)

A day under the big top is spent with the Hanneford Family, whose riding tradition goes back a long way. They range in age from rompered Poodles all the way up to Grandma Hanneford, who's 75. There are thrills and laughs as the family goes through the hazardous gyrations of the profession.

Release date, June 29, 1946 10 *minutes*

THE CRIMSON GHOST (Rep.)

Serial

Starring Charles Quigley and Linda Stirling, the plot of this 12-chapter serial concerns a counter-atomic device called the Cyclotrode and the attempts of the Crimson Ghost to get it and its secrets. The Cyclotrode is finally stolen and the remainder of the serial concerns the attempts made to recover it.

Release date, not set 12 *episodes*

AQUA QUEENS (RKO Pathe)

Sportscope (64,310)

Demonstrating how swimming and diving titles are won in championship contests, four of the nation's "Aqua Queens" perform for the film audience in the La Quinta pool near Palm Springs, Cal. The women champions are Marilyn Sahner, free-style; Marion Pontacq, backstroke; Brenda Helser, free-style, and Crlenkovich, diving champion.

Release date, May 17, 1946 8 *minutes*

SWINGIN' DOWN THE SCALE (Univ.)

Name Band Musical (1310)

Starring Alvino Rey's orchestra and the King Sisters, this musical short opens with "Should I Reveal" and goes from there to "Somewhere Over the Rainbow," "Whispering," "Farewell Blues" and "Isle of Capri." There's a slight story with this music, of course. It's about a jam session in an apartment and about how the landlord doesn't appreciate said session.

Release date, June 26, 1946 15 *minutes*

TOGETHER IN THE WEATHER (Para.)

George Pal Puppetoons (*U*5-4)

Judy, a lovely bonde creature, sets out to lure Punchy. Her technique is to wear a variety of seductive clothes and use fragrant perfume. To make them man and wife, however, it takes an electric storm, in which Punchy rescues her.

Release date, May 24, 1946 7 *minutes*

DIVING DANDIES (20th-Fox)

Sports Review (6353)

Diving form that goes into the making of a champion is displayed in this subject. A group of expert performers are brought together and exhibit their talents in clear water of Wakulla Springs. In Technicolor.

Release date, March 15, 1946 8 *minutes*

WHO'S COOKING WHO? (Univ.)

Lantz Color Cartune (1325)

Woody Woodpecker has a horrible dream about the ants and the grasshoppers—how the grasshoppers and the ants gather food for the winter months. In the dream, Woody wakes up under a blanket of snow and has nothing to eat. He hears a wolf howling at his door. He wants to eat the wolf and the wolf wants to eat him. But it's all a dream.

Release date, June 24, 1946 7 *minutes*

SEA SIRENS (20th-Fox)

Sports Review (6354)

Produced by Edmund Reek the Technicolor camera takes the audience on a tour of Silver Springs, Florida, and reveals the aquatic precision of the Fairbrothers Sisters. Other scenes include water skiing and the graceful swimming of the Tarpon Club.

Release date, May 10, 1946 8 *minutes*

SQUATTER'S RIGHTS (RKO)

Walt Disney Cartoon (64,106)

The Adventures of two chipmunks who have established residence in the stove of Mickey Mouse's Hunting lodge provide the story for this Disney Cartoon. Mickey and Pluto attempt to dislodge the visitors but their efforts are defeated and the chipmunks retain their home.

Release date, June 7, 1946 7 *minutes*

HAWAIIAN MEMORIES (WB)

Technicolor Special (2006)

This is a complete tour of Hawaii in which the camera captures all the wondrous sights of this land. There are exciting shots of surfboarding at Waikiki Beach, colorful native feasts, hazardous underwater spear fishing and body-surfing in 20-foot breakers.

Release date, June 15, 1946 20 *minutes*

JOHNNY SMITH AND POKER HUNTAS (WB)

Blue Ribbon Hit Parade (2311)

Johnny Smith, perched on the deck of the Mayflower, sights America, but it seems to resemble Coney Island more than the virgin land of yesteryear. Indians, riding around in cars with all the modern conveniences, make things a little tough for Johnny, who, as history relates, is finally rescued by Poker Huntas—but not in a car.

Release date, June 22, 1946 7 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor. For complete 1944-45 short releases, see pages 2614-2615.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (1945-46)		
7401	If a Body Meets a Body (18) (Stooges)	8-30-45	2954
7409	Vine Women and Song (22½) (Billy Vine)	9-6-45	2807
7403	Beer Barrel Polecats (17) (Stooges	1-10-46	3019
7404	A Bird in the Head (17) (Stooges)	2-28-46	2940
7405	Uncivil War Birds (17) (Stooges)	3-29-46	3019
7406	The Three Troubledoers (17) (Stooges)	4-25-46	....
7421	The Mayor's Husband (16) (H. Herbert)	9-20-45	2735
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (19) (Andy Clyde)	11-1-45	2710
7402	Micro Phonies (17) (Stooges)	11-15-45	2746
7423	Calling All Fibbers (16½)	11-29-45	2735
7424	When the Wife's Away (17) (H. Herbert)	2-1-46	2940
7425	Hiss and Yell (18) (V. Vague)	2-14-46	2940
7426	Get Along Little Zombie (17) (H. Herbert)	5-9-46	....
7433	High Blood Pressure (19) (Shilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Me (17)	12-27-45	2850
7436	The Blonde Stayed On (16½) (A. Clyde)	1-24-46	2940
7437	Mr. Noisy (16½) (S. Howard)	3-22-46	2940
7438	Jiggers, My Wife! (18) (S. Howard)	4-11-46	....
7407	Monkey Businessmen (18) (Stooges)	6-20-46	....
7408	Three Loan Wolves (16½) (Stooges)	7-4-46	....
7410	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	....
7411	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	....
7412	Hot Water (Schilling and Lane)	7-25-46	....
	COLOR RHAPSODIES		
6504	Hot Footlights (7)	8-2-45	2807
6505	Carnival Courage (7)	9-6-45	2735
	(1945-1946)		
7501	River Ribber (6)	4-5-46	2806
7502	Polar Playmates (6½)	4-25-46	....
7503	Picnic Panic (6)	6-20-46	....
	PHANTASIES CARTOONS (1945-1946)		
7701	Simple Siren (6½)	10-25-45	2737
7702	Kongo Reo (6)	4-18-46	....
7703	Snap Happy Traps (6½)	6-6-46	....
7704	The Schooner the Better	7-4-46	....
	FOX & CROW (Color)		
6753	Kukunuts (6½)	7-26-46	2579
6754	Treasure Jest (6½)	8-30-45	2807
	(1945-1946)		
7751	Phoney Baloney (7)	11-1-45	2807
7752	Foxey Flatfoots (6)	4-11-46	....
7753	Unsure Runts (7½)	5-16-46	....
	PANORAMICS (1945-46)		
7901	The Magic Stone (10)	11-8-45	2940
	FILM VODVIL (1945-1946)		
7951	Milt Britton & Band (11)	8-30-45	2807
7952	Randy Brooks & Orchestra (10½)	10-30-45	2737
7953	Morales' Copacabana Orchestra (11)	12-13-45	2850
7954	Three Sets of Twins (10)	2-28-46	2940
7955	Art Mooney & Orchestra (11)	4-4-46	3019
7956	Dick Stabile and Orchestra	6-16-46	....
7957	Saxie Dowell and Orchestra	7-18-46	....
	COMMUNITY SING (Series 10)		
6662	No. 12 Bell Bottom Trousers (11) (Leibert)	8-23-45	2954
	(1945-1946)		
7651	No. 1 Cowboy Hit Tunes (9½) (Leibert)	9-20-45	2694
7652	No. 2 You Belong to My Heart (10) (Baker)	10-18-45	2737
7653	No. 3 Dream (10) (Baker)	11-29-45	2822
7654	No. 4 Good, Good, Good (11) (Baker)	12-20-45	2882
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	2940
7656	No. 6 That Feeling in the Moonlight (9) (Baker)	2-21-46	2940
7657	No. 7 Chickery Chick (10) (Leibert)	3-7-46	2940
7658	No. 8 Symphony (8½) (Baker)	4-11-46	3019
7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	....
7660	No. 10 Let It Snow (Leibert)	6-13-46	....
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (Leibert)	7-11-46	....
	SCREEN SNAPSHOTS (Series 25) (1945-1946)		
7851	No. 1 (25th Anniversary Special (9)	9-27-45	2807
7852	No. 2 (Harlow Wilcox & H. Von Zell) (10)	10-11-45	2750
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	2850
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	2850
7855	No. 5 (Movie Stuntmen & Doubles) (9)	1-17-46	....
7856	No. 6 (Wendell Niles and Prindle) (9½)	2-15-46	2940
7857	No. 7 (Victory Show) (9½)	3-15-46	....
7858	No. 8 (Looking Back) (10)	4-25-46	....
7859	No. 9 (Judy Canova Radio Show) (11)	5-23-46	....
7860	No. 10 Famous Fathers and Sons (9½)	6-10-46	....
	SPORT REELS		
6810	Salmon Fishing (9)	9-2-45	2807
	(1945-1946)		
7801	Champion of the Cue (7½)	9-27-45	2750
7802	Puck Chasers (10) (Hockey)	10-25-45	2807
7803	Cadet Cagers (Basketball) (8½)	11-22-45	2807
7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	2850
7805	Rasslin' Romeos (9½) (Wrestling)	1-24-46	2940
7806	Canine Champion (9½)	3-14-46	2940
7807	Timberland Athletes (8) (Lumberjacks)	4-18-46	....
7808	Diving Aces (9)	5-30-46	....
7809	Flying Hoofs (Horse Racing)	6-27-46	....
7810	Deep Sea Fishing	7-25-46	....
	FLIPPY (Color) (1945-46)		
7601	Catnipped (7½)	2-14-46	2882
7602	Cagey Bird (6½)	7-18-46	....

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO-REEL SPECIALS (1945-46)		
A-701	A Gun In His Hand (19)	9-15-45	2746
A-702	Purity Squad (20)	11-3-45	2750
	FITZPATRICK TRAVELTALKS (Color)		
T-613	Modern Guatemala City (9)	8-25-45	2735
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T-711	Where Time Stands Still (9)	9-22-45	2746
T-712	Merida and Campeche (8)	11-24-45	2737
T-713	Land of the Mayas (9)	1-26-46	3007
T-714	Glimpses of Guatemala (8)	2-9-46	2908
T-715	Visiting Vera Cruz (9)	3-16-46	2927
T-716	The Mission Trail (9)	4-13-46	2987
T-717	Looking at London (10)	6-1-46	....
	PETE SMITH SPECIALTIES (1945-46)		
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S-752	Guest Pests (9)	10-20-45	2735
S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (9)	1-5-46	2778
S-755	Gettin' Glamor (10)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park (11)	1-19-46	2850
S-758	Studio Visit (9)	5-11-46	....
S-759	Equestrian Quiz (10)	5-18-46	....
S-760	Treasures from Trash (10)	6-8-46	....
	PASSING PARADE (1945-46)		
K-771	Great American Mug (10)	10-6-45	2746
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper (10)	11-17-45	3007
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (10)	1-19-46	2768
K-776	Our Old Car (10)	5-11-46	2927
	MINIATURES (1945-46)		
M-781	Strange Destiny (10)	9-29-45	2710
M-782	Spreadin' the Jam (10)	10-27-45	2737
M-783	Musical Masterpieces (10)	4-20-46	2927
M-784	Bikini—The Atom Island	6-15-46	....
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W-634	Swingshift Cinderella (8)	8-25-45	2750
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W-731	Flirty Birdy (7)	9-22-45	2737
W-732	Wild and Woolfy (8)	11-3-45	2710
W-733	Quiet Please (7)	12-22-45	2908
W-734	Lonesome Lenny (8)	3-9-46	2940
W-735	Springtime for Thomas (9)	3-30-46	2927
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PARAMOUNT

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	(1945-46)		
L5-1	No. 1 (10)	10-26-45	2735
L5-2	No. 2 (10)	12-21-45	2908
L5-3	No. 3 (10)	2-22-46	2908
L5-4	No. 4 (10)	5-24-46	3019
L5-5	No. 5	7-12-46	....
L5-6	No. 6	8-30-46	....
	GEORGE PAL PUPPETOONS (Color)		
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	2578
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U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	My Man Jasper (8)	10-19-45	2908
U5-3	Olio for Jasper (7)	4-19-46	2987
U5-4	Together in the Weather (7)	5-24-46	3043
U5-5	Jasper's Derby (8)	8-9-46	...
	POPEYE THE SAILOR (Color)		
E4-5	For Better or Nurse (7½)	6-8-45	2695
E4-6	Mess Production (7½)	8-24-45	2750
	(1945-46)		
E5-1	House Tricks (8)	3-15-46	2908
E5-2	Service With a Guile (6)	4-19-46	2987
E5-3	Klondike Casanova (8)	5-31-46	....
E5-4	Peep in the Deep (7)	6-7-46	....
E5-5	Rocket to Mars	8-9-46	....
E5-6	Rodeo Romeo	8-16-46	....
	POPULAR SCIENCE (Color)		
J4-5	No. 5 (10)	6-1-45	2511
J4-6	No. 6 (10)	8-10-45	2578
	(1945-46)		
J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	11-23-45	2850
J5-3	No. 3 (10)	2-8-46	2908
J5-4	No. 4 (10)	4-19-46	3019
J5-5	No. 5	6-21-46	....
J5-6	No. 6	8-16-46	....
	SPEAKING OF ANIMALS		
Y4-5	A Musical Way (9)	7-20-45	2579
Y4-6	From A to Zoo (9)	9-7-45	2631
	(1945-46)		
Y5-1	Animal-ology (9)	11-2-45	2735
Y5-2	Hill Billies (9)	12-28-45	2882
Y5-3	In the Post War Era (9)	2-8-46	2908
Y5-4	In the Wilds (9)	5-10-46	3019
Y5-5	The Lonesome Stranger	6-14-46	....
	SPORTLIGHTS		
R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaids (9)	9-7-45	2631
	(1945-46)		
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Owon (9)	10-19-45	2735
R5-3	Running the Team (9)	11-30-45	2895
R5-4	Good Dog (10)	12-21-45	2908
R5-5	Dixie Pointers (10)	2-8-46	3019
R5-6	Rhythm on Blades (9)	3-1-46	2908
R5-7	Testing the Experts (9)	3-29-46	3019
R5-8	Riding the Hickories (9)	5-17-46	3018
R5-9	Birds Make Sport	6-21-46	....
R5-10	Feminine Class	7-19-46	....
	MUSICAL PARADE (Color)		
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	8-17-45	2638
	(1945-46)		
FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	3-15-46	2758
FF5-3	College Queen (19)	5-17-46	3017
FF5-4	Tale of Two Cafes (18)	7-5-46	3018
FF5-5	Double Rhythm	8-23-46	....
	LITTLE LULU (Color)		
D4-5	Daffydilly Daddy (8)	5-25-45	2695
D4-6	Snap Happy (8)	6-22-45	2786
	(1945-46)		
D5-1	Man's Pest Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack (7)	5-3-46	3019
D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick	8-16-46	....
	NOVELTOONS (Color) (1945-46)		
P5-1	The Friendly Ghost (7½)	4-5-46	2882
P5-2	Cheese Burglar (7)	5-17-46	3019
P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Spree for All	8-23-46	....
	COLOR CLASSICS CARTOONS (Color) (Reissues)		
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351
	TWO REEL SPECIAL		
T5-2	Don't Be a Sucker (18)	7-4-46	....

RKO

WALT DISNEY CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
54,115	Legend of Coyote Rock (7)	8-24-45	2522
54,116	No Sail (7)	9-7-45	2611
54,117	Hockey Homicide (8)	9-21-45	2522
54,118	Cured Duck (7)	10-26-45	2807
	(1945-46)		
64,101	Canine Patrol (7)	12-7-45	2795
64,102	Old Sequoia (7)	12-21-45	2822
64,103	A Knight for a Day (7)	3-8-46	3019
64,104	Pluto's Kid Brother (7)	4-12-46	2954
64,105	In Dutch (7)	5-10-46	....
64,106	Squatter's Rights (7)	6-7-46	3043

SPORTSCOPES

54,311	Toe Tricks (8)	6-15-45	2654
54,312	Mexican Playland (8)	7-13-45	2579
54,313	Colorado Rainbows (8)	8-10-45	2611
	(1945-46)		
64,301	Athletic Items (8)	9-7-45	2735
64,302	Battling Bass (8)	10-5-45	2807
64,303	Ten Pin Titans (8)	11-2-45	2735
64,304	Arearo Up (8)	11-30-45	2807
64,305	Ski Master (8)	12-28-45	2840
64,306	Winning Basketball (8)	1-25-46	2927
64,307	Quarter Horses (8)	2-22-46	2908
64,308	Black Ducks and Broadbills (8)	3-22-46	2954
64,309	Tenderfoot Trail (8)	4-19-46	3019
64,310	Aqua Queens (8)	5-17-46	3043

HEADLINER REVIVALS
(1945-46)

63,201	The Derby Decade (22)	9-21-45	2735
63,202	Russian Dressing (18)	11-23-45	2746
63,203	Twenty Girls and a Band (18)	1-18-46	2850
63,204	Sea Melody (19)	3-15-46	2927

EDGAR KENNEDY

53,404	What, No Cigarettes? (8)	7-13-45	2522
53,405	It's Your Move (17)	8-10-45	2611
53,406	You Drive Me Crazy (17)	9-7-45	2807
	(1945-46)		
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-in-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (18)	1-25-46	2908

LEON ERROL

53,706	Double Honeymoon (17)	8-3-45	2598
	(1945-46)		
63,701	Beware of Redheads (17)	9-14-45	2735
63,702	Maid Trouble (18)	2-2-46	2908
63,703	Oh, Professor, Behave (18)	3-1-46	2927
63,704	Twin Husbands (18)	5-10-46	3018

FLICKER FLASHBACKS
(1945-46)

64,201	No. 1 (7)	9-14-45	2694
64,202	No. 2 (7)	10-19-45	2807
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	2927
64,206	No. 6 (9)	3-8-46	2954
64,207	No. 7 (7)	4-12-46	3007

THIS IS AMERICA

53,109	China Life-Line (16)	7-6-45	2542
53,110	Policing Germany (20)	7-27-45	2611
53,111	Annapolis (16)	8-24-45	2694
53,112	California Boom-Town (16)	9-21-45	2694
53,113	Americans in Paris (16)	10-19-45	2726
	(1945-46)		
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	2908
63,104	Report on Japan (19)	2-8-46	2882
63,105	Street of Shadows (16)	3-8-46	2940
63,106	Two Million Rooms (16)	4-5-46	2954
63,107	No Place Like Home (16)	5-3-46	2997

RAY WHITLEY WESTERN MUSICALS

63,501	A Western Welcome (18)	9-7-45	2807
63,502	Sagebrush Serenade (19)	10-26-45	2807
63,503	Ranch House Romeo (17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	2895

SPECIALS

671	The House I Live In (10)	11-9-45	2679

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

6261	The Empire State (8)	7-27-45	2579
	(Black and White)		
6201	What It Takes to Make a Star (8)	7-6-45	2579
	(1945-1946)		
6251	Memories of Columbus (8)	8-17-45	2694
6252	Magic of Youth (8)	8-31-45	2694
6253	China Carries On (8)	10-12-45	2840
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	Lost Lake (8)	1-11-46	2653
6258	Along the Rainbow Trail (8)	2-15-46	2987
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	....

SPORTS REVIEWS
(Color)
(1945-1946)

6351	Ski Aces (8)	9-21-45	2840
6352	Time Out for Play (8)	11-16-45	2908
6301	Pins and Cushions (8)	2-1-46	2927
6353	Diving Dandies (8)	3-15-46	3043
6354	Sea Sirens (8)	5-10-46	3043
6355	Golden Horses (8)	4-26-46	....

TERRYTOONS (Color)

5520	Mighty Mouse and the Wolf (7)	7-20-45	2840
	(1945-1946)		
6501	Mighty Mouse in Gypsy Life (7)	8-3-45	2579
6502	The Fox and the Duck (7)	8-24-45	2694
6503	Swooning the Swooners (7)	9-14-45	2653
6504	The Watch Dog (7)	9-28-45	2640
6505	Who's Who In the Jungle (7)	10-19-45	2840
6506	Mighty Mouse Meets Bad Bill Bunion (7)	11-9-45	2840
6507	The Exterminator (7)	11-23-45	2927
6508	Mighty Mouse in Krakatoa (7)	12-14-45	2918
	(1945-46)		
6509	The Talking Maggies (7)	1-4-46	2918
6510	Svengali's Cat (7)	1-18-46	2918
6511	The Fortune Hunters (7)	2-8-46	....
6512	The Wicked Wolf (7)	3-8-46	2954
6513	My Old Kentucky Home (7)	3-29-46	2954
6514	It's All In the Stars (7)	4-12-46	2954
6515	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	....
6518	The Johnstown Flood (7)	6-28-46	....
6519	Peace Time Football (7)	7-19-46	....
6520	The Golden Hen (7)	5-24-46	2954

MARCH OF TIME

V11-12	Where's the Meat? (17)	7-13-45	2542
V11-13	The New U. S. Frontier (17)	8-10-45	2578
	(1945-1946)		
V12-1	The Palestine Problem (17)	9-7-45	2638
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (18)	11-2-45	2703
V12-4	Justice Comes to Germany (18)	11-30-45	2726
V12-5	Challenge to Hollywood (18)	12-28-45	2768
V12-6	Life With Baby (20)	1-25-46	2830
V12-7	Report on Greece (19)	2-22-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895
V12-9	Wanted—More Homes (20)	4-19-46	2954
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	3043

DRIBBLE PUSS PARADE
(1945-46)

6901	Here Comes the Circus (8)	3-1-46	3019
6902	Muscle Maulers	5-31-46	....

FEMININE WORLD SERIES

6201	Behind the Footlights (8)	4-5-46	2974

THE WORLD TODAY

6401	Man From Missouri (9)	1-25-46	2987

UNITED ARTISTS

(1945-46)

DAFFY DITTIES (Color)

....	The Flying Jeep (9)	8-20-45	2611
....	The Lady Said No (8)	4-26-46	2987
....	Pepito's Serenade (8)	....	....
....	Choo Choo Amigo	....	....

UNIVERSAL

LANTZ COLOR CARTUNES

9240	Dippy Diplomat (7)	8-27-45	2737
	(1945-1946)		
1321	The Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home	4-15-46	....
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	....

PERSON — ODDITIES

9877	School for Mermaids (9)	8-13-45	2598
9878	Kanine Aristocrats (9)	8-27-45	2750
	(1945-1946)		
1361	Gabriel Heatter Reporting (9)	9-16-45	2710
1362	Hill Billy Artist (9)	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	2918
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusader (9)	4-1-46	2927
1369	Scientifically Stung (9)	6-10-46	....
1370	Lone Star Padre	6-17-46	....
1371	Artists's Antics	6-24-46	....
1372	Picture Pioneer	7-1-46	....

VARIETY VIEWS

9357	Victory Bound (9)	8-6-45	2598
9358	Village of the Past (9)	8-20-45	2598
	(1945-46)		
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas (9)	3-25-46	2954
1347	Dog Tale (9)	3-25-46	2954
1348	Chimp on the Loose (10)	4-1-46	2927
1349	Dog of the Seven Seas	6-17-46	....

NAME-BAND MUSICALS

9128	Artistry in Rhythm (15)	7-18-45	2579
9129	Waikiki Melody (15)	8-29-45	2611
	(1945-46)		
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Hectic (15)	11-28-45	2850
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Tain' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-40	3018
1310	Swinging Down the Scale (15)	6-26-46	3043

SING AND BE HAPPY SERIES
(1945-46)

1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing (10)	5-27-46	3018

SPECIAL FEATURETTES
(1945-46)

1201	Tiny Terrors of the Timberlands	6-26-46	2940
1203	Roosevelt—Man of Destiny (18)	4-10-46	2927

WARNER—VITAPHONE

(1945-46)

TECHNICOLOR ADVENTURES

2801	Fashions for Tomorrow (10)	11-17-45	2908
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	2940
2805	Girls and Flowers (10)	5-25-46	3019

TECHNICOLOR SPECIALS

1005	America the Beautiful (20)	8-4-45	2579
1006	Orders from Tokyo (20)	8-18-45	2940
	(1945-46)		
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean (20)	4-13-46	2954
2005	South of Monterey	6-1-46	....
2006	Hawaiian Memories (20)	6-15-46	3043

SPECIALS

2901	The 900 (9)	9-15-45	2611

FEATURETTES

1112	Learn and Live (20)	7-7-45	2579
	(1945-46)		
2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778

SPORTS PARADE (Color)

1511	Arabians in Rockies (10)	8-25-45	2611
1512	Days of '76 (10)	12-22-45	2908
1513	Cavalcade of Archery (10)	1-12-46	2882
	(1945-46)		
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-46	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2940
2508	Under Water Spear Fishing (10)	5-18-46	3019
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019

MELODY MASTER BANDS
(1945-46)

2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2602	Here Comes the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt & His Band (10)	3-16-46	2918
2607	Rhythm on Ice (10)	4-20-46	2940
2608	Dixieland Jamboree (10)	5-1-46	3019

BLUE RIBBON HIT PARADE (Color)

1312	Old Glory (7)	8-25-45	2598
1313	Busy Bakers (7)	10-26-45	2695
	(1945-46)		
2301	Sunbonnet Blue, A (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	2894
2303	The Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf	2-9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2895
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-20-46	2954
2308	Katnip Kollege (7)	5-4-46	3019
2309	The Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat	6-8-46	....
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043

MERRIE MELODIES CARTOONS (Color)

1707	Tale of Two Mice (7)	6-30-45	2485
1708	Wagon Heels (7)	7-28-45	2533
1709	Fresh Airdale (7)	8-25-45	2611
1710	Bashful Buzzard (7)	9-15-45	2695
1711	Peck Up Your Troubles (7)	10-20-45	2653
1712	Nasty Quacks (7)	12-1-45	2735
1713	Book Revue (7)	1-5-46	2622
1714	Holiday for Shoestrings (7)	2-23-46	2908
1715	Quentin Quail (7)	3-2-46	2895
1716	Baby Bottleneck (7)	3-16-46	2895
1717	Elmer's Hare Remover (7)	3-23-46	2895
1718	Daffy Doodles (7)	4-6-46	2954
1719	Hollywood Canine Canteen (7)	4-20-46	2954
1720	Hush My Mouse (7)	5-4-46	2954
	(1945-46)		
2701	Kitty Kornered (7)	6-8-46	....
2702	Hollywood Daffy (7)	6-22-46	....

"BUGS BUNNY" SPECIALS (Color)

1724	Hare Conditioned (7)	8-11-45	2598
1725	Hare Tonic (7)	11-10-45	2694
1726	Baseball Bugs (7)	2-2-46	2850
	(1945-46)		
2721	The Hair Raising Hare (7)	5-25-46	3019
2722	Acrobatty Bunny	6-29-46	....

VITAPHONE VARIETIES
(1945-46)

2401	Alice in Jungleland (10)	9-22-45	2611
2402	Miracle Makers (10)	9-1-45	2735
2403	Story of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	2908
2405	Peeks at Hoolywood (10)	1-26-46	2822
2406	Smart as a Fox (10)	4-27-46	2940

MISCELLANEOUS

	Stars of Tomorrow (Artkino) (9)		2351
	Cap'n Cub (Film Classics) (10)		2415
	Peace Builders (Brandon Films) (10)		2446
	Marshal Stalin's Report (Artkino) (18)		2446
	Maidanek (Artkino) (10)		2522
	Caledonia (Astor) (18)		2653
	Story of D.D.T. (Brit. Inf. Service) (25)		2710
	The Great Circle (Brit. Inf. Service) (13)		2718
	Heir to the Throne (Brit. Inf. Service) (9)		2710
	Hands Across the Sea (British Lion) (37)	4-8-46	2830
	Food and Famine (WAC)	1-27-46	....
	UNRRA Reports to the U. S. (WAC)	1-3-46	....
	Kingdom of Plastics (Al O. Bondy) (10)		....

SERIALS

COLUMBIA

(1945-46)

7120	Jungle Raiders (15 episodes)	9-14-45	....
7140	Who's Guilty (15 episodes)	12-13-45	....
7160	Hop Harrigan (15 episodes)	3-28-46	....
7180	Chick Carter Detective (15 episodes)	7-11-46	....

REPUBLIC

(1945-46)

....	Daughter of Don Q (12 episodes)		2927
581	The Phantom Rider (12 episodes)	1-26-46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
....	The Crimson Ghost (12 episodes)		3043

UNIVERSAL

(1945-1946)

1581-1593	Secret Agent X-9 (13 episodes)	7-24-45	2638
1781-1793	The Scarlet Horesman (13 episodes)	1-22-46	2954
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	3019
....	Mysterious Mr. M (13 episodes)	7-23-46	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3044 and 3045, issue of June 15, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 3032 and 3033, issue of June 8, 1946.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3018
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	2975
Adventure for Two (Br.)	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
•Agitator, The (British)	Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	.....	....	2951	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Not Set	....	.....	....	2859	....
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	July,'46	....	.....	....	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
Badman's Territory	RKO	..622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	.....	....	2655	....
Bamboo Blonde	RKO	630	Frances Langford-Russell Wade	Block 6	68m	.....	....	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The (French)	Famous Intl.	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam	RKO	628	Boris Karloff-Anna Lee	Block 6	80m	Apr. 27,'46	2962	2951	3018
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Big Town	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	.....	....	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 22,'46	....	.....	....	3030	....
Blondie Knows Best	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	.....	....	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	3018
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	....	.....	....	2884	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
Boy, a Girl and a Dog, A	Frank	....	Jerry Hunter-Sharyn Moffett	Aug. 1,'45	....	.....	....	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Par.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....

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CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug.,'46	136m	Dec. 22,'45	2766	....	...
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	...
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	...
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	...
Canyon Passage (color)	Univ.	540	Dana Andrews-Susan Hayward	July 26,'46	....	.....	....	2883	..
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	.
Captive Heart, The (British)	Ealing-Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	...
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Carnation Charlie (formerly The Show-Off)	MGM	....	Red Skelton-Marilyn Maxwell	Not Set	....	.....	....	2951	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	..
Centennial Summer (color)	20th-Fox	633	Jeann Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce	RKO	....	Sharyn Moffett-Regis Toomey	Not Set	....	.....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	....	Dorothy McGuire-Robert Young	Not Set	....	.....	....	2939	....
Cloak and Dagger	WB	....	Gary Cooper-Lilli Palmer	Not Set	....	.....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	....
Cockeyed Miracle, The (formerly But Not Goodbye)	MGM	....	Frank Morgan-Keenan Wynn	Not Set	....	.....	....	2883	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17) (formerly Blue Sierra)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	....
Cowboy Blues	Col.	....	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	....	....
Crack-Up	RKO	627	Pat O'Brien-Claire Trevor	Block 6	93m	.....	....	2951	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court	RKO	....	Tom Conway-Martha O'Driscoll	Not Set	....	.....	....	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	..	2418	...
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	....	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	....	.....	....	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	...
Dark Horse, The	Univ.	....	Phil Terry-Ann Savage	Not Set	....	.....	....	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	UW	....	Olivia de Havilland-Lew Ayres	Not Set	..	.....	....	2883	..
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	.
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	....	.....	....	2963	..
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Decoy	Mono.	....	Jean Gillie-Edward Norris	Not Set	....	.....	....	3031	....
Desert Horseman, The	Col.	....	Charles Starrett-Smiley Burnette	July 11,'46	....	.....	....	....	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	...	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3018
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	2975
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2975
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	.....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don't Gamble With Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 1,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	....
Down Missouri Way (formerly Missouri Hayride)	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	....	.....	....	3007	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	. .
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
• Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	60m	Feb. 23,'46	2858	2744	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	...
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862

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EARL Carroll Sketchbook	Rep.	....	Constance Moore-William Marshall	Not Set	....	.....	....	2939	
Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3018
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	55m	.....	....	2972	...
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	..
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The	RKO	629	Tom Conway-Rita Corday	Block 6	63m	Apr. 20,'46	2950		....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	.
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	...
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	
Four Hearts (Russian)	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 8,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3018
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	...
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (formerly Star from Heaven)	MGM	....	Marshall Thompson-George Tobias	Not Set	....	.....	....	2778	....
Gallant Journey (formerly The Great Highway)	Col.	....	Glenn Ford-Janet Blair	Not Set	....	.....	....	2939	....
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	...
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	..	.....	....	2963	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	.....	....	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	...
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Elison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
Ghost Steps Out, The	Univ.	....	Bud Abbott-Lou Costello	Not Set	....	.....	....	2939	
Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3018
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl No. 217 (Russian)	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	516	Paul Kelly-Anne Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	..
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	.
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	....	.....	....	3007	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3018
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2565	2353	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	.....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	.....	....	2764	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	....	Lynn Bari-Randolph Scott	Not Set	....	.....	....	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	...
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	...
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3018
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	.....	....	2987	....

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I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	.....	....	2628	....
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	..
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	....
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	66m	Mar. 23,'46	2905	2764	
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (British)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	.....	....	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881		
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	103m	Oct. 6,'45	2669	2093	....
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	.....	....	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	...	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	.....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	2975
Little Miss Big	Univ.	....	Fay Holden-Beverly Simmons	Not Set	...	.....	....	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
Lonely Hearts Club	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
Lonesome Trail	Mono.	561	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	.....	....	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	74m	Apr. 27,'46	2662	....	3018
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valley, The	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	.....	....	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	....	.....	....	2926	....
Margie (color)	20th-Fox	....	Jeanne Crain-Alan Young	Not Set	....	.....	....	2884	....
Marie Louise (French)	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3042	....	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The.	Mono.	....	Kane Richmond-Barbara Reed	Not Set	....	.....	....	3031	....
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug.,'46	....	.....	....	2926	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Who Talked to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	.....	....	3031	....
My Name Is Julia Ross	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....

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NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	...
Never Say Goodbye	WB	.	Errol Flynn-Eleanor Parker	Not Set	....	.....	....	2838	....
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	90m	.....	....	2838	...
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	. .	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3018
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	..
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	....	.....	....	2748	..
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2830	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	.....	....	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Special	....	.....	....	2870	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	.....	....	3031	....
Oh Say Can You Sing	Univ.	....	Sheila Ryan-Fred Brady	Not Set	....	.....	....	3031	....
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald.	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14, 46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris-Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	.....	....	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	...	.....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	....
Personality Kid	Col.	....	Anita Louise-Michael Duane	Not Set	....	.....	....	3031	....
Phantom of the Plains	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	.....	....	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Badmen	PRC	....	Buster Crabbe-Al St. John	July 17,'46	....	.....	....	....	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	....	.....	....	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
• Rainbow Over Texas	Rep.	448	Roy Rogers-Dale Evans	May 9,'46	65m	May 11,'46	2986	2883	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	....	Eddie Albert-Faye Marlowe	Not Set	....	.....	....	3031	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	....
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	....	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	2975
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	.....	....	2764	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	118m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Not Set	....	.....	.....	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadow of a Woman	WB	....	Andrea King-Helmut Dantine	Not Set	....	.....	....	2543	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shadows on the Range	Mono.	567	Johnny Mack Brown	July 20,'46	....	.....	....	....	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	Not Set	....	.....	....	2963	....
Shadrazad (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	...
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	...
†●She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2898
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shine On, Texas Moon	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	3030	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	....
Sinbad, the Sailor (color)	RKO	....	Douglas Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	....	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	....	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	.....	....	2870	....
Sister Kenny	RKO	....	Rosalind Russell-Alexander Knox	Not Set	....	.....	....	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P. M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	...	Micheline Cheirel-Steven Geray	Not Set	59m	Mar. 23,'46	2906	2850	
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
●Song of Arizona	Rep.	447	Roy Rogers-Dale Evans	Mar. 9,'46	68m	Mar. 16,'46	2894	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct 6,'45	2669	2259	2862
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	...
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	..
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Stallion Road	WB	...	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	....
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	...
Strange Holiday (British)	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693		
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	2870	...
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	...
Stranger, The	RKO	683	Edw. G. Robinson-Loretta Young	Special	85m	May 25,'46	3005	2756	....
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	June 22,'46	80m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	...	Hedy Lamarr-George Sanders	Aug.,'46	....	.....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept.29,'45	2661	....	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	...
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
Three Little Girls in Blue (color)	20th-Fox	....	June Haver-Vivian Blaine	Not Set	....	.....	....	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	.....	....	2907	....
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 12,'46	57m	Apr. 6,'46	2926	....	....
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	57m	Mar. 23,'46	2906	2467	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set		....	.	2963	..
Till the End of Time	RKO	626	Dorothy McGuire-Guy Madison	Block 6	105m	June 15,'46	3041	2784	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	....	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	....	.....	....	3031	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trouble with Women	Para.	...	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	...
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	.....	....	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	..	....		2628	
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3018
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Not Set	93m	June 8,'46	3029	2748	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	.....	....	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Not Set	....	.....	....	3007	....
Unknown, The	Col.	....	Karen Morley-Jim Bannon	July 4,'46	....	.....	....	....	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	....
Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	2975
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (color) (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	2975
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	....
Waltz Time (British)	Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct. '45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set		.....	...	2939	....
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	2930
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757		
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	....
Woman Chases Man (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	.....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	..	.....	...	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	....
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	2975

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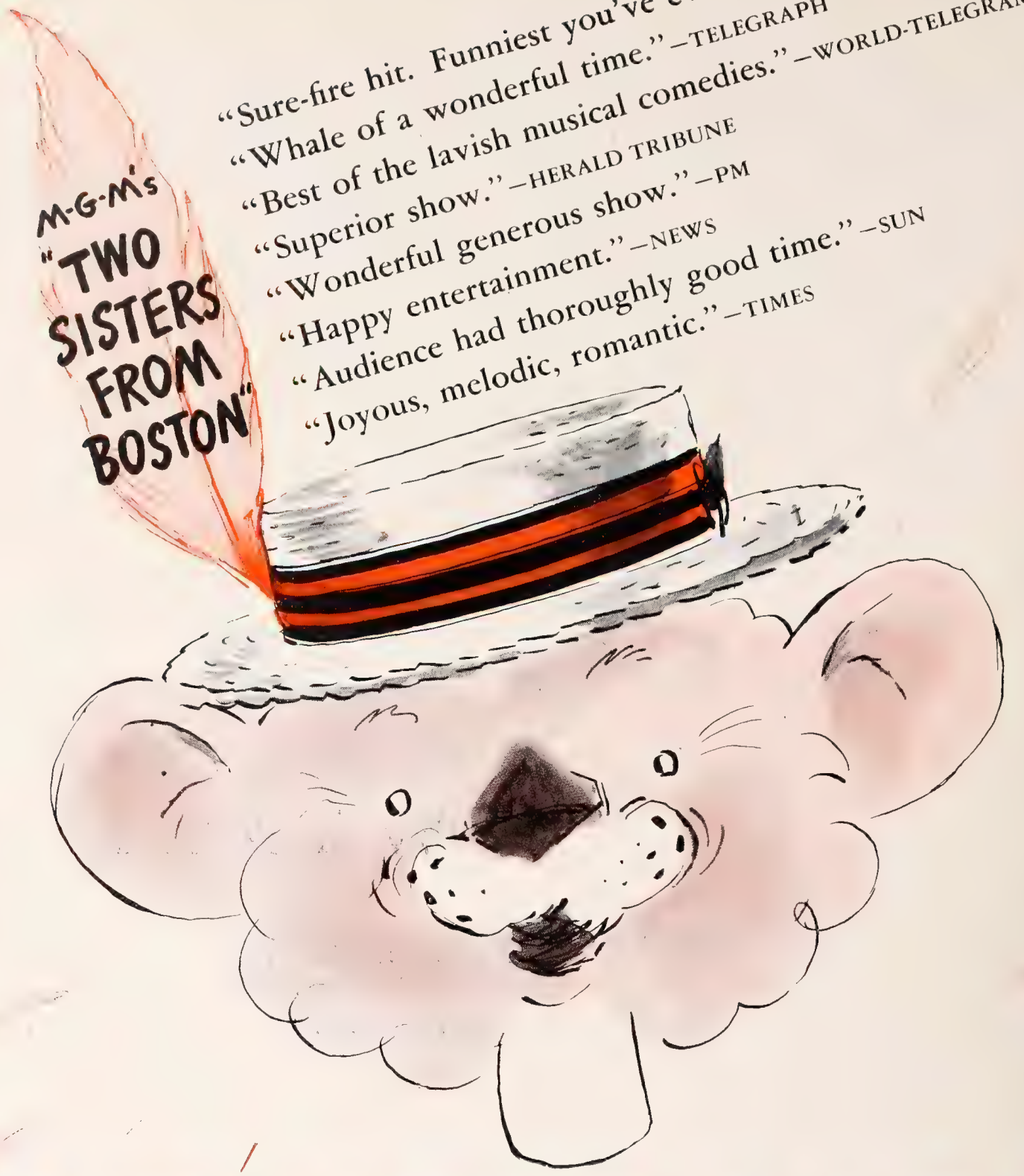
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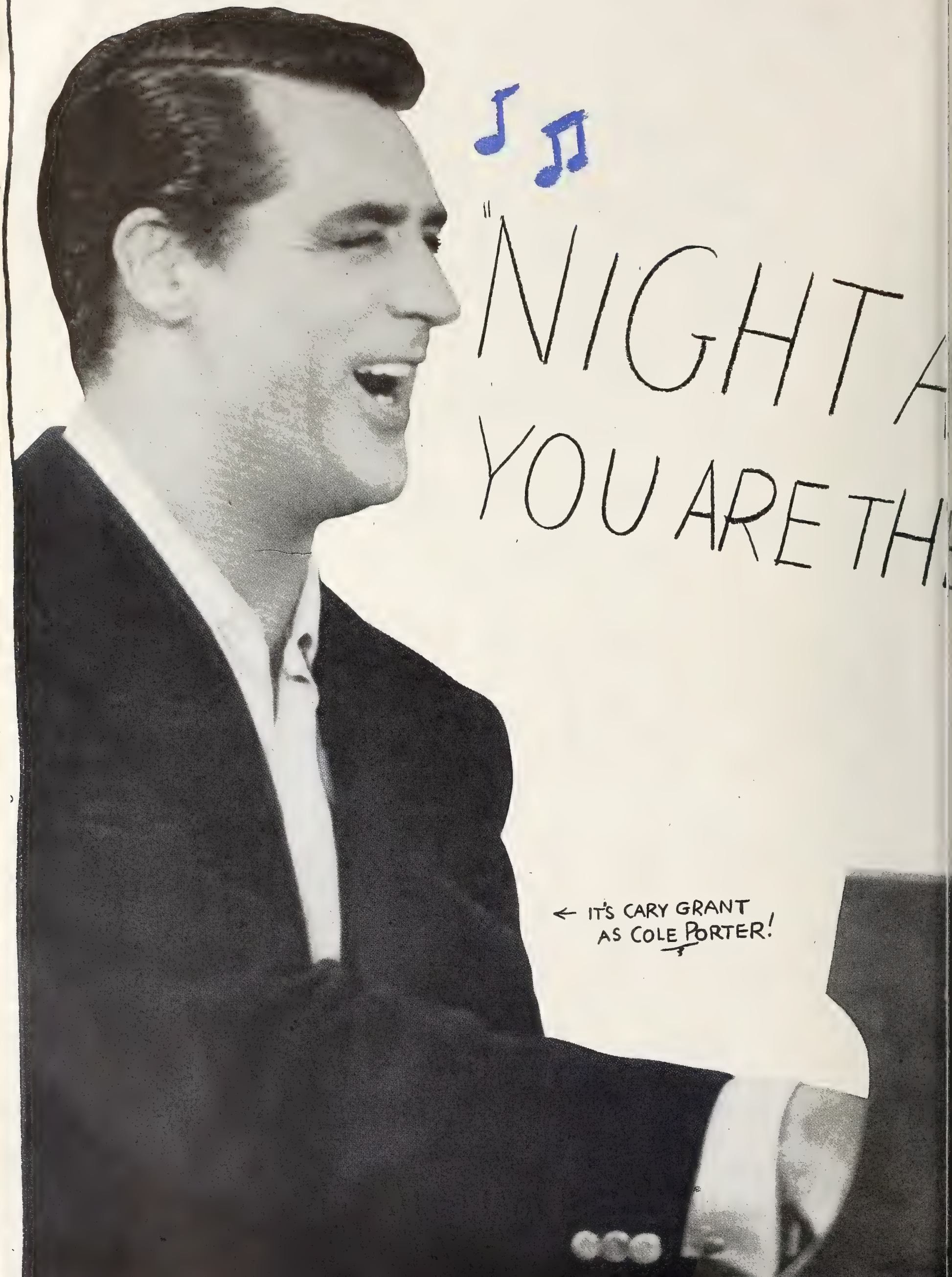
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IN

NIGHT AND DAY

IN TECHNICOLOR WITH

MONTY WOOLLEY

GINNY SIMMS · JANE WYMAN

EVE ARDEN · CARLOS RAMIREZ · DONALD WOODS

AND MARY MARTIN

Directed By MICHAEL CURTIZ · Produced By ARTHUR SCHWARTZ

SCREEN PLAY BY CHARLES HOFFMAN · LEO TOWNSEND · WILLIAM BOWERS · ADAPTATION BY JACK MOFFITT · BASED ON THE CAREER OF COLE PORTER · ORCHESTRAL ARRANGEMENTS BY RAY HEINDORF

TWENTIETH ANNIVERSARY

Warners

OF TALKING PICTURES

20th CENTURY FACTS

FROM NEW YORK TO LOS ANGELES THE FANS ARE FLOCKING TO SEE HER IN



Por
Frank P

★

20th Century-Fox h done it again! The pr ducing company whic picked such stars a Gene Tierney, Jeanne Crain, and June Haver now presents Nancy Guild, a sweet yet sul try youngster of the streamlined-model type who proves, in her first picture with John Ho diak (left) that she has what it takes for star dom. That rare article, a native daughter of Hollywood, Nancy was "discovered" by a pic ture magazine photog rapher while attending the University of Ari zona. Casting director Rufus LeMaire saw the resulting layout, signed Nancy fifteen minutes after she entered his office for an interview.

★

(This editorial tribute appears in the next issue of Screenland Magazine)

SOMEWHERE IN THE NIGHT

JOHN HODIAK • NANCY GUILD in
"SOMEWHERE IN THE NIGHT" with LLOYD NOLAN • RICHARD CONTE
and Josephine Hutchinson • Fritz Kortner • Margo Woode • Sheldon Leonard • Lou Nova
Directed by JOSEPH L. MANKIEWICZ • Produced by ANDERSON LAWLER • Screen Play by
Howard Dimsdale and Joseph L. Mankiewicz • Adapted by Lee Strasberg • From a Story by Marvin Borowsky

20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 163, No. 12 — June 22, 1946

THE U. S. DECISION

THE decision of last week in the Federal Case becomes a bench mark of reference for what is yet to be evolved in the adjustment of the industry to government regulation. It is after eight years, an arrival at a new level of negotiation on the progression which must one day come to finality in the United States Supreme Court.

The industry might about now post a notice: "Business as usual during alterations."

The fact is that such adjustments as might be made, in several directions, especially with respect to sales policies for the new season, were this week already in formulation.

The exhaustive decision handed down in New York by the statutory court of the three judges, Augustus N. Hand, Henry W. Goddard and John Bright, is a document laden with awareness of the great import of the issues and the decided complexity and diversity of interests to be served and conserved.

In the carefully worded decision there is a decided recognition of the court that "the defendants have built up a great business in a popular field", and there are words appreciative of the skill with which exhibition interests involved have developed a great amusement mechanism for the service of the people.

There is a philosophic touch in the observation of the decision that: "A suit in the district court for violation of the Sherman Act is doubtless an awkward way to cure such ills as have arisen, but it is the best remedy now available to the government. There surely are evils in the existing system, and the Sherman Act provides a mode of correction which is lawfully invoked. At all events, that which is written is written, and is controlling on us."

■ ■ ■

"HENRY V"

WITH the New York opening of "Henry V", British-made Two Cities production, it becomes increasingly apparent that United Artists Corporation has made a wise election to give this remarkable picture a series of special metropolitan road presentations. Distribution beyond such highly selective engagements has not been contemplated. Sponsorship by the Theatre Guild is in itself indicative of the production's position as a motion picture.

Reviews in New York's daily press are as variant and multi-colored as the content of the picture itself. Mr. Howard Barnes of the *Herald Tribune* sees only perfection: "England has sent a superlative motion picture to these shores." Mr. Bosley Crowther in the *Times* finds it "stunningly brilliant", but containing some matter held to be "obviously non-essential" and "grotesque". Miss Kate Cameron in the *Daily News*, perhaps surprisingly, gives it her accolade of four stars.

It remained for Mr. Lee Mortimer of the *Daily Mirror* to bluntly record: "The highbrows and the longhairs, both sincere and phony, are wild about the film. But we peasants are puzzled and disturbed. We know the picture will click with an important but definitely limited audience."

The fact is that the picture, a very long picture, contains blithe and sometimes impressive sequences, which are recordings of the London stage and its tradition-bound craftsmanship, made with the camera, but not in motion pictures. Mr. Laurence Olivier, in the title role, and director, is so faithful to Shakespeare and the art of the yesterdays that he makes but an unprofessional use of the film medium.

■ ■ ■

"OUTLAW" SEAL

SIGNAL opportunity is now afforded the Motion Picture Association to stand forth before the industry and the public with a decision in behalf of decency of the screen made conspicuous against the background of the malodorous "The Outlaw".

The Association has before it action to be taken with reference to Mr. Howard Hughes and his picture, in sequel to his spectacular defeat in the United States District Court in New York in his quest of an injunction aimed to hold the Production Code seal which was issued to "The Outlaw" in a complex of circumstances.

The MPA and Mr. Hughes have been at odds over his advertising of the picture in which he has persisted, with arrogance, over the disapproval of the Advertising Code authority of the Association.

Compliance with the decency code for advertising was a condition of the agreement under which the seal was somewhat reluctantly, and by compromise, issued to the picture.

The possession of the seal is essential to Mr. Hughes' distribution contract with United Artists Corporation. If the seal goes off the picture must go out — to become a renegade product.

Judge John Bright holds that the Hughes Tool Company's contract was as binding upon him as upon the MPA and that he must comply.

As recorded in the news pages, Judge Bright laid about him with great vigour in discussion of the publicity-seeking nature of the assorted campaigns for "The Outlaw" and the innuendoes about "tussle with Russell" and horizontal suggestions of the advertising at issue. The judge was not trying the moral issues, but he found occasions to observe them in most relevant fashion while he discussed the contract and the law.

It would appear the while that the board of MPA must have before it the challenge of the fact that the Hughes contract has been irrevocably broken.

The picture's standing, as affected by the violation of the advertising code and the violation of the contract conditions for the issuance of the seal, is stamped into the public consciousness.

Regardless of nuances of negotiation and litigation, continued acceptance of "The Outlaw" by the MPA under any conditions, could only be regarded by the public, and by the industry, as "standing for it". That would be tantamount to approval—costly indeed to the screen.

The interest of the motion picture, the theatre and the public can be served only by wiping the slate.

The labour of years and the repute of the industry are at stake.

—Terry Ramsaye

THIS WEEK IN THE NEWS

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ITOA in New York asks nationwide parley on trade practices Page 14

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PASCAL will go to Italy, he says, where workers have spirit Page 28

W. A. STEFFES, independent exhibitor leader, dies in Minneapolis Page 29

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Whistle Stop

THEATRES generally escaped the tornado which struck River Rouge, Detroit, and parts of Windsor, Ont., Monday night. The Lancaster, however, lost half its roof. "Whistle Stop" was showing, when the walls began to shake, and patrons in the theatre's 1,800 seats began to leave. Shortly thereafter the roof left, and also the air vents, fans, and portions of the screen. None was injured. The crowd was orderly. Mrs. Marie Jeffress, manager, waived "pass-out" checks.

Tuesday morning, when she and Associated Theatres executives examined the property, they found the marquee and front twisted wreckage.

Other theatres in the area closed early when power failed. Power lines were broken and destroyed by the tornado and accompanying floods.

Saving

NOW that the Senate has ratified the double taxation treaty with Great Britain, American distributors in that country will save approximately $40,000,000 annually, the Motion Picture Association has reported from Washington. The saving comes from a 50 per cent reduction of the remittance tax paid by distributors.

Politicians Wanted

WILL H. HAYS in a by-line article in a recent issue of the *New York World-Telegram,* calls for "millions and millions of politicians," for, he says, "only if vast numbers of men and women now indifferent to politics become politically conscious and active will self-government for which we have fought be translated into living reality." The former president of the Motion Picture Producers and Distributors of America asserts that "the fact that a large part of our citizen body fails to vote on Election Day is notorious.". 'The abstention, so vast and persistent," he wrote, "is a boycott of democracy. . . . Politics must cease to be the private concern of a relative few. It must become the year-round responsibility of all Americans."

Criticism

Washington Bureau

DISTRIBUTORS are still "sitting on their hands" with regard to assisting in the exhibition of government and other educational types of pictures, William Wells, UNRRA film chief, said Tuesday.

He pointed to the adoption of a resolution pledging support by the American Theatres Association. "At first, distributors asserted that they would gladly handle our pictures, but that exhibitors would not book them. Now, ATA proves that this statement by the distributors is incorrect," he said.

The UNRRA film officer added that he had seen no statement from the distributors offering support and actual assistance to the distribution of pictures.

Early Show

ONE OF the most peculiar ways to attract country residents to theatres in Puerto Rico has been inaugurated by Rafael Quinones Rivera, president of the Exhibitors Association of Puerto Rico and owner of a circuit of theatres in the Western part of the island. At 5:30 A.M. on Sundays, when the country dwellers of San German come to town to sell their products, Rivera opens one of his theatres—to a full house.

83rd Birthday

"THE DEAN" as he is known among theatrical producers, is 83 years old. He celebrated the occasion Wednesday, in New York, by staying quietly at home. He is William Augustin Brady, and he is still trying to find a good play; one in which he could, of course, feature his wife and favorite actress, Grace George. Mr. Brady, of course, has produced plays, some of them good, to the number of 253.

Chico

CHICO, a small California town 119 miles north of San Francisco, and with two theatres, on Wednesday began collecting from them an exclusively local tax of three cents per ticket.

The town has been one of the first of the many in the post-war era attempting to tax theatres. It hopes to collect between $20,000 and $30,000 annually.

However, the public will pay. The T. and T. and D., Jr., Enterprises, owning the theatres, the Senator and the American, will raise their admissions ten cents, pending a Federal ruling on the tax.

Wired for Art

NOW they're going to televise art exhibitions. Francis Henry Taylor, director of New York's Metropolitan Museum of Art, declared at a recent fund-raising meeting that television can be expected to play a "great educational function" in the broadcasting of art exhibitions. He reported that the museum had been experimenting for three years in the field and that these test broadcasts had "demonstrated to our own satisfaction" that broadcasts of a statue by Rodin or a painting by Rembrandt are feasible. None of the experiments have concerned color television, he said. Mr. Taylor believes that it will be five years before such broadcasts are put into general use.

Not for Home Use

CHARLIE CHAPLIN'S "The Great Dictator" will not be shown in Berlin—it's home grounds — the United Press reported this week. The film, which caricatures Hitler, had been scheduled for a round of showings in German motion picture theatres. However, information-control officials have reported that Chaplin is "unwilling to show the film to Germans at any time."

Board

AN ACTOR who has been 28 months in Army service in Europe has returned with a suggestion to the industry in which he will resume his career. It is to establish a board of review, so that pictures shipped abroad will be representative of the American way. The actor is Captain Jeffrey Lynn, who Monday received his discharge at the Fort Dix, New Jersey, separation center. Mr. Lynn was attached to the Twelfth Air Force, in Italy and Corsica.

Advice

THE old library outlook "is over and done with". Libraries should use radio, films, and television. They should join the crusade for the "internationalization of men's minds." This is what John Grierson, documentary film producer and chairman of the board of International Film Associates, told the American Library Association at Buffalo, June 17. He spoke at the opening session of the annual conference attended by 2,500 delegates.

First Choice

ODEON PROPERTIES, LTD., a Rank holding company in England, owning 100 theatres, has announced a new issue of four and one-half million pounds. The offering will be on the market the first week of July. J. Arthur Rank has specified that Odeon employees must be given preference in subscribing. The new issue comprises three and one-half million pounds of debenture stock and three and one-half per cent, and one million pounds of cumulative preference shares and four and one-half per cent.

Park Avenue

AN EXCLUSIVE theatre for an exclusive neighborhood opens on New York's Park Avenue October 1 on a reserved-seat, subscription-rate basis. For a total of from $124.80 to $187.20 annually the patron may attend the Park Avenue theatre twice-weekly and, says the brochure addressed "To Our Prospective Patrons," "it will not be necessary for you to attend any other theatre in greater New York at anytime throughout the year as every picture of merit will be shown at these premises." The attractions will be changed twice a week and will include foreign films as well as major product. The theatre, under the direction of Walter Reade, features, according to the brochure again, "cosmetic rooms and lounges in embellishments and decoration beyond any expression which can be put in printer's ink."

Edgars

THE writers of the mysteries have their own festive and symbolic awards—"Edgars" —to be presented this week in radio ceremonies, by the Mystery Writers of America, Inc. "Edgars" go to RKO Radio Pictures for "Murder, My Sweet", to Dick Powell, for his portrayal of a detective, in that picture; to Edward Dmytryk, for his direction; to Adrian Scott, for writing the screen play; and to Raymond Chandler, author of the book. "Edgars" are copies of a special edition of "The Portable Poe", published by Viking.

Picture Aid

THE STATE DEPARTMENT, it is reported from Washington, is using the disposal of surplus property to foreign government as a means of bettering motion picture practices. It works this way: The Foreign Liquidation Commission sells its surpluses abroad with the understanding that in repayment for American credits the receiving countries will encourage the use of motion pictures and other information media. William Benton and William Clayton, Assistant Secretaries of State, are reported working on the project with various governments as the chance arises.

New Record

"THE FILM WEEKLY," Australian trade journal, reports a theatre record that "will stand forever." Seems that a Melbourne theatre, during an intermediate session, attracted not one single solitary patron. "There wasn't," says the magazine, "even a carry-over customer." So the managers and the boys in the booth decided to take advantage of the lull and look at a new film they had in storage.

PEOPLE

FRANCIS L. HARLEY, 20th-International's managing director of Europe, was guest of honor at a dinner at the 21 Club in New York last Wednesday night given by SPYROS SKOURAS, prsident of 20th Century-Fox, and MURRAY SILVERSTONE, president of 20th-International.

CAPTAIN HAROLD AUTEN, executive vice-president of the J. Arthur Rank Organization in New York, has been formally notified that PRESIDENT HARRY TRUMAN has approved the award to him of the Legion of Merit, for war service as British Routing Officer and British Naval Liaison Officer.

GORDON SPERLING, production supervisor of Associated Screen News, Ltd., Montreal, was made a Member of the Order of the British Empire in the recent King's Birthday Honours List. Major Sperling commanded the Canadian Army Film and Photo Unit No. 1 during the war with headquarters in London.

EDWARD C. RAFTERY, president of United Artists, was to be married Saturday at St. Gregory's Catholic Church, Los Angeles, to Miss Rae Madelle Thetford, of Grossbeck, Texas. Mr. Raftery is 48. His fiancee's age was given as 27. The pair obtained a license Tuesday in Los Angeles. Miss Thetford is the daughter of a Texas oil executive.

MESSMORE KENDALL, lawyer and builder of the Capitol theatre in New York, has completed a book on reminiscences, entitled "Never Let Weather Interfere," which will be published by Farrar, Straus on September 16.

LAURENCE OLIVIER, British actor, Sunday received an honorary Master of Arts degree at the Tufts College commencement in Medford, Mass., for his current interpretations of William Shakespeare.

JOCK LAWRENCE, vice-president and public relations head for the J. Arthur Rank Organizations in this country, was to leave New York Friday by air for London to attend film conferences with other Rank executives.

COMMANDER ARTHUR JARRATT, RNVR, deputy chairman and managing director of British Lion, was made a knight in the King's Birthday Honour List for his work during the war as liaison officer for the Royal Naval Film Corp.

FRANK SOULE, for the past 14 years with Republic in an executive capacity, has been appointed manager of branch operations for United World Pictures, it was announced in New York, Monday.

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THIS WEEK the Camera reports:



Osborne

THE SOCIAL SIDE of the Pacific Coast Conference of Independent Theatre Owners, at Seattle: some of the delegates and their wives. Left to right, Mr. and Mrs. Banjo Miller, George Dimaos, Mr. and Mrs. L. O. Lukan, and Mr. and Mrs. Abe Blumenfeld. The PCCITO rejected affiliation with the ATA.



By The Herald

WILLIAM DOZIER, former production assistant to the late Charles Koerner, RKO production chief, has been named vice-president and director of International Pictures. He will take his post July 15.



SID ALEXANDER this week became eastern advertising and publicity director for Vanguard Films, and the Selznick enterprises. He was Columbia advertising manager from 1942 until his recent resignation.



C. A. Barbier

PARAMOUNT'S 25-YEAR CLUBS continue celebrating. Above, a scene from the inaugural dinner at Montreal's Mount Royal Hotel. Inductee Saul Levitt shows his wrist watch gift to George Ganetakos of United Amusement Corp. Gordon Lightstone, Paramount Canadian manager, is at left. In line thereafter are Thomas Dowbiggin, branch manager; Mrs. Levitt, and, right, Miss Saint Jacques.



E. J. SMITH has rejoined RKO Radio Pictures as assistant secretary-treasurer. He was a major in the Army.



Photo-Art

AND IN PORTLAND, ORE., left, the company's 25-Year Club also met at dinner. Charles M. Reagan, Paramount vice-president and general sales manager, cuts the celebration cake, with Lucille Bishop, chief accountant, as spectator.



By The Herald

GREGORY GEORGOUSSY, RKO manager for the Near East, in New York now for the annual sales convention, reports Arabic pictures and unsettled economic and political conditions threatening American markets there.



By The Herald

CONSTANTIN POTZIOS, general manager of Minerva Films, producers and distributors in Italy, is on a business trip here, and will also visit Mexico and South America to extend distribution of "Open City" and others produced by Minerva and Scalera.



Gene Lester

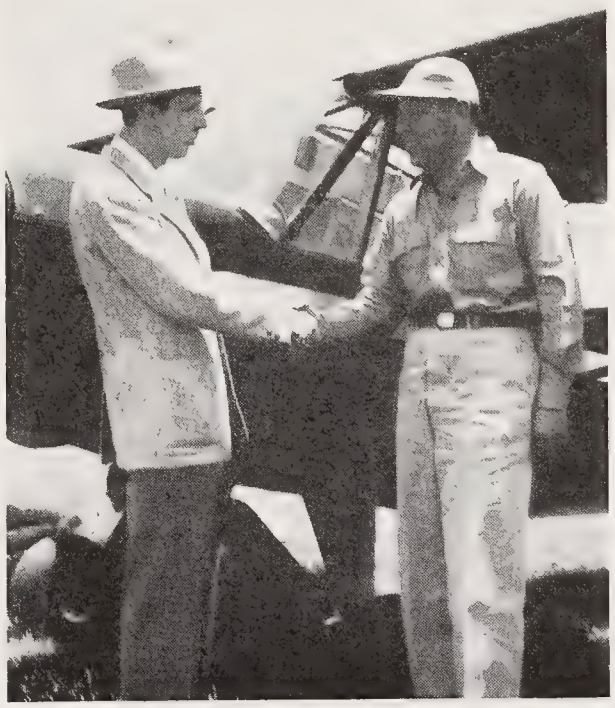
HARRY M. POPKIN, president of Cardinal Pictures, as he arrived in New York this week to confer on plans for three productions in the 1946-47 season. They will be from the properties "Sheila", "Impact" and "Whirlwind". Mr. Popkin is seeing Broadway plays on which he has obtained options and will survey Manhattan backgrounds to be use in "Impact".



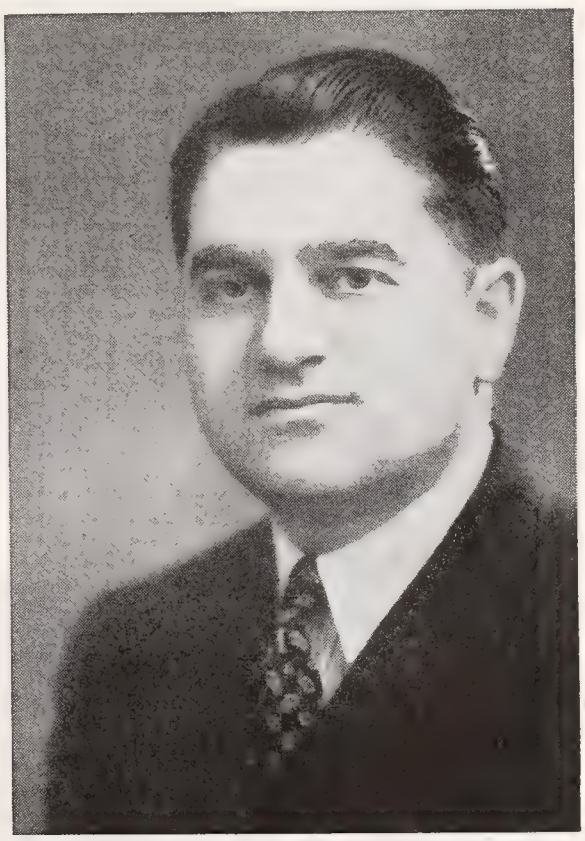
TESTIMONIAL, in New York, to Robert Weitman, Paramount theatre director, by the United Jewish Appeal musicians' division: left to right, Leonard Goldenson, Billy Rose, Barney Balaban, Mr. Weitman, William Feinberg, Louis Nizer, Maurice Bergman, Jack Rosenberg and Manny Sachs.



EARL COLLINS, Republic's new Pacific Coast district sales manager.



THIS SALESMAN uses a plane. Barry Goldman, with cap, Baltimore Monogram salesman, is greeted at Glenburnie, Md., by Harry Welch, manager of the Glen and New Glen theatres.



AMONG THE APPOINTMENTS in the major companies' field staffs recently was that of Mickey Komar. He had been salesman in St. John, New Brunswick. He is now Warner branch manager.

ATA DECIDES TO STAY OUT OF TRADE PRACTICE FIGHT

Officers Study U. S. Decision at New York Meeting but Vote Not to Act

The American Theatres Association this week faced developments designed to alter the structure of exhibition and distribution, and resisted pressures to extend its canopy over intra-industry trade practices.

The specific item for consideration was the decision of the U. S. District Court in the industry anti-trust case. The officers, including the regional vice-presidents, had been called into emergency session Tuesday by Ted R. Gamble, board chairman, and S. H. Fabian, president.

They gathered at ATA headquarters in the Paramount Building in New York from both coasts, from the Gulf to Boston, in response to the hurried summons. At 2:00 P. M. Tuesday they went into executive session in the seventh-floor air-cooled Paramount Board room borrowed for the occasion.



Photos by the Herald

AS S. H. FABIAN conducted the meeting in New York Tuesday. Listening are William Crockett, Ben Strozier, Joseph Vogel, Malcolm Kingsberg and Dan Michalove. In the rear, Arthur Schwartz, lawyer.



Ned Shugrue and Rotus Harvey



Robert Wilby and Robert O'Donnell.

Approve Resolution To Take No Action

Then, if ever, was the time for official recognition of and attention to problems relating to the buying and selling of motion pictures, the conference agreed. Voices were raised pro and con, proceeding to the following resolution released to the press:

"Be it resolved that the officers of the American Theatres Association authorize no action by this Association with reference to the decision of the Special Statutory Court in the matter of the United States of America versus the major film producers and distributors, inasmuch as this decision involves intra-industry trade practices such as were excluded from the jurisdiction of the American Theatres Association by the St. Louis Convention."

The decision, it was announced by Robert H. Coyne, executive director, "reflected the unopposed opinion of the officers." It was understood, however, that the action was not unanimous. One or more of the distributor-exhibitor representatives were reported to have attended but declined participation on the ground that they were defendants in the Government case under discussion.

Urge Members Unite To Make Decision

An indirect official interest in the matter was indicated, however. "Be it resolved, however," the resolution continued, "that all exhibitor organizations concerning themselves with trade practices be urged to study the import of this decision to the end that they may present their views in whatever form is deemed appropriate in the exercise of their rights as exhibitors."

Thus did ATA serve notice that although it would not deal officially with intra-industry trade affairs it would be aware of their existence and could urge member regional units to take some form of action. It also released individual members who belong to another association from restrictions the forepart of the resolution continued upon ATA as a national organization.

A trio of attorneys discussed with the officers point of law and ramifications directly concerning exhibition contained in the court's decision. One hand were Arthur Schwartz and Herbert Jacoby, of counsel for Columbia, and Frederick W. Pride, of Paramount counsel.

The action was seen as defeat of a movement pointed up by Mr. Gamble at the meeting last week of the Independent Theatres Owners Association of New York. He announced the special ATA meeting, and observed that a policy would be decided on the question of participation in an attempt to settle industry problems within the industry. He advocated a joint discussion among all factions, and questioned the benefits exhibition might derive from the court decision.

The suggestion to issue a call for a conference of representatives from distribution and exhibition with a view to settlement of trade differences and adoption of a code of fair practice was discussed at length but no action was taken.

The meeting ratified the incorporation of the Association under the laws of the District of Columbia, and heard from Mr. Fabian a report on organization progress.

Others present included Leonard Goldenson, J. J. Vogel, Dan Michalove, Samuel Rinzler, Arthur Mayer, Sam Rosen, Max A. Cohen, Harry Brandt, Rodney H. Smith, Walter Brown, Henry Ferber, Malcolm Kingsberg and Fred Schwartz, all of New York, and Martin Mullin, Boston; Robert J. O'Donnell, Dallas; William F. Crockett, Richmond; William Skirball and Herman Hunt, Cincinnati; Edward Zorn, Illinois; Ben Strozier, North Carolina; Herman Levy, New Haven; Charles Skouras, Los Angeles; Harry Arthur, Jr., St. Louis; Mitchell Wolfson, Miami; R. B. Wilby, Atlanta, and H. V. Harvey, San Francisco.

Defendants File Replies In Schoenstadt Case

Defendants in the Schoenstadt $6,750,000 anti-trust suit in Chicago Federal Court Tuesday filed replies to an amended injunction complaint, repeating denials made previously, and also contending that the amendment, asking damages, set up a new case. They argued in their briefs that no damages may be recovered for a period longer than five years preceding an amendment.

MAJORS REMAKE POLICY IN LIGHT OF TRUST VERDICT

Seek Distribution Method to Conform to Decision; "Little Three" Anxious

by WILLIAM G. FORMBY

Only a week old and legally yet to be empowered by decree, the decision of the U. S. District Court in the anti-trust case, U. S. vs. Paramount, et al, against the majors began this week to remake the sales practices and policies of distribution.

Regardless of the nature of the restrictions which must one day be finally approved by the U. S. Supreme Court, it was clear the industry would continue under Government regulation. Hence, legal and sales departments began to plan a fighting conformity.

Licensing of 1946-47 Product Halted; Formula Sought

Licensing of 1946-47 product by those companies, which were that far advanced, had been halted. Sales executives and attorneys were casting about for a formula that would meet the major points of the decision.

Sales of current product in deals pending when the ruling came down were consummated in the usual manner. Distributors offered their current blocks on the old basis.

Beyond activity in connection with immediate supply, however, sales heads were not prepared to chart a course. The consensus held that they probably would institute single-picture deals, with more attention likely to competitive bidding for exhibition rights.

Counsel for the distributors went into session Wednesday to work out the details of suggestions to the court for findings of fact and for incorporation in the court order. They also were drafting a report to the Motion Picture Association of America on points of law in the decision.

"Little Three" Disturbed By Theatre Provisions

Executives of the "Little Three," Columbia, United Artists and Universal, were disturbed over the provision that permitted the "Big Five" to retain their theatres and prohibited the theatreless defendants from acquiring or building exhibition units without court approval.

The Department of Justice worked on its decree suggestions and prepared to ask the court for a judgment enforcing portions of its decision by injunction pending appeal by the Government.

Although sales executives and other officials of the major distributors presented a "business-as-usual" front to the trade, they privately discussed their predicament. It was pointed out that although the decision was a long way from finality, it had the effect of being in effect the moment it was handed down.

The stakes are too high and the chances for mistakes too great, it was admitted, to ignore the implications of the decision and conduct business as usual. Economically, therefore, the distributors feel required to recognize the constraints potentially as law and arrange their business policies accordingly.

That is why liberalization of long-disputed trade practices is an early probability; why pictures probably soon will be sold singly on a more competitive basis by the "Big Five," and singly in groups with an undetermined cancellation privilege by the "Little Three."

Threat of Other Litigation Hangs Over Industry

The threat of other litigation, too, hangs heavy over the scene. Exhibitors who insist upon licensing in conformity with the decision can cause trouble later if the distributors should persist against concessions. Although the court has issued no formal order to desist, it has termed certain practices illegal. Attorneys point to the advantage an exhibitor would have in court proceedings that might ensue from arguments. They believe the current is running too strong for an upstream fight.

No immediate change, however, was anticipated in theatre holdings. Both the distributors and their partners are expected to await final action by the Supreme Court on the matter of divorcement.

The Government will insist on full divestiture, upon distributors distributing and exhibitors exhibiting. The defense will fight to retain at least the partial victory the District Court decision gave them.

See Need for Approval of Court as Handicap

Here is where the case of nerves attacks the "Little Three." They feel the decision has handed the "Big Five" a long lever for bargaining. The interpretation is that although the present distributor-exhibitors are permitted to retain their theatre holdings, Columbia, United Artists and Universal may not acquire theatres if they are needed to protect film revenue.

The provision in the decision for court approval is considered an impractical solution in the rugged business of getting the motion picture to the public at a profit. By the time court approval could be obtained of each deal in the shifting fortunes of exhibition the opportunity would have vanished, the reasoning goes.

The decision had slight effect on stock quotations of the defendant companies. June 10, the day preceding the court's action, 23,100 shares changed hands at an average quotation of $51 per share. The following day, late selling after the decision became known about an hour before the market closed pushed the volume to 55,200 shares with average quotation steady at $51. A day later, the average dropped to $50 when 41,100 shares were moved. Tuesday, a week after the decision, the volume was 50,700 shares at an average of $50. The trend in film stocks, therefore, was steady, the average drop running about one-fourth of a point.

The decision, meanwhile, was being used as precedent in Chicago. There, Thomas C. McConnell, counsel for the Jackson Park theatre, filed copies with Judge Michael F. Igoe of the U. S. District Court. The court is considering application by the theatre for an injunction against operation of the clearance and zoning system, as well as a couple of actions for damages.

Decision Reserved But Schine Judge Annoyed

Decision was reserved in Federal Court in Buffalo on two motions by the Schine circuit. One was to stay dissolution proceedings pending the result of an appeal to the Supreme Court. The other was for appointment of a special master to take additional testimony. Judge John Knight was irritated. "The Schine case has been pending for seven years and it is time it was settled," he said.

SAYS MANY PARAMOUNT HOUSES NOT AFFECTED

Many of the most important Paramount theatres are owned outright by the company and the court ruling in the anti-trust case does not affect these interests, Barney Balaban, president, told the annual stockholders meeting Tuesday in New York.

Mr. Balaban cited theatres in New York, Brooklyn, Boston, Chicago and Salt Lake City, as well as all units in the wholly owned Minnesota Amusement Company and the Intermountain Theatres circuit.

He said that considerable cash would be required to effect the changes suggested in the decision if they prevailed in any final decree; that possibly Paramount may have to borrow money to bring them about. The meeting is reported on page 18 of this issue.

ITOA ASKS TRADE PRACTICE PARLEY

OFFICERS of the ITOA, New York, were installed last week at the Hotel Astor; and with more than the usual flourish. On the dais, running the length of the North Ballroom, were representatives of the top level of the industry as well as New York City notables. Some scenes are below.

Brandt Also Would Set Up New Independent Unit on National Scale

A demand for a conference of exhibitors and distributors to develop a code of fair trade practices was coupled with a call by Harry Brandt, president of the Independent Theatre Owners Association of New York, for a new national independent exhibitors organization at the induction of ITOA officers at a luncheon last Thursday at the Astor.

Speakers from outside the trade included Mrs. Franklin D. Roosevelt, Mrs. Anna Rosenberg and James J. Walker, master of ceremonies. An address on the aims of the American Theatres Association was delivered by Ted R. Gamble, board chairman.

For "Internal Settlement"

The purpose of the conference, Mr. Brandt said, would be to settle the problems of the industry without airing them in public or in the courts or the halls of Congress.

"For our own salvation," he declared, "our internal differences should remain internal. With the proper amount of vision, sportsmanship and fair dealing, they can all eventually be peaceably adjusted. But they never will be unless the distributors and the exhibitors unbend. A stiff-necked, arbitrary attitude can only prolong the strife."

Commenting on the decision of the U. S. District Court in the Consent Decree case, Mr. Brandt said it "confirmed what this association has always maintained—that regardless of what the decision stated, exhibitors and distributors would still have to work out their own differences and, by their own means, narrow the barrier that is now separating them."

Sees Unity Need Urgent

The decision, however, did not lessen "in any manner or degree the need of the industry for unity and understanding," he said.

Mr. Gamble, outlining the objectives of ATA, announced the association would decide immediately to what extent it would concern itself with the over-all national application of trade practices. Pointing to the court decision, he said that the only practical solution of trade problems was settlement at the conference table. He announced the meeting of the ATA board this Tuesday for "development of a policy that will attempt the peaceful settlement of trade differences."

Mrs. Roosevelt praised the industry for its war record. She observed that it faced "a great responsibility" in conditioning the public to the need for leadership in attaining peace and preserving it. She urged specific attention to the job of "keeping up the public spirit that won the war for us."

Mrs. Rosenberg, who held many appointments during the war, declared the motion picture had "a great and continuing obligation to entertain and inform the public." She said a worldwide "hungry audience waits to be entertained," and urged that in the process the industry "face the truth" and tell it to the people.

Mr. Walker denounced some radio programs and their effect upon children. He called for a Legion of Decency to apply to the air as well as to the screen.

Among others on the dais were Nicholas M. Schenck, Spyros Skouras, Ned Depinet, Jack Cohn, Charles C. Moskowitz, William F. Rodgers, Malcolm Kingsberg, Joseph R. Vogel, William Kupper, Francis Harmon, S. H. Fabian, Robert Coyne, Robert Mochrie, Richard F. Walsh and Benjamin Fielding.

ITOA officers installed besides Mr. Brandt were: David Weinstock, first vice-president and chairman of the board; Max A. Cohen, second vice-president; Leon Rosenblatt, treasurer; J. Joshua Goldberg, secretary, and John C. Bolte, sergeant-at-arms.

Members of the ITOA board installed were Leo Brecher, A. H. Eisenstadt, Lou Feld, Sam Friedman, Isidore Gottlieb, Emanuel Hertzig, Murray Le Boss, Abe Leff, Al Margulies, Lou Mazze, Irving Renner, Ray Rhonheimer, Rudy Sanders, Abe Schenck, Henry Siegel and Charles Steiner.



Photos by the Herald

Nicholas M. Schenck and Mrs. Eleanor Roosevelt.



Ted R. Gamble and Benjamin Fielding.



Ned E. Depinet and Joseph Vogel.



William Kupper, C. C. Moskowitz.



Mrs. Roosevelt, Harry Brandt and James J. Walker.

U. S. COURT REBUKES HUGHES, REJECTS "OUTLAW" PLEA

Judge Bright Calls Case Effort to Get Publicity in Promoting Picture

Judge John D. Bright of the United States District Court in New York, last Friday denied Howard Hughes' request for a temporary injunction seeking to restrain the Motion Picture Association of America from revoking its seal of approval on "The Outlaw." A restraining order issued late in April by Judge Vincent Leibell was vacated by Judge Bright's decision.

Trust Suit Against MPA Still Pending

The ruling was on the motion for an injunction only and did not bear directly on Mr. Hughes' Federal anti-trust suit against the MPA, but Judge Bright called both the motion and the suit "an effort on the part of the plaintiff (Hughes) to add this case and its peregrinations through the courts as additional publicity and advertising in promotion of the picture."

In the suit, filed April 22 by Mr. Hughes, and still pending in the U. S. District Court in New York, he asked $1,000,000 damages for the alleged interference on the part of the MPA with his advertising and promotional program for the film, and $5,000,000 for alleged violation of the Sherman Anti-Trust Act for threatening to remove the Production Code Administration's seal of approval, which, Mr. Hughes claimed, would prevent the distribution of the picture to more than 90 per cent of the nation's theatres.

Judge Bright based his decision on two arguments:

1. That the plaintiff's agreement with the MPA specifically provides for revocation of the seal if certain conditions are violated;

2. In the absence of any proof that the contract is illegal the plaintiff must abide by it.

The Judge added that in his opinion Mr. Hughes had clearly violated the Production Code conditions in his advertising.

"This entire controversy has been precipitated by the act of the plaintiff," the decision said. "It has not only violated the terms under which it obtained the seal, both before and since the submission of the disputed advertising to the defendant, but it claims the right to do so, even though it requires the recognition of another part of the contract it is violating. An examination of the various exhibits persuades me that the whole matter is a trivial one, a tempest in a teapot. In fact, it seems more an effort on the part of the plaintiff to add this case and its peregrinations through the courts as additional publicity and advertising in promotion of the picture."

The motion for an injunction was based on the producer's plea that since the picture was now in distribution he would suffer material damage if the MPA revoked its seal, and in answering this argument Judge Bright said:

"If the seal will not be required at the end of this litigation, why is it required now? The conclusion to be drawn is obvious. Plaintiff obviously wants to prolong the present status until its picture has run its life, it will have received the profit from its exhibition, and will no longer require the seal; and this in opposition to defendant, under its seal of approval, and in violation of its contract. That is too naive. If plaintiff wishes to retain the seal of approval, it must comply with its agreement and with the conditions upon which the seal was granted."

Quotes Conditional Granting of Approval Certificate

Judge Bright outlined the history of "The Outlaw" and then quoted the conditions upon which a Code seal was granted on May 23, 1941, following an agreement to eliminate certain scenes. The letter follows:

" 'Dear Mr. Hughes:

" 'The attached certificate of approval is issued, upon the condition that its acceptance by you, binds you, as producer, and/or your distributor, and any and all other agents of yours, and your assigns, and successors, to the following terms and conditions: * * *

" '(3) That any and all advertising and publicity matter, including material for press books, still photographs, poster and lobby card designs, and trailers, used in any manner in connection with the advertising and exploitation of this picture, shall be submitted for approval to the Advertising Advisory Council of the Motion Picture Producers and Distributors of America, Inc., and that only such advertising or publicity material or trailers, approved by such council shall be used in advertising and exploiting the picture hereby approved, and

" '(4) That, in addition to any other applicable penalties, the Production Code Administration reserves the right to void this Certificate, at any time hereafter, for any violation of the conditions set forth herein and/or of the violation of any of the rules and regulations promulgated by the Board of Directors of the Motion Picture Producers & Distributors of America, Inc.'

"The advertising now in controversy," Judge Bright continued, "consists of pictures, cut and lithographs of the lady 'Rio' (Jane Russell), featuring more her breasts, legs and positions than the saga of Billy the Kid, and using the words 'Exactly as it was filmed—Not a Scene Cut.' . . . As to the use of the words 'Exactly as it was filmed—Not a Scene Cut,' I can see no fair reason for interfering with their rejection. They are not true."

Upholds Purpose of Code Administration

"It is not necessary for determination of this motion that I pass upon whether or not the rejections of advertisements because of the exposures of too much anatomy, or because of the use of the expression mentioned, were wrong or otherwise. They certainly were not arbitrary or discriminatory. Concededly, one of the purposes for which the defendant (MPA) was organized was to establish and maintain the highest possible moral and artistic standards in motion picture production. . . . I shall not interfere with the carrying out of that purpose, particularly in favor of one whose sole objection is a selfish one."

The decision examined in detail the disputed advertising material including the incident of the sky-writing airplane over Pasadena which wrote "The Outlaw" and "then made two enormous circles with a dot in the middle of each. . . ." This and the other rejected matter, some of which was used, the Judge pointed out, in defiance of the rejection order, the ruling said was in direct violation of the plaintiff's contract.

JUSTICE DEPT. SEES FAILURE OF SUIT

Washington Bureau

Howard Hughes' anti-trust suit against the Motion Picture Association will not stand up because the MPA is a volunteer membership organization, a Department of Justice spokesman said Wednesday. He pointed out that the New York court's "straightforward" ruling exposed beyond doubt that on the facts the suit could not succeed.

Judge Bright found that "no evidence of discrimination against Hughes" was proved, and the spokesman observed that whatever discrimination did exist had been "asked for" by Hughes when he agreed to uphold the code. "He would have a difficult time proving that an association which he joined for his own protection had formed a trust to hamper his business," the spokesman commented.



"BOYS, LET ME REVIEW M-G-M's THREE WISE FOOLS!"

That's what Publisher Martin Quigley said to his staff!

And when the Boss becomes Reviewer, it's an important occasion.

Read every word of it!

Three Wise Fools

Metro-Goldwyn-Mayer—Drama and Comedy

Every once in a while Hollywood breaks out with a departure from movie formula. Of such stuff is made the progress of the art—the widening of the screen's horizon. In the natural order some of these worthy efforts do not quite come off when subjected to the exacting test of serving the tastes of the miscellaneous millions who are the motion picture's audience. But MGM's "Three Wise Fools," which is well off the beaten sound and image track, is not of experimental character. While those responsible for it dared to be different they made ample provision for that human warmth, pathos and flashing humor which showmen instinctively associate with happy days at the box office.

"Three Wise Fools" is a brilliant setting for the talents of that angelic genius, Margaret O'Brien. These talents are out in open competition in the acting part with such master performers as Lionel Barrymore, Lewis Stone, Edward Arnold, Thomas Mitchell and Jane Darwell and each of these finds it necessary to offer his very best in order to avoid being dimmed behind the tiny shadow of little Margaret.

The story is an adaptation of the Austin Strong play which was a noted Broadway success as staged by Winchell Smith and produced by John Golden. It was written for the screen by John McDermott and James O'Hanlon. It comes to us as a witty and imaginative tale in which Margaret comes from Ireland to live with three great and prosperous bachelors of the town, the bachelors being Barrymore, Stone and Arnold. Margaret is the granddaughter of a girl who had been the object of the affections of all three but had rejected their suits and gone off to Ireland with a great and poetic character, The O'Monahan.

There are recurring sequences about "the little people"—the fairies and the leprechauns. There is realistic drama and broad flourishes of humor but it is all played against a background of fantasy and make-believe. Margaret makes heart-warming use of a lilting Irish brogue and she reads with artistry lines which are of poetic beauty when, as sometimes happens, they are not showered over with Gaelic bulls. Thomas Mitchell as the little girl's awkward and devoted manservant might have been a cartoon character but it becomes something more as handled by this competent performer.

It is a story that needs the telling that only the artists and the magic of the motion picture can give it. It is an appealing and delightful change of screen fare which beckons to young and old and people of all kinds with promises of novelty, charm and—altogether—a happy time.

Produced by William H. Wright and directed by Edward Buzzell, it evidences throughout a high order of craftsmanship, exemplified in many ways, especially in the handling of difficult story elements.

Seen at sneak preview at a New York theatre. Reviewer's Rating: Excellent.—MARTIN QUIGLEY.

Release date, September, 1946. Running time, 90 min. PCA No. 11463. General audience classification.
Sheila O'Monahan.....Margaret O'Brien
Dr. Richard Gaunght.....Lionel Barrymore
Judge James Trumbell.....Lewis Stone
Theodore Findley.....Edward Arnold
Thomas Mitchell, Ray Collins, Jane Darwell, Charles Dingle, Harry Davenport, Henry O'Neill, Cyd Charisse, Warner Anderson, Billy Curtis.

THE PICTURE WITH A HEART OF
GOLD!

ON THE MARCH

by RED KANN

THOSE who flatten out close to the ground so that they can catch rumblings as they reverberate say the tempo is giving out in greater volume these days. They refer to the increasing number of deals under which important talent-producer, director and star, and principally the latter—is being cut in on profits. It isn't always salary *against* net, either, but commonly salary *plus* profit.

By way of justification or not, advocates of the drift, which is getting ever closer to tidal wave proportions, fall back on the history of the legitimate theatre as the original from which today's carbon copy is drawn. They emphasize that older day when control of theatres fortified the brick-and-mortar men with the outlets without which a show could not get very far. It made possible a hard deal from the creative point of view and profits without conscience, they also argue, for those who held control. But in this newer day, whatever pie is around is being cut up in all sorts of directions. The essential factors get their royalties, or profits if you prefer, under a system of splitups now recognized as standard practice.

There is sufficient evidence on hand to indicate more than circumspectly that this system is reaching broadly into Hollywood. Profit-sharing contracts are on display all over the place. This can be taken to mean that, in Hollywood where patterns establish themselves easily, such a plan as this will grow, not diminish. There are reasons, moreover.

One traces, of course, to the tax structure and the advantages seen in spreading the load over a period of years. As important, and some believe more so, is the desire to build equity values. Perhaps as convincing to talent as either is a determination to be "in on the show." This is merely a reflection of talent's opinion the traffic can bear more than it now gives up. When theatre business enters its inevitable period of readjustment and a condition approximating normal is reached, the answers—all of them may be something else again. But that time has not yet arrived.

Insofar as the producers are concerned, their competitive scramble for top names maintains the field day on a perpetual basis for the creators. As long as this policy pays off at the box office, no one may be expected to become genuinely concerned.

As one topmost level executive was remarking the other day—and he represents part of a trend, at least:

"I've learned two things all the years I've been in this business. One is that I'm better off owning 50 per cent of a sure bet than 100 per cent of a flop. The other is that the exhibitor, somehow or other and despite the yelling and the clamoring, will always find time for a picture good enough for him to play."

And, as the Treasury Department reported out of Washington, D. C., last weekend, Leo McCarey was the nation's highest wage earner in 1944. Salary for producing and directing "Going My Way": $75,000. Earnings on stock and an interest in the film: $1,113,035.

See what we mean?

HISTORICAL ROLLBACK: Although Warners' acquisition of Brunswick-Balke-Collender back in '30 for purposes of rounding out the musical corners of their sound picture development later was regarded by some as a dubious venture, actually it proved a blessing copiously disguised. How and why:

Attorney for Brunswick was Willis H. Taylor, later patent counsel for Warner in the famous Tri-Ergon patents case. After Tri-Ergon had won rulings up to and including the U. S. Supreme Court, it was Taylor who played a leading part in preparing the petition which caused the highest tribunal to reverse and to hear the case again. That procedure on the part of the supreme bench, in itself, was decidedly unusual. The result was a victory for Warner.

Now. If the Tri-Ergon patents had not been held invalid, the probability is Warner and other film companies would have had to pay out fantastic millions in damages as well as royalties. The question, perhaps never to be conclusively answered now, is how many companies could have survived. Maybe including Warner, too.

Brunswick to Warner meant Taylor to Warner. The petition, the reversal, the saving of the day—that was the blessing.

Monday, Paramount paid $2,500,000 in notes due three to five years hence, thereby freeing itself of all funded indebtedness aside from $2,000,000 in company notes, due 1951, which are convertible into common stock. Thus a 10-year financial program was met in five.

It was in this connection several weeks ago that the major part which Barney Balaban played in this achievement in corporate management was noted.

Tuesday Stanton Griffis, who is chairman of the company's executive committee, gave formal recognition to Balaban's role at the annual meeting of stockholders. "It was 10 years ago that the stockholders met under different circumstances. The company owed $100,000,000, the meeting lasted 10 hours and not a kind word was spoken by anybody," he said, then observing "the genius who was largely responsible" for Paramount's debt-clear condition was Balaban.

Long and loud applause recorded the stockholders' approval.

Balaban Cites Theatres Not Hit By U. S. Decision

"Paramount has interests of over 95 per cent in a large number of its principal theatres which are among the best in their respective communities, and the court ruling does not affect these interests," Barney Balaban, president of Paramount, told the annual meeting of stockholders in New York Tuesday as he outlined the court's decision in the Government's anti-trust action against the major companies, handed down last week.

Among these interests are the Paramount theatres in New York and Brooklyn; the Metropolitan and Paramount in Boston, Chicago and Salt Lake City, and others of the Balaban and Katz Circuit, in addition to such wholly owned subsidiaries as the Minnesota Amusement Company and Intermountain Theatres.

Too Early to Forecast

"It is also too early to forecast the effect of the decision on the company's business when the court's decree has been settled. Careful study is being given to the decision and the situation which may result from it," Mr. Balaban said. "I am confident that the problems presented will be successfully solved."

Paramount also hopes to commence operations during the current year in the 16mm foreign field, Mr. Balaban revealed.

Mr. Balaban also said that the results achieved in foreign business since the end of the war, on the whole, were satisfactory, although the company had made no progress in the countries dominated by Russia.

At the meeting the stockholders reelected as directors for one year Mr. Balaban, Stephen Callaghan, Y. Frank Freeman, Harvey D. Gibson, Leonard H. Goldenson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, Austin C. Keough, Earl I. McClintock, Maurice Newton, Charles M. Reagan, E. V. Richards, Edwin L. Weisel and Adolph Zukor.

Approve Dropping Preferred

They also approved the elimination of 44,211 shares of authorized but unissued first preferred stock and 5,819 shares of authorized but unissued second preferred stock and 1,349 shares of common stock to be held in the treasury.

They further approved the increase of the authorized common stock to 9,000,000 shares of the par value of $1 per share to provide sufficient shares to effect a stock split on a two-for-one basis.

There are outstanding 3,752,136 shares of common stock. After the split 7,504,272 will be outstanding, and 1,495,728 will be authorized but unissued. The board of directors has no present plans in respect to the 1,495,728 figure of authorized but unissued common stock.


JUST MARRIED
HART
HEINZ

VAN sings
VAN dances
VAN romances

It's VANderful in Technicolor!



A NEW HIGH IN M-G-MUSICALS!

VAN JOHNSON ♥ ESTHER WILLIAMS

LUCILLE BALL ♥ KEENAN WYNN

in

"Easy To Wed"

CECIL KELLAWAY

CARLOS RAMIREZ • BEN BLUE



ETHEL SMITH at the Organ

Adapted by Dorothy Kingsley • From the Screenplay "Libeled Lady" by Maurine Watkins, Howard Emmett Rogers and George Oppenheimer

Directed by EDWARD BUZZELL

Produced by JACK CUMMINGS

A Metro-Goldwyn-Mayer Picture

REPUBLIC WILL RELEASE 58 AT COST OF $25,000,000

Yates Cites New Demand for Color; Plan 16 Films in Tricolor Process

Republic will release 58 features budgeted at $25,500,000 during the 1946-47 season, it was announced in New York this week by Herbert J. Yates, Sr., president.

"The world is waiting for color," he declared, and so 16 of Republic's features will be filmed in Trucolor.

The main points of the product announcement are:

1. Thirty-two features.
2. Twenty-six outdoor action dramas and Westerns and four serials.
3. Elimination of smaller-budgeted "B" pictures and a group of eight Westerns.

Reports Good Reaction to Trucolor Process

Reporting enthusiastic reaction to the newly-announced Trucolor process, Mr. Yates declared that the switch from black-and-white to color production was analagous to the change from silent to sound films. He pointed out that experimentation and research at the Consolidated Film Industries' laboratories had resulted in a process ready to meet an ever-increasing demand for color.

He emphasized that plants in New York and Hollywood would be geared by July 1 to handle a potential 100,000,000 feet of color film a year. He stated further that worldwide distribution of Republic films in Trucolor would be implemented by a policy of establishing an up-to-date release schedule for the foreign market.

Republic will expand in other directions, too. A total of $2,000,000 has been allocated for continued studio expansion and $3,500,000 for the company's promotional activities, according to the Yates announcement.

Two Roy Rogers Pictures Will Be in Color

The 16 Trucolor pictures will include a group of four features to be known as the Major group, two Roy Rogers productions and 10 All-Star outdoor subjects, four of which already have been produced.

The four Majors, two special Frank Borzage productions and 10 Deluxe productions head the 1946-47 listing, which includes 16 pictures in a newly-established Variety group, the two Rogers Trucolors, six Roy Rogers outdoor specials, four big-budget outdoor films starring Gene Autry, six All-Star Trucolor outdoor subjects, eight Red Ryder Westerns starring Allan Lane, and four serials.

Evidence of Republic's continued expansion program, the company announced,



Republic's new trademark

would be seen in such forthcoming productions as "I've Always Loved You"; "That Brennan Girl," with Mona Freeman, James Dunn and June Dupres; "Rendezvous with Annie," with Eddie Albert, Faye Marlowe and Gail Patrick; "Earl Carroll Sketchbook," with Constance Moore, William Marshal, Bill Goodwin and Johnny Coy; "The Plainsman and the Lady," with William Elliott and Vera Ralston, and "My Pal Trigger," starring Roy Rogers.

Under the studio's expansion plans, additional permanent sets already have been completed, including a second Western street, and the music facilities of the studio have received special attention.

The $3,500,000 appropriation for advertising, publicity and exploitation is a record for the company, it was stated. At least $1,000,000 of that total will be spent on the Trucolor pictures. An appropriation of $500,000 has been set for advertising and exploiting "I've Always Loved You," which is the company's initial Technicolor picture, starring Philip Dorn, and with a piano score recorded by Artur Rubinstein.

Frank Borzage to Produce Two in Own Unit

Mr. Borzage, who is producing in an autonomous unit at the studio, will produce Steve Fisher's story, "The Gallant Man," and has prepared a race-horse story starring Catherine McLeod and William Carter.

The Deluxe group of 10 offers varied material in the musical, action-spectacle and human interest categories. It includes "Angel and the Outlaw," "Wyoming," "Crime Passionelle," "Millionaires for a Day," "Will Tomorrow Ever Come," "Calendar Girl," "Heaven for Jenny," "The Fabulous Texan," "Hit Parade" and "Rio de Janeiro."

John Wayne is both producer and star of "Angel and the Outlaw," to be directed by James Grant from his own story.

Joseph Kane, associate producer-director of "Dakota," and the current "In Old Sacramento," will produce and direct "Wyoming," in which Vera Ralston and William Elliott will star. "Crime Passionelle," starring Catherine McLeod and William Carter, is also on his schedule.

Santell to Produce and Direct "Millionaires"

Alfred Santell will produce and direct "Millionaires for a Day," with Constance Moore and Eddie Albert. Allan Dwan will contribute "Will Tomorrow Ever Come," starring Nelson Eddy, with a score by Rudolf Friml; "Calendar Girl," a musical with Constance Moore, and "Heaven for Jenny," starring Walter Brennan.

Edmund Grainger will produce "The Fabulous Texan," with a star yet to be announced; Robert North will produce two musicals, "Hit Parade," starring Joan Edwards and Constance Moore, and "Rio de Janeiro," with Tito Guizar and Constance Moore.

Mr. Yates reported that increased budgets would be reflected in the 16 pictures in the Variety group. The change in company policy which called for the elimination of the lesser-budgeted pictures was determined upon following through a study of reports from men in the field. The establishment of the new Variety group, he said, was predicated upon a policy of increased costs and added star and entertainment values.

Allan Lane Takes Title Role in Ryder Group

The All-Star series in Trucolor features Monte Hale and Adrian Booth. Allan Lane takes over the title role in the Red Ryder group of eight Westerns, following the graduation of William Elliott to top-budget features. A special promotional campaign is planned for Lane.

The four serials, which will complete the program, are to be of 13 episodes each, making up a complete 52-week chapter-play schedule.

Grover Parsons Joins PRC As Division Manager

Grover Parsons, for the past four years Atlanta manager of Paramount, has been named divisional sales manager for PRC Pictures, it was announced Monday by Harry H. Thomas, president and general sales manager. Mr. Parsons will have supervision over the territory included in the Atlanta-Little Rock - New Orleans - Dallas - Oklahoma City branches.

McCarey Tops Salary List with $1,113,035 Going His Way in '44



LEO McCAREY



CARMEN MIRANDA

Thinking of a career? If you can't get to Hollywood, try the motor companies or the soap or the grocery companies. But Hollywood is best. Hollywood in 1944, as it did in previous years, offered the best salaries. Leo McCarey, producer of "Going My Way," led the recently published list of persons receiving income of more than $75,000 for 1944 with an income of $1,113,035. Of that, $75,000 was salary, the rest "other compensation" from Paramount. And another industry figure, Carmen Miranda, led all of the women money-makers with a salary of $201,458.

Further statistics? Seven industry figures were among the top 25 wage-earners; 11 made more than $200,000 during 1944.

Going into detail: Charles P. Skouras, National Theatres, $263,000; Darryl F. Zanuck, Twentieth Century-Fox, $260,833; Spyros P. Skouras, 20th-Fox, $255,908; Ray Milland, Paramount, $243,333; William Bendix, Hal Roach Studios, $234,204; Charles Boyer, Warner Brothers, $207,500; George B. DeSylva, Paramount, $204,758; Michael Curtiz, Warners, $203,759, and Fred MacMurray, who was in fourth place in 1943 with $419,166, $213,333 for 1944.

Incidentally, tax on a $1,000,000 income amounts to $900,000.

Majors to Limit French Imports To 124 in Year

Following the signing of the recent French-American agreement, the eight majors, members of the Motion Picture Export Association, have agreed voluntarily not to release more than 124 dubbed features in France during the year commencing July 1. The agreement did not include an import quota.

To calm various and vigorous protests from French producers about American pictures "flooding the market," Eric A. Johnston, MPA president, has cabled this week to the continental managers of U. S. companies in France that the American industry has neither the desire nor the intention of releasing in France more pictures than that country can absorb.

Pledges Cooperation

Wrote Mr. Johnston: "We welcome the opportunity again to release outstanding American productions through French theatres to French patrons. We desire also to help the French film industry and for this purpose have voluntarily arranged to limit our releases to a figure substantially less than the prewar annual total. Also, the 124 total is substantially below the number of American features the same eight companies are currently releasing in other European countries."

MPA figures indicate that the eight companies involved released an average of 179 features annually in France during the three years prior to the war.

M. Fourre Cormeray, director general of the French film industry, has replied to the recent French attacks on the Franco-American agreement and says that it is much less unfavorable to France than producers have contended. Speaking to French film critics, he explained France's film problem was not that of competition with the U. S., but one of reconstruction and modernization of the industry.

From Washington came word that there can be no elimination of the French capital tax requiring operating companies to pay a five per cent tax on all capital held within that country.

Abolish Dual Taxation

However, the State Department has announced that a new tax treaty between the U. S. and France has been drafted which would abolish double taxation and provides that royalties paid in France to an American are exempt from taxation in France, provided that the individual does not live there.

Universal has announced that it will produce in France. Joseph H. Seidelman, president of Universal International, reported in New York this week that Universal was initiating a project to produce in Paris in association with Transcontinental Films of France, headed by Paul Graetz.

Warner Staff to Meet in August

Executives from abroad will attend the Warner Brothers sales convention August 5-7 at the Ambassador Hotel, Atlantic City.

Max Milder, president of Warner International and managing director for the company in Great Britain, will attend from London, while Joseph Hummel, vice-president of Warner International in charge of Continental Europe and adjacent countries will arrive from his Paris headquarters.

Wolf Cohen, International vice-president, who makes his headquarters in the home office, will attend, as will vice-president Karl MacDonald and J. J. Glynn.

Due from the Latin American field are Arthur S. Abeles, Jr., managing director for Argentina and supervisor for Chile and Uruguay; Peter Colli, supervisor for Cuba, Puerto Rico, Santo Domingo, Trinidad, Venezuela, Panama and Central America; Ary Lima, managing director for Brazil; Armando Trucios, managing director for Peru and supervisor for Colombia, Bolivia and Ecuador, and Michael Sokol, general manager for Mexico.

Ben Kalmenson, Warner Brothers vice-president and general sales manager, will preside. After the meeting the Latin American supervisors will visit the home office, where detailed plans for Warners' 16mm program for the Latin countries will be outlined.

Favorite Sells Franchises For 19 Film Exchanges

Favorite Films Corporation, New York, is developing a nationwide, state rights distribution setup, and already has sold franchises to 18 key city exchanges in this country and one in Canada, according to More Kerman, president. Distribution will begin shortly on 12 reissues acquired by the company, he said. Mr. Kerman also announced that the company had opened a special 16mm and foreign department.

WARNER BROS.' TRADE SHOWINGS OF

W. SOMERSET MAUGHAM'S

"OF HUMAN BONDAGE"

Starring

PAUL HENREID · ELEANOR PARKER · ALEXIS SMITH

MONDAY, JULY 1st, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	11:00 A.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave, N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	12:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

Sound Pioneers in

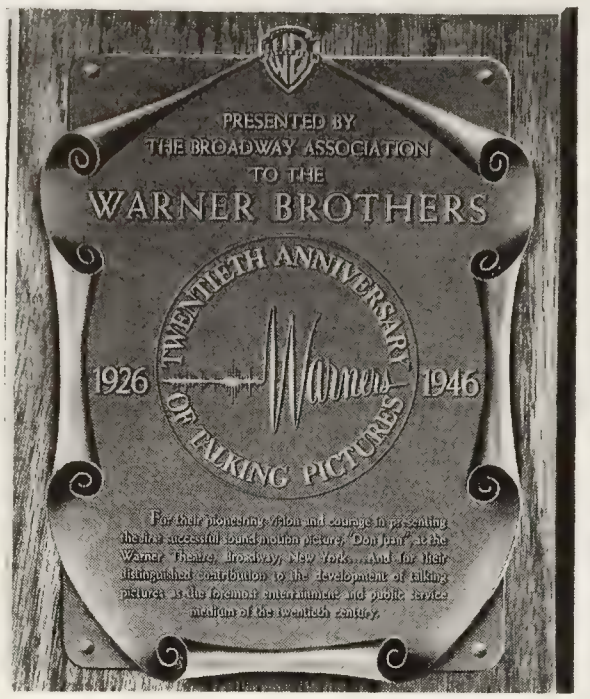
TWENTY YEARS AGO come August 6 the motion picture became a world of adventure. After thirty years of evolution as an art of pantomime, with piano and pipe organ accompaniment, it found its voice in words and music of its own, by grace of Warner Brothers enterprise and daring. It was evolution with revolutionary impact.

When Al Jolson spoke those first words of the screen: "You ain't heard nothing yet," he was saying more than he spoke.

Then began departures extraordinary and enterprises anew for the whole field of exhibition, along with the swift changes in production and its product.

The first two years in which sound pictures, sound equipments and the new problems of showmanship all the way from the box office to the acoustics of the house brought unprecedented experience to many enterprising showmen — the sound pioneers of exhibition.

Starting in this issue MOTION PICTURE HERALD *will periodically present those sound pioneers in exhibition and record some of their experiences and adventures in the reborn art.*



The Broadway Association will present this plaque to Warners at ceremonies July 31.



Al Jolson's songs highlighted "The Jazz Singer," as caricatured in black-face.

Sid Grauman, a most cautious exhibitor, met Vitaphone with a loaded gun—not to keep it out of Hollywood, but to protect it.

Shortly after the premiere showing of Warner Brothers' "Don Juan" with its synchronized score, in New York, August 6, 1926, it was agreed that Grauman's Egyptian theatre in Hollywood should have the first showing of the sound film in Hollywood.

The date was set tentatively for some time in October. Then the business of shipping and installing the necessary machinery became overly complicated and the nerves of all concerned reached the breaking point. Thus, when the railroad notified the showman that the equipment had arrived, it seemed like the perfectly natural thing to do to swarm over to the freight house armed to the teeth. But neither Warner studio officials nor Mr. Grauman were called upon to use their guns.

Yet, to be doubly sure, an armed guard was thrown about the theatre and kept on 24-hour duty throughout the two or three weeks required for installation of the Vitaphone equipment.



Greenberg brothers in front of Cosmo, New York City, where "Lights of New York" played. From left: Harry Greenberg, Sidney Gottlieb, Albert and Max Greenberg.

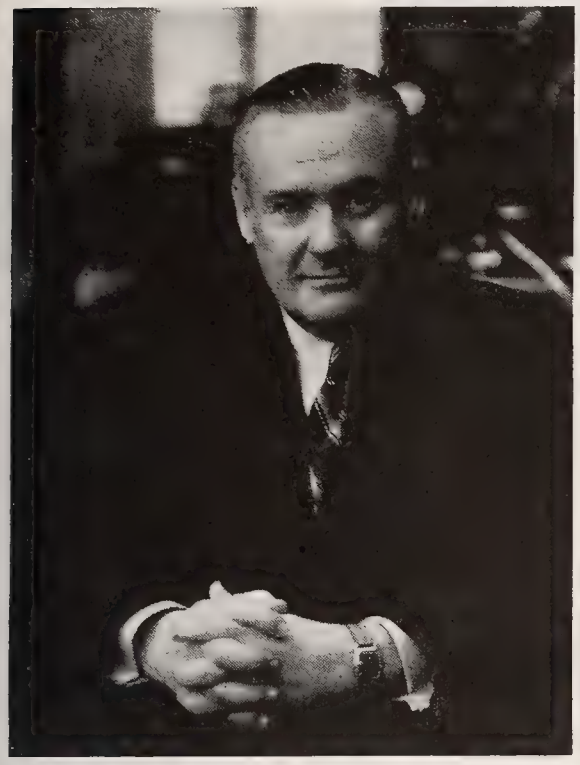
The Greenberg brothers, Harry, Albert and Max, presented the first all-talking picture, Warners' "Lights of New York," in their Cosmo theatre, New York City, in 1927. Shortly thereafter they booked the picture into three other of their theatres, the Daly, Metro and Congress. They have been in exhibition for more than 27 years, but they remember the sound picture as a "great event."

Harry C. Arthur, Jr., general manager of Fanchon and Marco, reports that "in 1926, those of us in the industry felt that we had come a long way, and we had, when we look at the product of that year compared with 1903. Then, in August of 1926, the atomic bombshell of that era struck in our industry and 'talking pictures' made their bow to the theatre-going public. . . ."

"It is only fitting and proper," Mr. Arthur has written Warners, "that a salute be in order to the Brothers Warner, Harry, Jack, Albert and the late Sam. To these men, who

Motion Picture Herald invites its exhibitor readers to tell their early experiences with sound. Letters, preferably accompanied by pictures, should be addressed to The Sound Editor, Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

Exhibition



Harry C. Arthur, Jr., Fanchon and Marco general manager, sound pioneer.



William J. McLaughlin, Brooklyn Strand manager, first Brooklyn theatre to install sound.

saw the future of 'talking pictures' in the motion picture world, is due much of the credit for the present perfection in this most universally accepted entertainment form.

Nathan Yamins, New England exhibitor leader, has written to Warner Brothers that the company's anniversary "carried me back to the memorable night of August 6, 1926, when I had the privilege of seeing, as your guest, the first public showing of "Don Juan," a silent picture with a synchronized musical score. . . . I was so thrilled by the performance and so impressed with the possibilities of sound that I immediately contracted for the installation of sound in the Bijou theatre, Fall River, which actually was the second sound theatre in New England. . . .

"For having pioneered this great development (of sound film) you deserve the congratulations of everyone in and out of the industry. You contributed more to the development of the motion picture industry and more to the entertainment of the public than any other person or company since the inception of our industry. . . ."

William J. McLaughlin still manages the Brooklyn Strand where, shortly after the first New York showing of sound film, he installed equipment for a showing of "Lights of New York" and "The Jazz Singer." Louis Hammond, the Strand's projectionist, operated the first sound machines there and is still on the job.

It did not take him long, said Mr. McLaughlin, to determine that talking pictures were no passing novelty but had come to stay. All he had to do, he explains, was watch the audience reactions at any show.

For one thing the audience was glued to its seats and it was difficult to get any kind of a turnover. The mother scene in "The Jazz Singer," which contained a large portion of dialogue, brought the tears much quicker than had previous sentimental silent scenes. And nobody, Mr. Laughlin remembers, was likely to go to sleep.

"The spoken word added the one impact that the screen needed to make it completely satisfying," he reports. "The picture is a very important thing, but the picture, plus the spoken word, carried three times as much emotional punch."



Nathan Yamins installed sound in Fall River theatre after seeing "Don Juan".



Sid Grauman, who presented the first sound pictures in Hollywood—at Egyptian.

THAT "FIRST WORD" LEGEND

Although only 20 years old, the talking picture is old enough to have many legends built around it. One of the most persistent of these insists that the miracle-working feature, "The Jazz Singer," the first picture with any talk at all in it, qualified as a "talkie" only because of a single line ad libbed into the stationary microphone during the seventh reel by Al Jolson; that being: "Come on, Ma, listen to this."

Yet a few of the Warner old-timers, their memory sharpened by the bustle of anniversary preparation, have lately insisted that it wasn't so. To settle the dispute a private screening of the feature was decided on.

Then, to their surprise, the company found it had no print of the picture in its possession. A hurried call was put to New York's Museum of Modern Art which obliged with a print from the archives.

Now it can be unalterably recorded that the very first line of spoken dialogue in "The Jazz Singer" is in the second reel, where Jolson, after being applauded by the patrons in Coffee Dan's cafe for his rendition of "Dirty Hands, Dirty Face," utters a singularly prophetic line.

Says Jolson: "Wait a minute, wait a minute. . . . You ain't heard nothing yet!"

And that line, and several others that follow, is neither accidental nor ad-libbed.

LEADING EXHIBITORS SAY:

Walter Reade, Jr., Walter Reade Theatres — "Our circuit is going to play 'Don't Be A Sucker' on the 4th of July in every town in which we have theatres."

Harry M. Warren, Central States Circuit — "We are most happy to have the opportunity to run this subject in all of the theatres."

Earl J. Hudson, United Detroit Theatres — "This is an extremely important subject and . . . we should all exert ourselves to have it seen by the greatest possible number of people."

Kermit C. Stengel, Rockwood Amusements — "I wish to assure you that 'Don't Be A Sucker' will be booked in our theatres."

NATIONAL LEADERS SAY:

J. Edgar Hoover — " 'Don't Be A Sucker' has a lesson of vital concern to the preservation of the American way of life."

Rear Admiral W. N. Thomas — "I was deeply impressed with the masterly way in which it presented the truth that I consider vital to our national life."

Henry A. Wallace — "This picture proves more graphically than articles or speeches that the people of the United States are . . . neighbors and friends and not members of antagonistic groups."

Major Gen. Lewis B. Hershey — "The penalty paid for intolerance has seldom been portrayed with such dramatic force."

LEADING TRADE PAPERS SAY:

M.P. Daily — "Carries an impact that should register strongly with theatre audiences."

Film Daily — "Film houses throughout the nation should show this one."

The Exhibitor — "A swell two-reeler . . . of the highest calibre."

M. P. Herald — "It is highly effective, dramatic and educational."

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FOR

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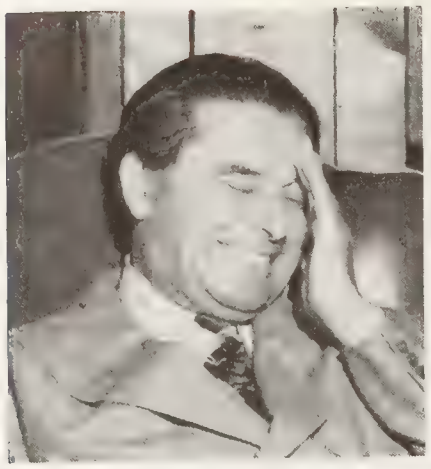
With PAUL LUKAS, FELIX BRESSART
Commentary spoken by LLOYD NOLAN
Produced by U. S. Army Signal Corps
Distributed without profit,
as a public service, by

PARAMOUNT

ON'T BE A

CKER"

E SAKE OF A SAFE AND SANE AMERICA, THOUSANDS ARE SHOWING
ENSATIONAL SHORT JULY 4th, OR LATER. WON'T YOU JOIN THEM?



"The whole civilization is rotten anyhow; I have as little to do with it as possible."



"All the accusations—they are personal vindictiveness and nothing else."



"Picture making cannot be done by regulations; I must look for an inspired unit."



Photos by the Herald

"I never do anything without Mr. Shaw's advice; he advises me always right."

PASCAL TO ITALY WHERE WORKERS HAVE "SPIRIT"

GABRIEL PASCAL will make pictures on the Continent. The producer of "Caesar and Cleopatra" and good friend of George Bernard Shaw has reacted strongly to the criticism in the English press. He will produce "Snow Goose" for J. Arthur Rank, beginning August 4, and others; and may produce "Candida" here. But after that, the Continent, with workers who have "spirit."

"I prefer Italy," he said, at an interview last week in the United Artists board room in New York. "In two years, the Italian studios will be fully equipped. The situation there is very healthy. The workers love their work.

"Picture making cannot be done by regulations; I must look for an inspired unit."

Not Pleased with Labor

Mr. Pascal is not precisely pleased with the English labor attitude, mentioned in passing but with emphasis. When he began "Caesar and Cleopatra," he had eight plasterers, and when he ended he had 147.

In Rome, he will do the pictures he wants to do, without wrangling about the market destination, he implied.

Referring again to the difficulties of making "Caesar and Cleopatra" and to the criticisms which he took pains to answer, he said that one delay was waiting six to eight weeks for a Technicolor camera, which was being employed on "Blithe Spirit." That, emphatically, was not his fault.

"All the accusations are personal vindictiveness and nothing else," he said. Any charges that labor in England has made or will make are based on his publicized desire to transfer his picture making to Italy, he added.

Mr. Pascal pleaded for the international attitude in the making of pictures. Said he: "There are only good and bad pictures—nothing else; I am an international producer.

"In my opinion, you cannot plan pictures and say they are going here or there and that this people or that people will like them. How many times have you seen Hollywood's 'B' pictures become tremendous uproars, or its pictures which were shelved taken off the shelf and then become great hits?

"If the show business were so wise, it would command audience reactions—and we'd all be millionaires."

Unpopularity may well be the price of a retiring and simple nature, Mr. Pascal indicated.

"The whole civilization is rotten anyhow," he said; "I have as little to do with it as possible."

The tendency in England, he said, is also to attack Mr. Shaw. Mr. Shaw has displeased the press by refusing interviews. But to Mr. Pascal he is "not difficult at all." He is uncompromising only on adjustment of principles in relation to the box office. Even so, with reasonable handling, according to Mr. Pascal, he now sees more than previously the show-business viewpoint.

Mr. Pascal decried another "tendency in England," not to work for the international market. "Caesar and Cleopatra," he said, in its box office records is refuting its critics.

Hollywood Praised Highly

Hollywood was praised highly by Mr. Pascal. "I recognize its superiority. Whatever we do in other countries, Hollywood will be ahead of us," he said. "However, I am very proud of my colleagues now that they don't copy Hollywood. In England, we have at least found our own style."

Mr. Pascal is under contract to J. Arthur Rank. Despite his announcement he would produce on the Continet, he also said he would produce in this country. The pictures he would make here would be "Devil's Disciple," "The Showing Up of Blanco-Posnet," and perhaps "Candida." And despite his references to English production, he said he also would produce "Doctor's Dilemma" and "Arms and the Men" there.

They are all Shaw plays. Mr. Shaw advises him, Mr. Pascal said. "I never do anything in my life now without his advice," he added. "Mr. Shaw made the deal for me with Rank on 'Caesar and Cleopatra.' He advises me always right."

Charles Moss Forms New Producing Company

Charles B. Moss, New York exhibitor and son of B. S. Moss, theatre owner, Tuesday announced the formation of his own production company, to be known as Moss Productions.

The new organization plans to produce three features during the next two years, confining itself to high budget productions, with a total expenditure of $4,000,000.

Believing the general public prefers pictures based on books and plays by popular authors and on popular air shows, Mr. Moss in his announcement said that the new company would specialize in producing pictures which will have the advantage of these presold audiences.

Mr. Moss already has contracted with Fannie Hurst to acquire an option to the screen rights to "The Hands of Veronica."

Allied of Eastern, Pa., Will Buy and Book

Allied of Eastern Pennsylvania will buy and book for its members. The Governors, meeting Monday in Philadelphia, authorized formation of a service. Members will be advised when it is ready to operate. In announcing the move, Sidney Samuelson, general manager, said it "is the logical development of Allied activities."

Monogram to Produce 44 for New Season

Monogram announced this week that it would produce 32 features and 12 Westerns for the 1946-47 season. The same number of pictures in each group are being released by the company during the current season.

Ayres Joins Florez, Inc.

Thomas J. Ayres, for the past three years a lieutenant commander in the Navy in charge of the film section of the Special Services Division, last week joined Florez, Inc., to take charge of the production program of promotional and educational films.

Raftery, Again UA President, Sees Big Year

"United Artists has just finished the biggest year in its history and is looking forward to an even bigger year for the 1946-47 season," Edward C. Raftery, president, said last Thursday following his reelection to that office. Mr. Raftery has been company president since 1941.



Edward C. Raftery

Also reelected by the board of directors at a meeting in New York last Thursday, were: Gradwell L. Sears and George Bagnall, vice-presidents; Loyd Wright, secretary; Harry J. Muller, treasurer; Paul D. O'Brien, Mr. Muller, Harry D. Buckley and Charles E. Millikan, assistant secretaries, and Herbert E. Weimer, assistant treasurer.

In his announcement on current and coming product Mr. Raftery said the company had ready for release 10 completed pictures and 15 others either actually shooting or in preparation, all scheduled for release during the 1946-47 season.

Among others, there are such outstanding features, Mr. Raftery said, as "Henry V," "Abie's Irish Rose," "Sin of Harold Diddlebock," "The Short Happy Life of Francis Macomber" and "The Chase."

Three Named to MPEA Staff in New York

Three new aides have been named to the Motion Picture Export Association to work under Irving Maas, general manager, on behalf of the eight member companies. Alfred F. Corwin, formerly with the international publicity department of Twentieth Century-Fox, is publicity and advertising manager. William F. Laffan, formerly controller for Mike Todd, stage producer, is controller in charge of accounting. Irving M. Eckstein is in charge of sales control. He formerly held a similar post in the international department of United Artists.

Springfield Admission Tax Under Consideration

An amusement tax covering motion picture theatres and other entertainment in Springfield, Mo., is under consideration by the City Council as a possible means of increasing the revenue fund of the city. A levy of five per cent on the price of each admission ticket is being considered as well as a 20 per cent tax on theatres exclusively. Estimates are that the latter would bring in approximately $138,000.



W. A. (AL) STEFFES, in New York on a visit in 1942.

OPA Lifts Lid on Theatre Seats

Permanent theatre seating equipment was removed from price control Monday in Washington by the Office of Price Administration, with notifications dispatched to manufacturers warning that the agency intended to keep a close eye to prevent inflation.

Only theatre seats which are attached to the floor and are considered permanent have been removed from the control list, the OPA said, and all temporary seating equipment will remain under price regulation for some time.

Manufacturers are required, under the new decontrol regulation, to send catalogues and price changes to the OPA. If irregularities are noted by the agency, steps will be taken to correct high prices, it was said.

"We are keeping our finger on seating equipment and if prices shoot up we shall take immediate steps to place seats back under price control," a spokesman for the OPA said.

Theatre seating equipment is the last major type of theatre equipment to be exempted from control. Carpeting will remain under price control for several months, according to the OPA.

Army Acquires Right to Use Technical Footage

A request from the Surgeon General of the Army for clearances of copyrighted scenes and music for eight technical short subjects has been granted by seven member companies of the Motion Picture Association of America and by United Artists. This will permit the films to be shown to medical staffs in Army hospitals and to medical groups assisting in the treatment of wounded veterans.

Steffes, Leader Of Allied, Dies In Minneapolis

W. A. (Al) Steffes, 59, long importantly linked with exhibitor organizations, died Wednesday, June 19, in Minneapolis University Hospital, Minneapolis, Minn.

A veteran northwestern independent exhibitor, Mr. Steffes was one of the founders and long-time president of the national Allied States Association of Motion Picture Exhibitors, and was for 25 years president of Northwestern Allied Theatres Association, now Northcentral Allied.

Mr. Steffes had been comparatively inactive both in business and in exhibitor affairs since 1940, when he suffered a heart attack. Following that, he spent most of his time in Florida. He did, however, retain ownership of the World theatre in Minneapolis and a partnership with Benjamin Berger in the World at St. Paul. He built another World theatre in Chicago about 10 years ago and sold it shortly thereafter.

Known as "Fighting Al," he was most active in the cause of theatre divorcement, and staged attacks via the North Dakota legislature against distributor ownership of theatres. He also took the lead in many other trade discussions.

Mr. Steffes was credited with having secured the services of Abram F. Myers, of the Federal Trade Commission, as general counsel of national Allied.

As an Allied leader, he participated in the historic conferences on industry trade practice codes, starting with the 5-5-5 conference. He was active in the Minneapolis Variety Club, and was its president for two years.

Funeral services were to have been held Saturday in Minneapolis at St. Joseph's Roman Catholic Church.

Belgium's 983 Theatres Had Gross of $501,538

During the third quarter of 1945 there were 983 theatres operating in Belgium, according to *Foreign Commerce Weekly* of the U. S. Department of Commerce. Total receipts for that period were 22,797,210 francs (about $501,538). Approximately 65 per cent of the films shown were produced in the U. S., 23 per cent in France, eight per cent in England and four per cent in other countries. There were 104 theatres operating in Brussels during the quarter, and 56 in Antwerp.

Brewster to Young America

James R. Brewster, formerly a production associate of Encyclopedia Brittanica Films, has been appointed assistant editor of Young American Films, Inc., New York. He will aid Godfrey Elliott, editor, in developing the company's film program for schools.

"ROUSING ACTIO

"FAST MOVING...GOOD, CLEAN FUN!" —Daily Var

"MADCAP ROMANTIC MERRIMEN

"CAN STAND ON ITS OWN!" —Var

"A ROUGH-AND-TUMBLE COMEDY!"
—Showmen's Trade Review

"IT'S FAST AND FURIOUS!" —Film Daily



Universal Presents

Ella RAINES
Rod CAMERON

The RUNAROUND

with

BRODERICK CRAWFORD FRANK McHUGH GEORGE CLEVELAND
NANA BRYANT JOAN FULTON

Screenplay by Arthur T. Horman and Sam Hellman Original Story by Arthur T. Horman and Walter Wise Directed by CHARLES LAMONT Produced by JOE GERSHENSON

Motion Picture Herald

BE SURE TO SCREEN THIS FAST MOVING COMEDY... AND YOU'LL AGREE WITH

The World-Telegram, which said:

"IT'S A SPIRITED AND LIVELY ENTERTAINMENT!"

and the New York Sun:

"THE PICTURE IS OUT FOR LAUGHS!"

and PM:

"IT CRACKLES SPONTANEOUSLY!"

and the Daily News:

"IT'S FAST AND FURIOUS ENTERTAINMENT!"



THE HOLLYWOOD SCENE

Production Activity Up With 55 Shooting; Start "Emperor Waltz"

Hollywood Bureau

Production activity in Hollywood increased somewhat last week, as 12 films reached camera stages, and eight went to the cutting rooms. At the weekend, the number of pictures in work totaled 55, as compared with the previous week's level of 51.

Paramount launched "Emperor Waltz," a Technicolor musical, laid in pre-war Vienna. It is currently shooting on location at Jasper National Park, Canada, with Charles Brackett producing and Billy Wilder directing. Heading the cast are Bing Crosby, Joan Fontaine, Oscar Karlweis, Roland Culver, Lucile Watson, Sig Ruman and Alma Macrorie.

At Warners, work started on "The Secret," starring Joan Crawford and Van Heflin. It's a psychological drama concerning a girl with a dual personality. Jerry Wald produces; Curtis Bernhardt directs.

Columbia Starts Two, One with Bogart

Columbia trained cameras on two: "Dead Reckoning," and "Big Bend Badmen." The first is a melodrama starring Humphrey Bogart and Lizabeth Scott, with John Cromwell at the directorial helm, and Sidney Biddell producing. The second is a Western featuring Charles Starrett, Smiley Burnette and Helen Mowery. Colbert Clark produces; Derwin Abrahams directs.

RKO Radio's two entries - of - the - week are "Riffraff" and "Beat the Band." The first is a story of murder, intrigue and romance, laid in the tropics, and the cast includes Pat O'Brien, Anne Jeffreys and Walter Slezak. Ben Holt is the producer, and the picture is Ted Tetzlaff's initial directorial assignment for the studio.

"Beat the Band" is a musical with Frances Langford, Gene Krupa, Ralph Edwards, June Clayworth and Phillip Terry. Michel Kraike is the producer; John Auer the director.

Universal's new venture is "White Tie and Tails," which Howard Benedict is producing and Charles Barton directing. Heading the cast are Dan Duryea, Ella Raines and William Bendix.

Republic launched two musical Westerns, "Sioux City Sue" and "Home in Oklahoma." The latter marks Gene Autry's return to the screen, and has a supporting cast composed of Lynne Roberts, the Cass County Boys, and Sterling Holloway. Armand Schaefer produces; Frank McDonald directs.

"Home in Oklahoma" has Roy Rogers, Dale Evans, George "Gabby" Hayes and the Sons of the Pioneers. Edward White is the producer; William Whitney the director.

Monogram also trained cameras on two: a "Charlie Chan" mystery-drama, and a Western. The first, titled "Hot Money," features Sidney Toler, Victor Sen Young and Willie Best. James Burkette is producing; Terry Morse directing. The Western, which features Johnny Mack Brown, Raymond Hatton and Jennifer Holt, is titled "Trigger Finger." Charles Bigelow is the supervisor, and Lambert Hillyer is directing.

Golden Gate launched "Neath Canadian Skies," which will be released through Screen Guild Productions. Russell Hayden, Inez Cooper, Cliff Nazarro and Douglas Fowley head the cast. William David is the producer; Breezy Eason the director.

SIMPP Ratifies Nelson Policies

by WILLIAM R. WEAVER
Hollywood Editor

The Society of Independent Motion Picture Producers, meeting in Hollywood Tuesday night, gave a unanimous vote of confidence to the policies instituted by Donald M. Nelson during the year he has been president. Members indicated at the meeting that Mr. Nelson's contract would be renewed when it expires July 1.

Affiliation with the Motion Picture Association collectively, or by any member, was rejected at the meeting, definitely ending pressure from some quarters for such affiliation.

In an interview earlier this week, Mr. Nelson reviewed with satisfaction what had been accomplished during the year.

"I'm an expansionist," he told the press at large on his arrival in Hollywood July 1, 1945, and today he tells this inquirer, "Expansionism is a fundamental principle of democracy, and the motion picture is the most effective implement of expansion that ever has been devised."

The man who headed the War Production Board during the war, and whose book on that subject, "The Arsenal of Democracy," is fresh off Harcourt & Brace presses and on its way to the bookstalls, accepted the SIMPP presidency on a year's contract and, he says, with more confidence in the motion picture industry than knowledge of its make-up and method.

"While some of the problems facing independent producers are identical with those confronting the majors, others are quite different," explains the man who told President Truman the Government's suit against the majors should be sent to trial because in no other way could it be determined fairly whether abuses assessed to the industry were real and needful of abatement or imaginary and therefore unwarrantedly damaging in their reiteration.

Some Problems Different

While in this instance the independents and the majors were in obvious conflict, he points out, he has championed in his talks with State Department officials and Cabinet members the same views with respect to the opening of foreign markets and the granting of loans to foreign nations that have been advanced by MPA president Eric Johnston.

"Individually, an independent producer is small, in comparison with a major producer," the former executive vice-president of Sears Roebuck observes, "but collectively he is big. Individually, an independent, operating on a basis of making one picture at a time, cannot maintain all of the departments and services available to a major studio. But collectively, as for instance in the case of maintaining a library of stock shots, independents can match or even surpass the biggest studio. In our next year we will stress the building up of this type of resources."

Cites Difference in Position

Sharply different, too, is the position of the independent and the major with respect to labor relations. Although SIMPP president Nelson joined with MPA president Johnston in the conferences which resulted in the settlement of last year's prolonged studio strike, which had begun as an action against the majors and spread to include the independents, the basic difference between the labor requirements of the independent and the major makes it impractical for the two organizations to deal in concert on labor contracts.

Broadly, union contracts made with major studios contemplate year-around employment, whereas contracts made with independent producers contemplate, with few exceptions, employment for relatively short periods at long intervals.

The Nelson method for handling labor re-

COMPLETED

COLUMBIA
It's Great to Be Young

MGM
Mighty McGurk

MONOGRAM
High School Hero

PARAMOUNT
Where There's Life
I Cover Big Town (Pine-Thomas)

REPUBLIC
Last Frontier Uprising

SCREEN GUILD PRODUCTIONS
Man from Utah (Golden Gate)

20TH CENTURY-FOX
My Darling Clementine

STARTED

COLUMBIA
Dead Reckoning
Big Bend Bad Men

MONOGRAM
Hot Money
Trigger Finger

PARAMOUNT
Emperor Waltz

RKO RADIO
Riffraff
Beat the Band

REPUBLIC
Sioux City Sue
Home in Oklahoma

SCREEN GUILD PRODUCTIONS
Neath Canadian Skies (Golden Gate)

UNIVERSAL
White Tie and Tails

WARNERS
The Secret

SHOOTING

COLUMBIA
Down to Earth
Thrill of Brazil

INDEPENDENT
Here Comes Trouble (Roach)

MGM
Secret Heart
Sea of Grass
Lady in the Lake
High Barbaree
Beginning or the End
Uncle Andy Hardy
Sacred and Profane

PRC
Untitled Buster Crabbe

RKO RADIO
Katie for Congress
Deadlier than the Male
Nocturne
Honeymoon
Best Years of Our Lives (Goldwyn)
Secret Life of Walter Mitty (Goldwyn)
It's a Wonderful Life (Liberty)

REPUBLIC
That Brennan Girl
Angel and the Outlaw

20TH CENTURY-FOX
13 Rue Madeleine
Carnival in Costa Rica
Razor's Edge

UNITED ARTISTS
Comedy of Murders (Chaplin)
The Chase (Nero)
Dishonored Lady (Stromberg)
Bel Ami (Loew-Lewin)
Short Happy Life of Francis Macomber (Award)
No Trespassing (Lesser)

UNITED WORLD
Bella Donna (International)

UNIVERSAL
Magnificent Doll (Skirball - Manning)
Swell Guy (Hellinger)
Ramrod (Enterprise)
Pirates of Monterey
The Killers (Hellinger)
Smash-Up (Wanger)

WARNERS
Cry Wolf
Deception
Life with Father
Stallion Road
Cloak and Dagger

lations—the SIMPP conducts negotiations for its members and makes recommendations, but does not sign contracts—is a derivative of the War Production Board experience in which more than 2,500 labor-management committees were set up in American industries.

He continues, "The motion picture is our best trade emissary to all the markets of the world. To illustrate, when a picture in which a leading Hollywood star drove a Ford car was released in Brazil the Ford company received such a volume of orders from that country that there could be no question about what had happened. No other medium can accomplish such a result."

Selznick Lauds Production Code

Hollywood Bureau

The Production Code puts the American producer under some measure of disadvantage in certain areas of the world, such as South America, but the advantage it gives him in the American market more than offsets this, David O. Selznick said in two separate references to the instrumentality during a trade press conference at his Culver City studio last Thursday evening.

First mention of the Code came in connection with a discussion of the competition between foreign films, such as the French, and American pictures in those Latin American zones where neither the French nor English language is generally understood. "Foreign producers have no Code to restrict them in their choice of subject matter," he said, "and they therefore can present some material we cannot. This may give them some advantage in those areas."

Second mention of the Code was made in reply to the question, "Do you still feel, as you were reported to some months ago, that the Code should be revised?"

He said, "I was asked that in New York, too, but I have no quarrel with the Code. There's more advantage than disadvantage in it. I simply feel that any set of regulations, whether we set them up for ourselves or somebody else does, ought to be accompanied by a mechanism of some kind for keeping them up to date with the times. While it's doubtless true that essential morals don't change, still there are changes in customs and circumstances which ought to be taken into consideration.

Sees No Disadvantage

Asked whether he thought the adherence of American producers to the Code would place them at a disadvantage in the domestic market if foreign films produced without Code regulation came into wide exhibition in this country, he said, "No—if foreign pictures become known for that kind of subject matter, our pictures will benefit."

The foreign market, present and future, was the subject uppermost in the two-hour discussion, on record and off, of just about everything to which a producer now engaged in cutting 10 minutes out of a $5,250,000 picture is obliged to give his attention. That's the investment in "Duel in the Sun" as of June 13, he said, with an item of $750,000 for Technicolor prints and their distribution and an allocation of $1,000,000 for advertising and exploitation scheduled for expenditure before the attraction goes on the screen, about next November, for pre-release exhibition at advanced prices.

The ultimate financial success not only of this picture, but of all high-budget attractions, depends in extraordinary degree upon the keeping of the world's screens open to American films, he said, mentioning as most important of these screens those in the British Empire and adding, "If the loan to Britain isn't granted—and I'm not one of those who think there's no danger of its being refused—I don't like to think about what will happen to the American industry.

"So long as there is world freedom of the screen," he said, "American producers have nothing to fear. Producers in other countries are improving their product tremendously—they're doing some things even better than we commonly do them—but this is a healthy development. It will jar Hollywood out of its smug complacency, and start us doing things to widen our horizon. Such a picture as 'Henry V,' for instance, proves what a good many of us have wanted to have proved for years—that a special kind of picture can be produced for a special audience. That's progress."

Producer Selznick said he is by no means opposed to the increased exhibition of British-made pictures in the United States. It's true, he said, that they do deprive some American pictures of playing time, but it is in the nature of things that it is the inferior American pictures which are deprived.

Independent pictures stand to lose no more playing time than others, he said, explaining, "Some independent producers are inclined to attribute exclusion of their product from the screen to all kinds of external reasons, whereas the fact often is that their pictures just aren't good enough to command playing time. I believe no set of conditions, short of outright trade barriers set up in other countries, has ever kept a really good picture from getting its merited share of the exhibition dollar, or ever will."

One More Film for U. A.

Queried on his distribution plans for the future, which had been the subject of printed speculation, Producer Selznick said he was committed to deliver "Duel in the Sun" and one more picture to United Artists, after which he would be free to make other arrangements if he chose to do so, although this would require him to sell to that company the stock he shall have bought.

"Decision about that needn't be made until next year some time, though," he said, "and we'll deal with it when the time comes. What with the British loan still in the air, and nobody ready to make a guess yet about the effect of the decision in the Government suit, it would be folly to predict the conditions that will prevail a year from now, much less to decide now how to meet them."



MINERVA

. . following the phenomenal success o

NOW ANNOUNCES COMPLETION OF TWO NEW PRODUCTIONS



Before Him All Rome Trembled

MUSICAL DRAMA INCORPORATING PUCCINI'S "TOSCA"

featuring **Anna Magnani**

● ***star of "OPEN CITY"***

AN EXCELSA PRODUCTION
Directed by CARMINE GALLONE

World rights of all three

MINERVA FILM

FILMS

"Open City"

at the World Theatre
in New York, where it opened
February 25th and is still running

Eugenie Grandet

A BRILLIANT ADAPTATION OF
BALZAC'S CELEBRATED NOVEL



starring **Alida Valli**

● *Italy's leading screen player*

A SAVOIA PRODUCTION
Directed by MARIO SOLDATI

roductions controlled by

COMPANY

45 Via Palestro, Rome, Italy

ALBANY

Film row is a-buzz with predictions of terrific business in the summer situations—the Catskills and the Adirondacks. It is predicted the take will exceed that of the best pre-war year. Of the circuits, Kallet conducts the greatest number of resort situations. Schine and Smalley each have a few.

The Strand theatre, Carthage, which was practically leveled by a fire in February, 1945, is scheduled to reopen soon. The Schine circuit has completely rebuilt it. The town has been pictureless in the interim. . . . Max Eestabbe, RKO manager, is recovering from an illness which overtook him while on a business trip to Saratoga. . . . Joe Grand, owner of the Eagle in Albany, has been named new buyer for Upstate Theatres, 12 independent houses combined for cooperative buying and booking. Mr. Grand succeeded John Gardner, of the Colony in Schenectady, who served the usual year term. Owner of the Eagle for the past two years, Mr. Grand has been district manager for Tri-State Automatic Candy Company for 10 years.

ATLANTA

Danny Demetry, former owner of several theatres here, will open a night club July 3. . . . Tom Guninan, special representative of PRC, is back from a trip to the Charlotte branch. . . . Grover C. Parsons, for the past three years Paramount manager, resigned to become PRC south-southwest manager. . . . William Richardson, head of Astor Pictures here, is back from a trip through Florida. . . . John K. Jenkins, Astor Pictures, of Dallas, was a visitor. . . . Hal Jordan, special sales representative of Monogram Southern, is back after a two-week vacation in Florida. . . . Elmo Chapman, manager of the theatre in Starke, Fla., was killed in a plane crash at Daytona Beach.

William B. Zoellner, former branch manager of the Atlantic office, will leave for New York and his new duties with Loew's International July 1. . . . Ernest Fox, Loew's relief manager here, moves to Memphis, Tenn., in the same capacity.

BOSTON

Constant thunder showers have besieged New England all this week. . . . The Revere dog racing track opened on Friday evening, and will undoubtedly have its effect upon the night theatre grosses. . . . John Huntington and Lee Falk, just back from the service, will open two summer theatres this year instead of one—the Brattle Hall in Cambridge and Boston Summer Theatre here—June 24. . . . Paul Cohen is back in the advertising department at M & P theatres after serving three and a half years overseas. . . . Ralph Snider has booked Joe E. Lewis for the Bradford Roof in July. . . . Boston's Vaughn Munroe is financially interested in the new Marshard venture, The Meadows, soon to open on the Worcester turnpike.

BUFFALO

The Police Department here is engaged in a survey of theatres and film exchanges in an effort to compile figures on the amount of damage caused in recent months by vandals. Property damage is reported to have been extremely high. . . . Doing top business this week is "Cluny Brown" at the Buffalo. . . . Jerry Colonna will appear in a Hollywood Jam-Boree the night of June 25 at Memorial Auditorium. Other stars will include Tony Romano, Fay McKenzie and Bonnie Lou Williams. . . . Buffalo's new Midtown Theatre is holding "Waltz Time" for an extended run. . . . The next Schine anti-trust case hearing is scheduled for June 27 before Federal Judge John Knight. . . . Of unusual interest to theatregoers here was "Our Old Car," MGM's short at the Great Lakes, marking the golden jubilee of the automotive industry. . . . Arrival of warmer weather has brought business at drive-ins into its own.



CHICAGO

Jim Booth, one of the Essaness old-timers, will leave the circuit June 28 and will take a month's vacation out west. He will join one of the local film exchanges on his return from Hollywood. . . . Joe Weiss, long-time aide for Jack Kirsch, has set up offices as a theatrical broker. . . . Jay Frank, who recently resigned as midwest publicity director for 20th Century-Fox, is handling a new promotional item and is in Hollywood conferring with west coast advertising heads.

Warner division manager Roy Haines had so little time in Chicago he had to confer with district manager Harry Seed in the Blackstone Hotel barber shop. . . . Dick Brill is working with Lucia Perrigo on Warner publicity, while Frank Casey, formerly in the Navy handling public relations, has been appointed aide to Al Weinberg in the Warner Theatres publicity staff. . . . Chicago *Herald-American* film critic Ann Marsters is doubling as a radio commentator. Her new "Celebrity Notebook" show is broadcast five days weekly over WGN. . . . Archie Herzoff was presented luggage as a going-away gift. He'll handle advertising out on the west coast for Frank Rosenberg at Columbia Pictures. Jimmie Savage had the scores of well-wishers howling with his farewell talk at the Herzoff shindig held at the Variety Clubrooms June 14. . . . Succeeding Mr. Herzoff as Chicago theatre publicist will be Eddie Seguin who is being shifted from other loop theatre publicity to handle the ace B&K house.

Don McNeill is celebrating his 13th year as toastmaster of ABC's "Breakfast Club." P. T. Kelty, onetime treasurer and assistant manager at the RKO-Palace, and now assistant manager of the circuit's Orpheum in Kansas City, came through town with his bride en route east on a honeymoon. She is Eloise Schmidt, formerly with the Albert Whitman Publishing Co. here. . . . Jack Rose says he expects 300 at the next Variety Club golf tournament which will be held at Hickory Hills on August 22. . . . Art Patzlaff has resigned as office manager at the Warner Bros. exchange to devote full-time to his private business. Johnny Sokely is the new office manager.

CLEVELAND

Bernard Kranze, RKO district manager, and Mrs. Kranze are vacationing in French Lick Springs, Ind. . . . Howard Burkhardt, Loew State manager, is visiting in New York. Walter Kessler is pinch hitting. . . . W. Gordon Bugie, son of PRC Cincinnati branch manager, is here as student PRC salesman. . . . Warner district manager Charles Rich holds a sales meeting in Pittsburgh following a territorial swing. . . . Peter Bathory, RKO exploiteer, with six Goldwyn Girls in tow, visited radio stations and newspaper offices. . . . J. Maxwell Joice, Paramount exploiteer, held four days of screenings of "Searching Wind" for civic and educational leaders. . . .

G. Knox Haddow, Paramount home office representative, was here on a business visit. . . . Albert E. Ptak's new Lorain drive-in will open June 29. . . . Sidney Garfinkle, in civvies, is back with Vendola Concessions. . . . Gilbert and Mrs. Lefton of Academy Film Service flew to New York on business. . . . Leo Jones, Upper Sandusky theatre owner, head for Providence and a vacation with his family. . . . Perc, Jack and Ray Essick are back from Toronto.

A check for $500 from the Variety Club heart fund goes into the UNRRA fund. . . . Milt Mooney's Co-operative Theatres of Ohio, has taken over booking and buying for Mrs. Nazera's four Elyria theatres. Also her M. C. Auto Theatre, Creston, just reopened under new ownership of R. J. Martin and Eddie Cain.

COLUMBUS

John Hardgrove, former manager of the Southern, is the newly-appointed supervisor of the six-theatre Academy circuit. . . . F. & Y. Building Service officials report "satisfactory" progress on the new Esquire and University theatres, units seven and eight of the expanding Academy theatres. . . . CharlesMacDonald, owner of the Southern, York, Pa., was greeting Columbus friends last week. He was stationed at Port Columbus with the Navy during the war.

New members of the Variety Club include Harold Schwartz and Frank Yassenoff, partners in the Riverside and Eastside auto theatres, and Joseph S. Summer. . . . Ralph Walker, former head usher at Neth's State, is the new assistant manager of the Southern.

DENVER

Business at first runs is steady. . . . More than 400 have been invited to the reception following the wedding of Suzanne Bell, daughter of Mr. and Mrs. Earl Bell (he's WB exchange manager) to Michael J.

Kennedy, Jr., of Chicago, June 29. The wedding will be at 10:00 A.M. in the Cathedral of the Immaculate Conception, Denver, with the wedding breakfast and reception at the Brown Palace Hotel. . . . J. B. McMahon, owner of the Mission at Mesilla Park, N. M., will reopen as soon as seats are available. . . . Stanley Thomatos, Alpine manager, has a new daughter, Catherine. . . . A. N. Beezley reports his first born, a girl.

The Sioux theatre at Crawford, Neb., has been changed to the Elite. The house was sold recently by Isabelle Strohmeyer to Frank Barnes. . . . The Bob Hope comedy show did $16,000 in municipal auditorium at one show. He played golf with three others for $1,500 for charity. . . . Chet Bell won the Rocky Mountain Screen Club Calcutta golf tournament with a net 68; Harry Ferguson, second with a 73; Bill Agren, third, 74. Thirty-eight played. . . . Rhea Dawn Steckler, Metro inspectress, and Dick Ivy, PRC shipper, were married. . . . So were Mae McDonald, Metro secretary, and Rolland Allstadt.

Herman Wobber, 20th Century-Fox division manager, and Charles Walker, district manager, were here for the world premiere of "Smoky." . . . June Watts, 20th Century-Fox secretary, and Ted Brown, just out of navy, will marry in August.

DETROIT

Torrid weekend, scattered rains, a wide-open racetrack on the edge of town, a giant boxing show at the U. D. Stadium, plus the exodus of thousands of automobile workers who get paid vacations this year for the first time, combined to hurt grosses here. . . . Bob Salter, back at the Riviera after 21 months in the Navy, believes "good old-fashioned sales showmanship must come into its own this summer if we expect to keep houses full." . . . Alice Gorham, advertising executive at United Detroit, is vacationing in New Orleans; Marie Myer takes over in her absence. . . . George W. Trendle has been named vice-chairman of the Huron-Clinton Metropolitan authority.

Walt Morris' Regent theatre, Grand Rapids, was robbed by a man with a souvenir Italian pistol. A score of police and sheriff's deputies chased the bandit as he fled along a narrow third-story ledge of a downtown building in the best Wild West manner. The loot of $1,257 was recovered. . . . Al Weitschat and John Finlayson are now doing by-line stories on new film offerings for the *Detroit News*.

United Detroit managers, assistant managers and office executives held their first post-war golf tournament at Maple Lane Golf Club. Bill Kozaren of the Cinderella theatre was low scorer. Other prize winners were Gil Green and Catherine Krueger. The highlight of the day was the presentation of a set of sterling to Eleanor Stanton, of the Bloomfield theatre, who is soon to be married.

INDIANAPOLIS

Fair weather and a change of programs all around have revived film business at the downtown spots this week after the usual dip caused by the first onslaught of summer, business running from average to better. . . . Ken Collins, city manager for the Katz-Dolle theatres, announced several personnel changes after the bosses came to town



last week. Walter Wolverton, transferred from Akron, succeeds George Pappas as manager at the Circle. Tom Newcomb moves from the Circle to the Indiana as assistant manager to Moe Esserman. Rush Williams, formerly assistant at Loew's, is new Frank Paul's No. One deputy at the Lyric. . . . George Landis, Laddie Hancock and Frank Warren of Fox, who went to Europe as sales contest winners, have returned.

Mrs. Evelyn Marshall, wife of Harold Marshall, MGM exploiteer, presented him a daughter June 12. . . . Ernie Miller's Cinema was robbed of $100 by a pair of teen-age bandits last week. . . . The Variety Club will hold its annual golf tournament at the Broadmoor September 16. . . . Don Rossiter, secretary of the Associated Theatre Owners of Indiana, reports 99 reservations already on hand for the convention at Lake Wawasee June 25, 26, 27. . . . Six Goldwyn Girls, escorted by Edward Manson, ballyhooed "The Kid From Brooklyn" here Monday. . . . Bill Shirley, Columbia exploiteer, is in town on Gilda, trying to make people believe he'll be 76 his next birthday.

MILWAUKEE

Summer finally arrived and high temperatures sent many regular theatre patrons outdoors. Withal, houses featuring air conditioning pulled good grosses. . . . John Adler, Marshfield, Wisconsin exhibitor, returned from Atlantic City. . . . Ben Marcus, Oshkosh, head of the Sand M Theatres Circuit, was in town. . . . Henry Kohn, home office National Screen executive, was around town. . . . Mrs. I. E. Goldberg is the new chairman of PTA and Home and School Committee for Saturday children's movies. . . . Alfred D. Kvool, Warner Theatres executive, presided at the meeting of city and state managers.

John Mednikow, National Screen branch manager, was in Chicago for a meeting with company representatives there. . . . Jimmie Boden of the Grand theatre in South Milwaukee was lining up new product. . . . Joe Neger, 20th-Fox branch manager, returned from Indianapolis. . . . Rumors continue that the Miller theatre goes first run before long. This downtown house inaugurated vaudeville here many years back. . . . RKO publicity man Jack Douglas was in Minneapolis aiding the "Badman's Territory" date there.

MINNEAPOLIS

Jerome Weisfeldt has left for New York and assignment to a foreign film office after a 90-day reindoctrination course at 20th Century-Fox district office here. He expects to be sent to Central or South America. . . . Erwin Ewart, general manager for Home Theatre Company, announced appointment of Chester Raasch as manager of the Paramount and Brainerd theatres in Brainerd, Minn. Raasch is a former high school principal.

Among out-of-town theatre managers who were guests at Minnesota Amusement Company's convention in Minneapolis were Harvey Buchanan, Frank Buckley and Larry Dauplaise of Superior, Wis.; Joseph Ryan, Madison, S. D.; L. J. Ludwig, Jamestown, N. D., and Mrs. Percil Stevenson, Fairmont, Minn. . . . A group of sales executives, en route to Canada on a fishing trip, stopped in Minneapolis long enough to be entertained at dinner by E. H. Ruben, head of Welworth theatres. They were Tom Connors, New York, 20th Century-Fox; Jack Flynn and Sam Shirley, Chicago, MGM; Ralph Branton and Myron Blank, Des Moines, Tri-State theatres; Walter Immerman, Chicago, Balaban and Katz, and James Costen, Chicago, Warner Brothers.

Recent weekend guests were Arthur Abelson, manager of the Lake theatre, Devils Lake, N. D., and his family. . . . Mischa Auer has opened a week's run at Curley's theatre cafe. . . . Six Goldwyn girls came to the city to ballyhoo "The Kid From Brooklyn" and were taken on a tour of lakes and parkways by newsmen and Gene Gaudet, RKO public relations.

OMAHA

Jess McBride, Paramount branch manager, performed the miraculous as chairman of registrations for the district Optimist Club convention here. Out of the more than 600 visitors not one went without a place to sleep. . . . Linoma Beach June 30 will be the site of the MGM picnic. . . . Mr. and Mrs. Sam Epstein celebrated a 35th wedding anniversary Saturday night. The circuit owner staged a party at the Fontennele, with Film Row well represented. . . . Mrs. Roger McCreary, daughter of United Artists branch manager Don V. McLucas, gave birth to a girl, Marcia Ann. It's Don's first grandchild.

Jim Grady and Jack Bloom from the 20th-Fox home office, and M. A. Levy, district manager from Minneapolis, were here for a company sales drive meeting. . . . The Arnold Johnsons, owners of the theatre at Onawa, Ia., have a second child, Judy. . . . John Ash, Metro auditor, is in Omaha. . . . Tri-States city managers were here for an anniversary sales drive parley with district manager William Miskell. They included: L. E. Davidson, Sioux City; Ira Crane, Fairbury; Wally Kemp, Grand Island, Jim Pickett, Hastings; and Jim Redmond, Falls City.

RKO Theatres held a meeting for Iowa managers here under John Redmond, divisional manager from Minneapolis. Visitors included: John Dostal, Davenport; Jerry Bloedon, Des Moines; Andy Talbot, Cedar Rapids; Russell Beach, Waterloo; Harry Bearmin, Marshalltown; Milton Troehler, Sioux City. . . . Sol Francis, Monogram dis-

(Continued on following page)

THE SPOTLIGHT

(Continued from preceding page)

trict manager, was in town. . . . Melina DaGosta, Paramount contract clerk, will marry Tony Culotta June 30. . . . Robert Hoff, of the Ballantyne Company, is off for a month's trip to a dozen eastern cities. Mrs. Hoff will accompany him.

PHILADELPHIA

Bill Brooker, Paramount exploiter, is working upstate for a while on some of the company's newer releases. . . . Harry Brillman, office manager of Film Classics, announced that the name will be Screen Guild within the next few months. . . . William G. Mansell and Robert Smeltzer, Warner's branch and district managers, respectively, visited in Scranton. . . . Fred Sandy, new branch manager for PRC, is in the middle of a sales drive. . . . Sandy is getting ready for the marriage of his daughter, Ferle, to Herbert Cantor.

Eddie O'Donnell, Warner booker, has a new son. . . . The new William Goldman center-city house is expected to open some next month. . . . Mort Blumenstock, Warner vice-president in charge of advertising and publicity, was a visitor at local sales department offices to set arrangements for Warners' 20th anniversary celebration of talking pictures, to be held at the convention in Atlantic City. . . . Leon Brandt, United Artists special representative, is in town in behalf of "Breakfast in Hollywood."

MGM local exchange offices are being extensively renovated. . . . Current talk is that the Earle theatre will be moved to a new site, which at present includes the Family theatre. . . . The Wayne theatre, owned by the Felt interests, has just been sold to Art Silbert. . . . Mort Magill, director of the recent cancer drive in this territory, reported that over $125,000 had been collected by participating theatres.

PORTLAND

Another stellar holdover week for the first runs, "Kitty" Playhouse, sixth week; "Do You Love Me," Paramount, second week; "Two Sisters from Boston," third week. A heavy opening was recorded for "The Virginian" at the Orpheum-Oriental. . . . Walter Wanger and Governor Earl Snell of Oregon are working out plans for the premier of "Canyon Passage" July 10 at the Broadway . . . . Albert Fink, Oregon general manager of the Hamrick-Evergreen theatres, is seriously ill in a Seattle hospital. . . . Harold Hunt, drama editor of the *Oregon Journal,* entertained Bill Demarest and his wife en route to Ketchikan, Alaska. . . . Capacity crowds opened two new drive ins, the "Motor-In" and "Auto Vue Thatre," at Spokane. . . . Mrs. Sue Bates, head inspectress in Seattle, was initiated into the 25-Year-Club of Paramount.

ST. LOUIS

A three-game night series between the Cardinals and Dodgers, and the first week of the outdoor Municipal Opera in St. Louis cut into box office receipts at first runs. The Card-Dodger series attracted 90,000 persons in three nights, while the opera had capacity crowds of 10,000 each night. . . . Promoters of a seven-week walkaton in nearby Collinsville are reported to have netted $40,000. . . . A. D. Magarian, owner of the Deluxe and Gaty heatres in East St. Louis, is back home after a siege of illness that hospitalized him. . . . Mrs. Bess Schulter, owner of the Columbia Roxy theatres in the South side, is a patient in Deaconess Hospital.

Otto Faulbaum, formerly manager of the Plaza at Mt. Vernon, Ill., has been named manager of the Capitol in the same town. . . . Leo F. Keiler, owner of the Columbia Amusement Company at Paducah, Ky., is enjoying a California vacation. . . . The Missouri Chamber of Commerce published a list of 1,725 business openings in 178 rural communities and cited motion picture theatres as among the community needs. . . . The Orpheum, a unit of Fox Midwest Circuit at Marion, Ill., is being remodeled. . . . The International Association of Showmen has purchased a downtown building for $27,500.

Friedl Initiates Welfare Plans

John J. Friedl, president of the Minnesota Amusement Company, Minneapolis, last Thursday announced the company would inaugurate a welfare plan for all its employees and their families. The announcement was made following a convention of more than 100 managers and home office employees.

The plan will provide financial assistance in time of need, such as sickness, death, home buying and other emergencies.

Mr. Friedl also announced that all employees, henceforth, would receive a quarterly bonus of 15 per cent of their salaries. The company operates 82 theatres in Minnesota, North and South Dakota and Wisconsin.

Plans for expansion of Paramount Pictures, of which Minnesota Amusement is an affiliate, into foreign territory were described at the meeting by Leonard Goldenson, president of Paramount Service Corp., and vice-president of Paramount Pictures. He also disclosed that theatre managers would be eligible for foreign service upon application.

Among guests at the convention were company partners, including Harvey Buchanan, Frank Buckley and Larry Dauplaise of Superior, Wis.; Joseph Ryan, Madison, S.D.; L. J. Ludwig, Jamestown, N.D., and Mrs. Percil Stevenson, Fairmont, Minn.

Joseph Justman Acquires Schaefer Studio Stock

George J. Schaefer's stock interest in the new studio under construction on Cahuenga Boulevard, Hollywood, which he held in partnership with Jack Schwartz, has been acquired by Joseph Justman, industrialist, it was announced Monday. Mr. Justman will become president of the company, to be known as Producing Artists Studio, Inc., with Mr. Schwartz vice-president and treasurer.

France to Make Basic Industry Of the Screen

by MAURICE BESSY
in Paris

A decree is expected to be issued here shortly making the cinema a "basic industry," on the same level as steel, coal and agriculture. This Government decision is very important because henceforth the cinema will be included in the official plans for the reconstruction of France.

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The Nazi occupation of France resulted in the loss of 2,500,000,000 francs to the French cinema, according to industry observers. Prior to the war, France ranked third in world film production, but in 1945 only 70 pictures could be made, under very difficult circumstances.

During the occupation, "authorizations" were required for every producing company and for each film. Due to lack of supplies and power, film production slumped from 94 in 1941-42 to 40 in 1943-44. All short films were used by the Germans for propaganda purposes. Altogether, the four major studios suffered a loss of 500,000,000 francs.

Under the German order of May 21, 1941, 90 per cent of the films in France were turned over to the Germans and a large number of theatres were requisitioned. The destruction of theatres during the war represented a loss of 600,000,000 francs. Furthermore, during each year of the war, France lost a potential earning from film exports of about 100,000,000 francs.

All manufacturing of technical equipment, including the manufacture of photographic material, was controlled by the Germans.

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An International Film Festival will be held in Cannes in September under the auspices of the Association Francaise d'Action Artistique and the sponsorship of the Ministries of Foreign Affairs, National Education and Information. As a result of the recent French-American agreement, American companies are expected to participate.

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"Pinocchio," admirably dubbed in French, has been shown in Paris and accorded a great reception.

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M. Fourre-Cormeray, director general of the *Cinematographie Francaise,* has been named Knight of the Legion of Honor and has received the Medal of the French Resistance.

Alexander with Vanguard

Sid Alexander, formerly with Columbia Pictures, Monday assumed his new duties as eastern advertising and publicity director for Vanguard Films, Inc., and Selznick Enterprises under the direction of Paul McNamara, managing director of advertising, publicity and exploitation.

OVER-ALL BRITISH LABOR UNIT NEAR

Trades Union Congress Hits Elvin's Tactics in Distribution Strike

by PETER BURNUP
in London

That much hoped for labor organization with authority to negotiate with employers on an all-industry basis is nearer to actuality now that the Trades Union Congress Disputes Committee has administered a sharp rebuff to George Elvin's Association of Cine-Technicians.

The country's paramount labor body—parent institution to which all trades-unions owe filial allegiance—did not mince words dealing with the disingenuous behavior of ACT in calling a strike of distributors' dispatch workers just when the Kinematograph Renters' Society had agreed to resume negotiations (suspended for the period of the war) with Tom O'Brien's National Association of Theatrical and Kine Employees.

Called No Coincidence

"We do not accept as a coincidence," said the Disputes Committee in its findings, "the fact that ACT deliberately extended their organizing activity amongst the workers in question just after the date of the resumption of negotiations between the NATKE and the Kinematograph Renters' Society.

"For a union to commence organizing activities in the circumstances of the present case is a course which cannot be condoned."

That wholehearted rebuke by a judicial body—one, nevertheless, completely outside the industry's ambit—was greeted with gaudy applause by all save Mr. Elvin's stiff-necked adherents; with a hope also that a halt might now be called to the persistent bickering between the rival unions which lately has beset the industry.

O'Brien Staking Claim

Mr. O'Brien is busily staking out his union's claim to recognition as the one authorized negotiating body for the entire trade. Following the Disputes Committee's decision, he forthwith sent a demand to the KRS for a resumption of discussion which will lead to a nationwide agreement on the wages and working conditions of all distributors' employees. It is anticipated that a preliminary meeting of the two sides will be held shortly.

Similar discussions are well advanced between Mr. O'Brien and the Producers and the CEA, respectively.

There are those who profess to discern the all-industry union just over the horizon. But the matter is not so simple as all that. For one thing, there is the extreme recalcitrance of Elvin's people still smarting under their setback. For another, there is the circumstance that Mr. Elvin has recruited to his ranks several classes of higher-grade professional workers who, under the old trades-union setup, would never at any time belong to a union.

It is significant in this regard that at the recent ACT annual conference a resolution was proposed—and adroitly by-passed by the executive committee—demanding an investigation into the position of ACT members with financial holdings or directorates in film companies.

Demarcation a Problem

No one disputes that such persons have a right to their own craft association. Trouble is where the line of demarcation should be drawn between the membership of a trades-union and that of a craft-association.

Most useful suggestion to date is that there should be a sort of Film Workers' Parliament with over-riding authority over both the trade-union and the craft-association; each of these bodies maintaining its autonomy in everyday affairs. Advocates of this plan point out that there is the nucleus of such an institution in the Film Industry Employees' Council, a body formed some long time since with Mr. O'Brien as president and Mr. Elvin as general secretary. Doubtless due to the acrimony which hitherto has persisted between those two leaders, the Council is virtually moribund. Say many in the industry, it would be a good thing if it were given new life once the present disputes are ironed out.

Associated British Pays 25 Per Cent Dividends

Final dividend of 17½ per cent, less tax, on ordinary stock was recommended to the annual general meeting of Associated British Pictures, Ltd., by the board of directors in London last Thursday. Including the interim dividend, this would make a total distribution of 25 per cent, less tax, for the year ended March 31, 1946. Last year's distribution amounted to 20 per cent.

Atlas Will Sell 650,000 Shares of RKO Holdings

Atlas Corporation has announced that, in line with its policy of moving funds out of situations which it considers to be well in hand, it will dispose of 650,000 shares of Radio-Keith-Orpheum Corporation about July 6. Despite this sale, Atlas will, however, continue as the principal RKO stockholder. Floyd Odlum, president of Atlas, reported that his company would retain $18,000,000 securities in RKO and an "active interest" in its affairs.

Open "Henry V" New York Center As 2,000 Attend

An international audience of approximately 2,000 attended the New York premiere Monday of Laurence Olivier's production of "Henry V," a United Artists release for J. Arthur Rank.

New York drama critics who enthusiastically received Mr. Olivier in his New York in-person performances with the Old Vic repertory company, were echoed, for the most part, by New York film critics.

A feature of the premiere at the New York City Center was the showing on an English-made, 17-minute Technicolor newsreel of the Victory Parade in London, a feature which several of the American newsreel companies released last Thursday.

Produced by Mr. Rank's General Film Distributors, the reel was received the morning of the opening and, according to a New York *Times* reporter, "had an electrifying effect on the assemblage, comparable to the night 20 years ago when the first sound newsreel was introduced."

Peter Burnup, the HERALD's London correspondent, reported several weeks ago that GFD had a three-reel Victory color short ready, awaiting only insertions of color clips of the parade itself, held about 10 days prior to the Monday screening.

Attending the premiere were Mr. Olivier, who produced, directed and played the title role in the film, and his wife, Vivien Leigh. Delegates to the United Nations in attendance were Sir Alexander Cadogan of the British delegation, China's Dr. and Madame Quo Tai Chi, France's M. and Mlle. Parodi, Secretary General Trygve Lie, and other notables. Also present were many leading lights of New York's film and theatre world.

Tuesday, Mr. Olivier and his wife boarded a Pan-American Constellation bound for Shannon, Eire, but were grounded shortly after leaving LaGuardia Field, New York, when the big plane made a crash landing near Hartford, Conn. Also aboard the plane were James P. Basevi, a Hollywood director, and John Burrell, British motion picture producer. None of the 42 passengers was injured, and all resumed their journey eight hours later.

Twentieth Century-Fox Honors Harley at Luncheon

Francis L. Harley, Twentieth Century-Fox International's managing director for Europe, Scandinavia, the Middle East and North Africa, was honored by the company last week at a luncheon in New York given by Spyros Skouras, 20th-Fox president, and Murray Silverstone, International president. Guests from both the domestic and international organizations attended. Mr. Harley will leave New York for his headquarters in Paris early next month.

Council Urges Better Flow of Teaching Films

Sweeping recommendations for a better flow of educational motion pictures were made at the weekend audio-visual conference sponsored by the Film Council of America and the Office of Education in Washington, D. C.

Urging that emphasis be placed on the production of international pictures by more than one producer, the conference recommended that the American delegate on the United Nations Educational Scientific and Cultural Organization ask member delegates to form a worldwide pool of films to be used for the creation of "greater understanding between nations."

In its formal list of recommendations, the group said the UNESCO should make a study which would disclose to what extent language was a barrier for pictures abroad, and requested the international agency encourage private producers to make films, as well as Government agencies. A recommendation was adopted for the formation of a treaty excluding educational pictures from duty and quota restrictions.

In a resolution directed to the Senate Foreign Relations Committee, the group urged immediate adoption of a resolution which would make the United States a permanent member of the UNESCO. The bill has already passed the House of Representatives.

Addressing the convention, William Wells, film chief of the United Nations Relief and Rehabilitation Administration, said: "Newsreels are the only type of information media affected by barriers and tax laws throughout the world." He asserted that the UNESCO should act to remedy this situation.

However, the conference did not adopt Mr. Wells' appeal on the ground that it did not "directly touch upon educational and cultural films."

Variety Banquet Held

Members of the Variety Club of Texas held a banquet June 11 at the College Inn, Houston, Texas, with R. J. O'Donnell, national chief barker, as the principal speaker. Proceeds of the banquet went for use of Texas Boys' Ranch, one of the organization's welfare projects.

Taplinger to Paramount

Robert S. Taplinger will join Paramount next week upon completion of his current activities for Walter Wanger Pictures, Inc. He will concentrate on the development and production of specially created properties.

Alexander Sets Dividend

The board of directors of Alexander Film Company, Colorado Springs, has declared a dividend of $2 a share on the common stock and has appropriated $50,000 for a profit-sharing bonus to be paid to employees.

RKO, Tri-States Circuits Hold Meetings in Omaha

Two circuits, RKO and Tri-States, operating in the Omaha territory, held meetings there last week. John K. Redmond, RKO division manager, called all Iowa managers of that circuit for a meeting, including Jerry Bloeden, of the Orpheum, Des Moines; John Dostal, Orpheum, Davenport; Andy Talbot, Iowa, Cedar Rapids; Russell Beach, Orpheum, Waterloo; Harry Bearmin, Strand, Marshalltown, and Milton Troehler, Orpheum, Sioux City. District manager William Miskell met with the following Tri-States city managers: Wally Kemp, Grand Island; James Redmond, Falls City; Ira Crane, Fairbury; James Pickett, Hastings, and L. E. Davidson, Sioux City.

Eastman Kodak Reopening Far Eastern Branches

World conditions gradually are permitting the reopening of Eastman Kodak's Far Eastern properties, Richard B. De Mallie, export sales manager, said last week in Rochester, N. Y. At the same time it was announced William P. Lane had been named manager of the Far Eastern branches including Hawaii, with headquarters in Rochester. Robert M. Gordon, manager for Kodak in Hawaii during the war, will supervise the Shanghai office, and Gordon E. Frisque, now en route to Hong Kong, will have charge there beginning July 1.

Columbia District Heads Hold Chicago Meeting

Columbia district and branch managers met at the Drake Hotel, Chicago, Monday for a three-day conference with home office executives. Abe Montague, general sales manager, presided. Home office executive and department heads attending the session were Mr. Montague, Rube Jackter, Louis Astor, Louis Weinberg, Maurice Grad, Leo Jaffe, George Josephs, H. C. Kaufman, Joseph Freiberg, Seth Raisler, Irving Moross, Irving Sherman, and Vincent Borelli.

British Movietone Takes Over New Territories

Upon his return to London from the New York conferences of 20th Century-Fox and Movietonews executives, Sir Gordon Craig, general manager of British Movietonews, announced last Thursday that the British company would serve territories heretofore handled from the United States. The new territories include the Far and Near East, India, all Africa except French Africa, and many British mandates.

"Amok" Appeal Filed

Distinguished Films, Inc., New York, headed by William Brandt, last Thursday filed an appeal with the State Board of Regents on a ruling of the film division of the New York State Department of Education, which directed more extensive deletions from the French film "Amok," than the censors had demanded in Boston.

All Exhibitors in Montevideo Face Strike of Staffs

by PAUL BODO
in Montevideo

Montevideo exhibitors are threatened with a general strike of all their personnel and may possibly have to close their theatres. The exhibitors' organization, "Centro Cinematografico del Uruguay," declares in an extensive statement issued to the press that the syndicate of cinematographic workers refused to accept the increased pay rate proposed and submitted to an arbitration committee. Exhibitors claim to be unable to pay any higher wages than those proposed to the committee, since it is impossible for them to increase admissions.

However, there is some hope that a last minute arrangement will avoid the outbreak of conflict between exhibitors and employees whose mutual goodwill and understanding have previously prevented difficulties.

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During the war, French films, always very popular here, were exhibited over and over again with audiences frequently filling to capacity second run houses exhibiting high quality French films as much as 10 years old. Although the French newsreel arrives with the utmost regularity, new French product up to now rarely has been available. The first shipment of important new French product has arrived, having been imported by Boris J. Goldfield, who has spent almost a year in France renewing his business.

20th-Fox to Release Five In July and August

William J. Kupper, general sales manager of Twentieth Century-Fox, announced in New York Tuesday that "Smoky" and "It Shouldn't Happen to a Dog" would be released by the company during July, and three films in August, "Centennial Summer," "Anna and the King of Siam" and "Deadline for Murder."

Bader Buys Paper

David A. Bader, former Twentieth Century-Fox publicist, has acquired complete control of *The 16 mm Reporter,* factual films and 16mm trade publication. Mr. Bader, who founded the periodical, is currently completing a book on documentary and factual films and plans to resume publication of the *Reporter* in the autumn.

Schwartz Book Published

Charles Schwartz, secretary of Columbia Pictures and head of the film industry law firm of Schwartz and Frohlich, and his wife, Bertie G. Schwartz, are the authors of a new book, "Faith Through Reason, a Modern Interpretation of Judaism," published by the Macmillan Company.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

GILDA: Rita Hayworth, Glenn Ford—This was a swell piece of entertainment and the public thought so too, as we did above average Sunday business. Personally thought it was worse than "Outlaw," as censoring pictures goes. Miss Hayworth's dance scene and some of the dialogue is very suggestive. Played Sunday, Monday, June 2, 3.—Burris & Henley Smith, Imperial Theatre, Pocahontas, Ark.

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Tindall—Double this with "Pinocchio." They jammed the theatre and loved it.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

POWER OF THE WHISTLER: Richard Dix, Janis Carter—This was an old picture we had to pick up and, believe me, the last of this type to play this house. Double billed with a swell Western and even that was not enough to bring them out. They stay away from these screamers in droves. Even the story is "dime novel" drivel. Played Friday, Saturday, May 31, June 1.—M. E. (Jack) Hammond, Hart Theatre, Ferndale, Cal.

ROCKIN' IN THE ROCKIES: Mary Beth Hughes, Jay Kirby—These unusual Westerns have their place on every program.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

SNAFU: Micheline Cheirel, Steven Geray — This should have been titled "Snuff said." No entertainment value whatsoever. Why waste money on such product as this? Leave it alone. Poison at a small town box office. Played Saturday, May 25.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Small town and rural patronage.

SNAFU: Micheline Cheirel, Steven Geray—Yes, it it funny all right. We played it with a color Western picture and did very well, but be sure to double bill it. Played Friday, Saturday, June 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Film Classics

DEAD END: Sylvia Sidney, Joel McCrea—Business was good on this reissue and all were pleased. The cast boasts five well known stars in addition to the Dead End Kids. If you haven't played it lately, play it. It will do more than some of the alleged farce comedies turned out by the major studios. Played Thursday, May 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Metro-Goldwyn-Mayer

ABBOTT AND COSTELLO IN HOLLYWOOD: Bud Abbott and Lou Costello—A typical Abbott and Costello picture. Business fairly good. Small town patronage. Played Tuesday, Wednesday, May 21, 22.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town patronage.

ADVENTURE: Greer Garson, Clark Gable—When they walk out on Greer and Gable's picture you know there is something definitely wrong. Much too long. It looked like too much haste to get Gable back into the limelight. It was a dim light for all concerned. The audience was disappointed and most of them said what a pity to give Gable such as this one for his first start. Their sympathy was with him, there is no doubt about that. What surprises me is that these two top stars accepted it in the first place.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

ADVENTURE: Greer Garson, Clark Gable—Just a fair picture and business the same.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

CLOCK, THE: Robert Walker, Judy Garland—Very good box office. Just what we want and what the public wants. Played Sunday, Monday, May 4, 5.—George McMillan, Hollywood Theatre, McVille, N. D.

HOODLUM SAINT: William Powell, Esther Williams—This was below par for what you expect when Powell heads the cast. The fault, I think, was the thin scenario, and there are too many that way this season. It was disappointing, but it was a lot better than some of the trash that has come out this season. I still think, and may be alone, if they can't find suitable material for pictures, they have some they should repeat. "Rio Rita" and "Show Boat" and a number of others would be good. We have a new generation of show-goers since they made these and I know they would be acceptable to the majority of the older showgoers. We have a bunch of stumble bums in Hollywood that don't seem to be on the job of making good program pictures. They should join the gang in Washington.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HOODLUM SAINT: William Powell, Esther Williams—O.K. if you can buy it flat. Played Monday, Tuesday, May 13, 14.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

LAST CHANCE, THE: E. G. Morrison, John Hoy—The worst ever from Metro. Pass it, if you can. English titles at bottom of the screen came so fast they kept the patrons groggy. Played Sunday, June 2.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

OUR VINES HAVE TENDER GRAPES: Margaret O'Brien, Edward G. Robinson—Although we were late playing this and should have given it a Sunday playdate, it sure brought out the folks on a midweek. More favorable comments than we have had on a picture in many a day. "Butch" Jenkins stole the show. Butch is not an actor; he is a natural. Played Tuesday, Wednesday, May 28, 29.—M. E. (Jack) Hammond, Hart Theatre, Ferndale, Cal.

OUR VINES HAVE TENDER GRAPES: Margaret O'Brien, Edward G. Robinson—Very good melodrama of farm life which played to good business.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

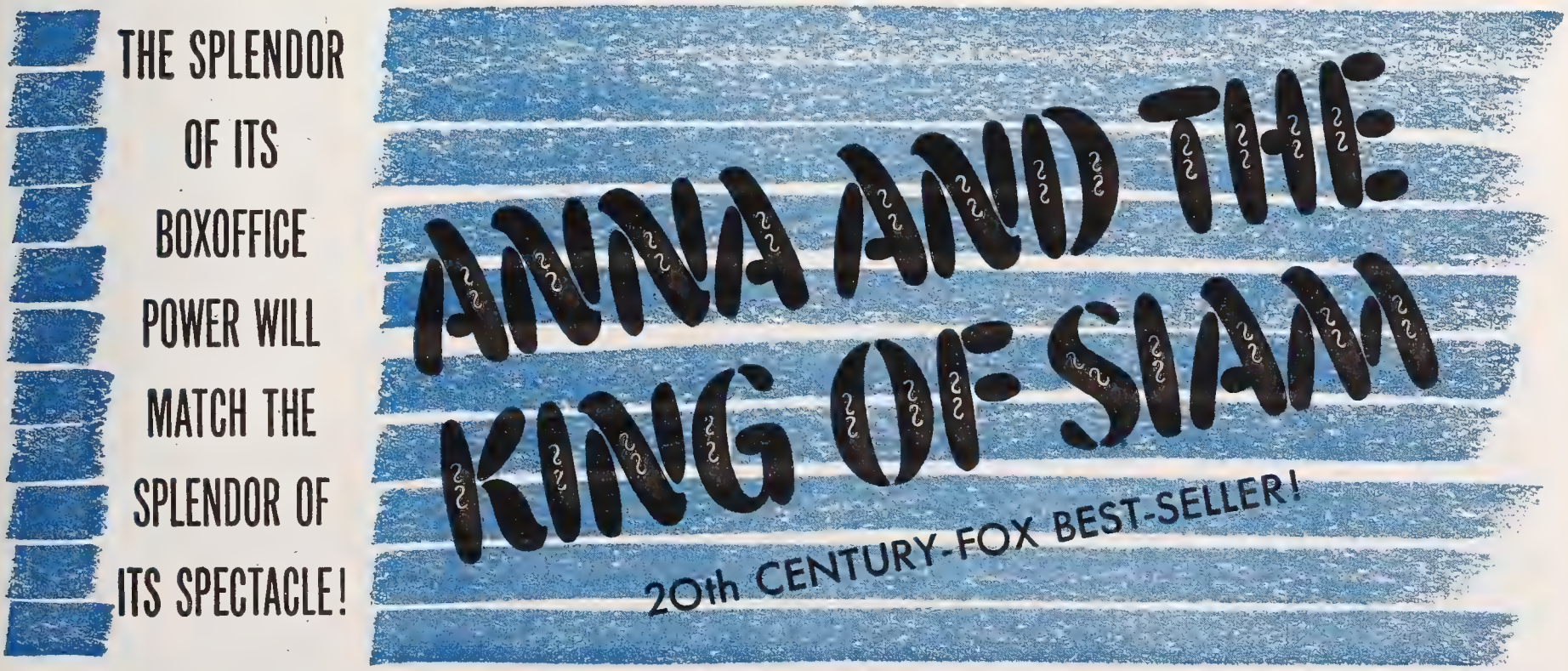
PICTURE OF DORIAN GRAY, THE: Hurd Hatfield, George Sanders—Strictly a class show. Will not please average patrons.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

SHE WENT TO THE RACES: James Craig, Frances Gifford—A fair picture for a Bargain Night or a Saturday double bill. Pictures that are borderline cases never make the exhibitor any money and his expenses go on just the same. Played Tuesday, Wednesday, May 14, 15.—H. D. Arrington, Dutch Mill Theatre, Holland, Texas. Small town and rural patronage.

SHE WENT TO THE RACES: James Craig, Frances Gifford—A nice program picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

UP GOES MAISIE: Ann Sothern, George Murphy—Very good. Used midweek to fair business. Maisie still puts on a good clean performance that goes over well with our trade. Played Wednesday, Thursday,

(*Continued on following page*)



(*Continued from preceding page*)

May 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WHAT NEXT, CORPORAL HARGROVE? Robert Walker, Keenan Wynn—I was in uniform when Hargrove first hit, so don't know how this one compares; but it is a good picture with comedy typical to Army life, and did good midweek business. Ex-soldiers go for this kind of war story. Played Wednesday, Thursday, May 14, 15.—Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—Leo certainly didn't add to his reputation by producing this. I gave this picture my best playing time because of the Technicolor and Fred Astaire, but it was a complete flop. Just barely made expenses on this and, fellows, when you barely get by on your Sunday and Monday playing time, your whole week is ruined. Played Sunday, Monday, May 12, 13.—H. D. Arrington, Dutch Mill Theatre, Holland, Texas. Small town and rural patronage.

Monogram

ARE THESE OUR PARENTS?: Helen Vinson, Lyle Talbot—Doubled with "Sonora Stagecoach." Broke house records, but don't know why. Not such a hot show, but had no walkouts. Played Friday, Saturday, May 24, 25.—Curtis Willard, State Line Theatre, State Line, Miss.

DILLINGER: Elisha Cook, Jr., Lawrence Tierney—This gangster film did very good business and is good action entertainment. Played Thursday, Friday.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

JOE PALOOKA, CHAMP: Joe Kirkwood, Elyse Knox—Did some exploitation on this, including letting our colored balcony patrons know Joe Louis was in it and this grand little picture came through at the box office. Picture pleased all, and much favorable comment. It is pictures like this that let you live in the show business. Played late show Saturday, June 1.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

OH WHAT A NIGHT: Edmund Lowe, Marjorie Rambeau—Starts out pretty well, but drags toward the end. Doubled with "Don't Fence Me In" to excellent business. Just a fair picture; not for single billing. Played Friday, Saturday, May 31, June 1.—Curtis Willard, State Line Theatre, State Line, Miss.

Paramount

BLUE DAHLIA, THE: Alan Ladd, Veronica Lake—Tops. Give it your best time. Ladd brings them in here. Played Monday, Tuesday, June 27, 28.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

FOLLOW THAT WOMAN: William Gargan, Nancy Kelly—Used on weekend double bill to very poor business. Played Friday, Saturday, May 31, June 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HOLD THAT BLONDE: Eddie Bracken, Veronica Lake—Swell! A scream from start to finish, and who likes to laugh more than people? Played one night only with a stage event and it was appreciated by a nice crowd. It is a nice feeling to see your people leaving the theatre smiling. Veronica is quite a girl! Played Thursday, May 30.—M. E. (Jack) Hammond, Hart Theatre, Ferndale, Cal.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—Exceptionally fine entertainment in Technicolor which was enjoyed by both young and old. Never a dull moment all through the length of this feature. The circus and rodeo numbers were especially entertaining. Must congratulate Paramount on this splendid release. It is quite a change to be able to write a good report on product. Why don't the companies release more pictures of this caliber, instead of wasting a lot of money on small productions that no one wants to see. They certainly must know these things. Ten good pictures like this release are worth 25 mediocre ones. Play this. Played Saturday, May 18.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Small town and rural patronage.

LOST WEEKEND, THE: Ray Milland, Jane Wyman—This one hit the jackpot. One of the best Paramount has made in two years. Played Monday, Tuesday, May 6, 7.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

LOST WEEKEND: Ray Milland, Jane Wyman—Wonderful picture. Milland is the whole show. First class acting. Extra bit of advertising paid off on this one. Business 50 per cent above normal. Well liked. No one offended. Played Wednesday, Thursday, May 8, 9.—Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker—Too silly and not even half-way good slapstick comedy. Many walkouts and, brother, when you show a poor picture the patrons shout it from the roof tops. Trade it for some good show like "Union Pacific" or "Forest Rangers." Played Thursday, Friday, May 30, 31.—H. D. Arrington, Dutch Mill Theatre, Holland, Texas. Small town and rural patronage.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—Betty's getting better all the time. Business above average and 100 per cent well pleased with this one. Comedy and music tops. Played Sunday, Monday, June 2, 3.—Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy—Another exceptionally good release from Paramount. This is an outdoor Western in Technicolor. It is beautifully photographed. A good action drama of the Western prairie. Entertaining to both rural and city people alike. Was lucky to get this early, and proud to play it. A good bet in any spot. Played Tuesday, June 4.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Small town and rural patronage.

WELL GROOMED BRIDE, THE: Ray Milland, Olivia DeHavilland—Well made and entertaining comedy that took a tumble at the box office. Pleased the few who came. Played Monday, Tuesday, May 27, 28.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

PRC

CARAVAN TRAIL, THE: Eddie Dean, Al LaRue—This is the first Cinecolor Western I have played from PRC and I immediately found out that I made a mistake by playing it on a Saturday. That boy, Dean, has a wonderful baritone voice and has plenty of talent. The Cinecolor was pretty good. From now on these Eddie Dean Westerns in Cinecolor will play during the week. PRC started the ball rolling when they started this series and I think all Western companies will very soon follow suit. Played Saturday, May 25.—H. D. Arrington, Dutch Mill Theatre, Holland, Texas. Small town and rural patronage.

GREAT MIKE, THE: Robert Henry, Stuart Erwin—A good midweek stand which needs support. Played Wednesday, Thursday, May 29, 30.—George McMillan, Hollywood Theatre, McVille, N. D.

HOW DO YOU DO?: Bert Gordon, Harry Von Zell—Boy, if I have ever seen corn on the cob, this is it. The jokes are poor, but my patrons went for them and if they liked it, anyone will like it. The music was good, but there wasn't enough of it. Business average. Played Sunday, Monday, May 26, 27.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

I'M FROM ARKANSAS: Slim Summerville El Brendel—This is a good picture with hillbilly music. Business above average. I hope PRC makes some more like this. Played Friday, Saturday, May 31, June 1.—L. Brazil, Jr., New Theatre, Bearden, Ark.

MAN OF COURAGE: Barton MacLane, Charlotte Wynters—Not so good. Did not click on our Sunday midnight. I guess they needed their rest more. Played June 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

NORTHWEST TRAIL: Bob Steele, John Litel—Don't overlook this picture. It is very good. It is in color and I believe with a little extra exploiting it will give you worthwhile returns. Don't be afraid to sell it, because it is above average. Business good. Played Friday, Saturday, June 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PHANTOM OF 42ND STREET, THE: Dave O'Brien, Kay Aldridge—A very good mystery and good acting. Good for first half of double bill. Play it. Business average. Played Friday, Saturday, May 24, 25.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

STAGECOACH OUTLAWS: Buster Crabbe, Al St. John—A very good Western with Al St. John bringing the people and the laughs. I don't see why PRC doesn't star St. John instead of Buster Crabbe, because he is the one who brings them in. Business average. Played Friday, Saturday May 3, 4.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

RKO Radio

BELLS OF ST. MARY'S, THE: Ingrid Bergman, Bing Crosby—Miss Bergman and Crosby are at their best. Held up for the entire run. Terms a little high, but worth it. Played Monday-Wednesday, June 3-5.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

CORNERED: Dick Powell, Micheline Cheirel—Not such a bad show but Dick Powell has no drawing power here. Played Tuesday, Wednesday, June 4, 5.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town patronage.

CORNERED: Dick Powell, Micheline Cheirel—Fair picture which failed to draw average business. Picture lacked star power as Powell had no support. Played Wednesday, Thursday, June 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DEADLINE AT DAWN: Paul Lukas, Susan Hayward—Very good "B" picture in an "A" bracket. Business not too bad. Played Wednesday, May 29.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

DICK TRACY: Morgan Conway, Anne Jeffreys—Played on double bill with Western. Business not bad. Unusual children's gross. Played Saturday, June 1.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

DICK TRACY: Morgan Conway, Anne Jeffreys—This is too short, but very good mystery story. Don't single-bill this because it won't stand alone. Business off. Played Tuesday, Wednesday, May 21, 22.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

GIRL RUSH: Frances Langford, Alan Carney, Wally Brown—This musical comedy of the West is good entertainment.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

MADEMOISELLE FIFI: Simone Simon, Kurt Kreuger—This class picture of France during Franco-Prussian War is good and unusual type of show. We doubled this with "Our Vines Have Tender Grapes," and both were well received.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

MARINE RAIDERS: Pat O'Brien, Ruth Hussey—Very good action picture which played Thursday and Friday to good business.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

RIVERBOAT RHYTHM: Leon Errol, Glenn Vernon—Good little musical show which pleased average business. Played Tuesday, May 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SEVEN MILES TO ALCATRAZ: James Craig, Bonita Granville—Fair adventure story with good action.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

SPANISH MAIN, THE: Paul Henried, Maureen O'Hara—Plenty of color and good acting. Average business. A few women walked out because there was too much killing. Played Friday, Saturday, May 24, 25.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town patronage.

SPIRAL STAIRCASE: Dorothy McGuire, George Brent—A very good mystery, but not a big draw. Business was just normal. I expected more. Played Monday, Tuesday, June 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THUNDERING HOOFS: Tim Holt—A very good Western. As I said before Tim Holt Westerns are always good. Business average. Played Friday, Saturday, May 24, 25.—Nick Raspa, State Theatre, Rivesville, W. Ba. Small town patronage.

Republic

CHEROKEE FLASH, THE: Sunset Carson, Linda Stirling—A good Western which pleased the Friday and Saturday trade. Played June 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOME ON THE RANGE: Monte Hale, Adrian Booth—Pleasing program action picture with the addition of Republic's Magnacolor. Addition of Magnacolor was responsible for better than average business but the animals in the picture drew a lot of kids and since it was Sunday they brought mom and pop along. Was unable to get a critically sharp focus with this particular color. Played Sunday, May 26.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

JAMBOREE: George Byron, Ruth Terry—This is just what the small towns cry for. Played this picture late to very good business. This print was badly cut up, making parts of it impossible to understand. Sure hope more of these come soon. Very small town. Played Wednesday, Thursday, May 28, 29.—Curtis Willard, State Line Theatre, State Line, Miss.

LOVE, HONOR AND GOODBYE: Virginia Bruce, Victor McLaglen—This was a fair show. No comment from the people. It fell flat the second night and did the worst business in months. Played Monday, Tuesday, May 27, 28.—Curtis Willard, State Line Theatre, State Line, Miss.

SONG OF ARIZONA: Roy Rogers, Dale Evans—A very fine picture that was well liked by everybody. Roy Rogers films, in the small situations, are equal to, if not better than, the top leading companies' 50 per cent super-dupers. I always depend on a Roy Rogers picture for an above average gross. They love him down here. I think Republic is making a big mistake by shoving the "Sons of the Pioneers" more and more into the background. In my estimation I think that my patrons come to see the "Sons of the Pioneers" play just as much as they do Rogers. Played Thursday, Friday, May 16, 17.—H. D. Arrington, Dutch Mill Theatre, Holland, Texas. Small town and rural patronage.

Screen Guild

WILDFIRE: Bob Steele, Sterling Holloway—They loved this one. It sure drew them in.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Twentieth Century-Fox

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—A very good picture. This was a 20th-Fox

(*Continued on following page*)

(*Continued from preceding page*)

reissue and it will do more business and please more customers than 50 per cent of the new ones. Pictures like this are good for small town situations and can easily be followed and understood and I guarantee your patrons will come out of the theatre at the end with a smile and a grin. You will not have any walkouts or complaints on this one. This is one of the pictures that allows the manager to stand out in front after it is over. Played Tuesday, Wednesday, May 7, 8.—H. D. Arrington, Dutch Mill Theatre, Holland, Texas. Small town and rural patronage.

DOLL FACE: Carmen Miranda, Perry Como—This laid the biggest egg of any film I have played on Sunday and Monday dates. Miss Blaine is O.K. but she needs help from a name cast to hold up here. Business off 50 per cent. Picture not too good. With a half a house I was in no mood to judge the merits of the picture. Played Sunday, Monday, May 26, 27.—Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

DOLL FACE: Carmen Miranda, Perry Como — Pleased those who came, but business was off.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

DRAGONWYCK: Gene Tierney, Vincent Price—Not a small town picture. Maybe I played it too soon. Played Sunday, Monday, April 20, 21.—George McMillan, Hollywood Theatre, McVille, N. D.

FALLEN ANGEL: Dana Andrews, Alice Faye, Linda Darnell—Holiday date made this do unexpected business. Good picture, but Alice Faye is no dramatic actress. Business above normal. Dana Andrews does a good job. Played Wednesday, Thursday, May 29, 30. —Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

HOUSE ON 92nd STREET: William Eythe, Lloyd Nolan—A good story. Some liked it and some didn't. Played Monday-Wednesday, May 27-29.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town patronage.

JESSE JAMES: Tyrone Power, Nancy Kelly—The reissues really bring them out. Didn't think it would do it when I bought it. Business above average. Played Wednesday, Thursday, May 29, 30.—Stegelmeir & Fiedler, Grand Theatre, Java, S. D.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—Easily one of the best pictures of the year. They raved about it. Hit school programs on playdates, but did well anyway. Greatest Technicolor photography I've ever seen. Great picture which pleased 100 per cent. Played Sunday, Monday, May 19, 20.—Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

LEAVE HER TO HEAVEN: Gene Tierney, Dana Andrews—An excellent picture with beautiful scenery. Played Saturday-Monday, May 25-27.—George McMillan, Hollywood Theatre, McVille, N. D.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—A very good Technicolor picture that has received a tremendous amount of publicity. National Screen Service has a very good trailer on this. It starts out by saying, "What is the eighth deadly sin?". This is what women go for, thinking they are really going to learn something. This picture is good for any situation and was well liked. Some of my patrons remarked that the picture should have been entitled "Leave Her to Hell." This picture will make you a little money, fellows. Played Sunday, Monday, May 5, 6.—H. D. Arrington, Dutch Mill Theatre, Holland, Texas. Small town and rural patronage.

SENTIMENTAL JOURNEY: John Payne, Maureen O'Hara—Did a nice business on this picture, although it is a tear-jerker. Played Sunday, Monday, May 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STATE FAIR: Dana Andrews, Jeanne Crain, Dick Haymes—A natural for small town patronage. You will have no regrets playing this one. Played Thursday and Saturday, May 23, 25.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town patronage.

WALK IN THE SUN, A: Dana Andrews, Huntz Hall—Good picture and good business. I thought people were tired of war pictures but they came out to look at this one, even if there were no women in the cast. Played Sunday, Monday, June 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—It must be the radio show that made them come in at the box office. Was enjoyed by the young and old. Average business. Played Saturday, Sunday, June 1, 2.—Stegelmeir & Fiedler, Grand Theatre, Java, S. D.

OUTLAW, THE: Jack Buetel, Jane Russell—The biggest gross in the history of our town. Couldn't see why the picture was banned in so many places as it wasn't near as bad as other features that have passed the censors. Played Sunday-Tuesday, May 26-28.—Burris & Henley Smith, Imperial Theatre, Pocahontas, Ark.

PARIS-UNDERGROUND: Constance Bennett, Gracie Fields—Nothing to this feature and business was poor. Better leave it on the shelf or hide somewhere when you play it.—Burris & Henley Smith, Imperial Theatre, Pocahontas, Ark.

Universal

DALTONS RIDE AGAIN, THE: Alan Curtis, Kent Taylor—A swell Western picture with a different slant that was well received by a handful of people who saw it. Billing was killed by co-billing a "maniac" picture from which we had the usual letdown. Farmers and rural show-goers shy away from these murder pictures. The previews always harp on the worst part of all these pictures. Why? Played Friday, Saturday, May 31, June 1.—M. E. (Jack) Hammond, Hart Theatre, Ferndale, Cal.

FRONTIER GAL: Rod Cameron, Yvonne De Carlo —One of the best little Technicolor pictures ever put out. Business O.K. Played Thursday, Friday, April 25, 26.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

FRONTIER GAL: Rod Cameron, Yvonne De Carlo —A good color Western which pleased. Business O.K. —C. L. Niles, Niles Theatre, Anamosa, Iowa.

HOUSE OF HORRORS: Robert Lowery, Virginia Grey—Program picture which did average business. Routine stuff. Played Tuesday, June 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LITTLE GIANT: Bud Abbott, Lou Costello—These fellows should slow down. It seems to be the same old gags every time, only expressed differently. Business just fair. Played Thursday, Friday, May 9, 10.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

NIGHT IN PARADISE, A: Merle Oberon, Turhan Bey—Another weak sister at the box office but personally I thought the picture entertaining although a bit corny in spots. Color was magnificent. Played Thursday, Friday, May 30, 31.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

RIVER GANG: Gloria Jean, John Qualen—Fair mystery adventure played to fair business doubled with a Western.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

SCARLET STREET: Edward G. Robinson, Joan Bennett—Business just fair. Think "perfect crime" ending ruins picture. Played Thursday, Friday, May 23, 24.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

SCARLET STREET: Edward G. Robinson, Joan Bennett—This is another picture that we do not appreciate showing to our family trade. Such pictures should not be made. Business poor. Too much adverse publicity. Played Sunday, Monday, May 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SENORITA FROM THE WEST: Alan Jones, Bonita Granville—Used on weekend double bill. Audience reaction good. Business poor. Played Friday, Saturday, May 31, June 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THIS LOVE OF OURS: Merle Oberon, Claude Rains —Business way off. Picture very draggy despite its emotional ending. Played Thursday, Friday, June 30, 31.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

THIS LOVE OF OURS: Merle Oberon, Claude Rains —They just don't go for love in Tilbury. I guess they are the cold type. Anyway they proved it at the box office, which was pretty poor. Played Wednesday, Thursday, June 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THIS LOVE OF OURS: Merle Oberon, Claude Rains —This is a very good picture and wonderful acting, but watch out for this because it is not a small town picture. If your patrons like this kind of picture, play it. Business poor. Played Sunday, Monday, May 19, 20.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

THIS LOVE OF OURS: Merle Oberon, Claude Rains —Good love story. Average business.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

TWILIGHT ON THE PRAIRIE: Eddie Quillan, Vivian Austin—A good little hillbilly picture which did above average business on Friday and Saturday. Just the right kind of a show for a small town. Played May 31, June 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner Bros.

NO TIME FOR COMEDY: James Stewart, Rosalind

(*Continued on following page*)



(*Continued from preceding page*)

Russell—These reissue releases are better than some Warner Bros. are putting out today. Good program day booster. Played Sunday, May 26.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell—Only fair business on this reissue, and it is the first reissue from Warner Bros. which has fallen down at the box office. Not enough action, I guess. Played Wednesday, May 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RHAPSODY IN BLUE: Robert Alda, Joan Leslie—A very fine show and some of the most wonderful music I have ever heard. The show is long enough so you don't have to put more than one short subject with it. Paul Whiteman's orchestra was very good, but, in my opinion, Oscar Levant stole the whole show with his dry wit and humor. The picture is not for small town. It is strictly for people who like longwhisker stuff. Played Thursday, Friday, May 2, 3.—H. D. Arrington, Dutch Mill Theatre, Holland, Texas. Small town and rural patronage.

RHAPSODY IN BLUE: Robert Alda, Joan Leslie—Pleased the average midweek crowd.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

SAN ANTONIO: Errol Flynn, Alexis Smith—Nothing but praise for this beautiful outdoor Technicolor spectacle from a small but enthusiastic audience. Flynn does not draw well in our rural community. Played Sunday, Monday, May 26, 27.—M. E. (Jack) Hammond, Hart Theatre, Ferndale, Cal.

SAN ANTONIO: Errol Flynn, Alexis Smith—You don't need to be told to book this kind. A natural which did over average business. Run of the mill story. It is a Western dressed up with big names. Excellent color photography. Played Sunday, Monday, May 12, 13. Charles L. Jones, Elma Theatre, Elma, Iowa. Small town and rural patronage.

THREE STRANGERS: Geraldine Fitzgerald, Sydney Greenstreet—This one is a mystery at the box office and a mystery to all those who saw it. There must be better books to make pictures out of than this. Played Wednesday, May 15.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

Short Features

Paramount

BARGAIN COUNTER ATTACK: Little Lulu—Good color cartoon with Little Lulu at her impish best. Played Sunday and Monday.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RHYTHM ON BLADES: Sportlights—Entertaining sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RUNNING THE TEAM: Sportlights—Good sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE FRIENDLY GHOST: Noveltoons—This color cartoon pleased all ages.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TOGETHER IN THE WEATHER: Noveltoon—Good Noveltoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

BIRTHDAY BLUES: Leon Errol—This subject seems to bring out laughs. Leon goes over very well here.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

WHAT, NO CIGARETTES?: Edgar Kennedy—There are some laughs in this one, but this is old now, because people can get cigarettes.—Nick Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

NIGHT CLUB BOOM: March of Time—A March of Time showing how the people in the U. S. A. are separated from their hard-earned money.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

PALESTINE PROBLEM: March of Time—A narrative of the Jewish problem and how they are helping to solve their own difficulties in the Holy Land.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

THE FORTUNE HUNTERS: Terrytoons — Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WANTED—MORE HOMES: March of Time—Routine March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

BASHFUL BUZZARD: Merrie Melodies Cartoons—This was funny all the way to the end. This Buzzard is all right. Would like to see more of him. Nick Raspa, State Theatre, Riverville, W. Va.

Short Product in First Run Houses

NEW YORK—Week of June 17

ASTOR: Pluto's Kid Brother ..... ***RKO***
Feature: The Kid from Brooklyn ..... RKO

CAPITOL: The Milky Waif ..... ***MGM***
Treasures from Trash ..... ***MGM***
Feature: Two Sisters from Boston ..... MGM

CRITERION: Bikini—Atom Island ..... ***MGM***
Feature: Lover, Come Back ..... Universal

GLOBE: Ten Pin Titans ..... ***RKO***
Feature: Make Mine Music ..... RKO

HOLLYWOOD: Snow Eagles ..... ***Vitaphone***
The Hair Raising Hare ..... ***Vitaphone***
Feature: A Stolen Life ..... Warner Bros.

PALACE: 2,000 Rooms ..... ***RKO***
Feature: Without Reservations ..... RKO

PARAMOUNT: The Lonesome Stranger ***Paramount***
Popular Science, No. 5 ..... ***Paramount***
Together in the Weather ..... ***Paramount***
Feature: The Bride Wore Boots ..... Paramount

RIALTO: Friendly Ghosts ..... ***Paramount***
Rhythm on Blades ..... ***Paramount***
Animalology ..... ***Paramount***
Feature: Inside Job ..... Universal

RIVOLI: Throwing the Bull ..... ***20th Cent.-Fox***
Feature: Cluny Brown ..... 20th Cent.-Fox

ROXY: Golden Horses ..... ***20th Cent.-Fox***
In My Old Kentucky Home ..... ***20th Cent.-Fox***
Feature: Somewhere in the Night ..... 20th Cent.-Fox

STRAND: Hush My Mouth ..... ***Vitaphone***
Down Singapore Way ..... ***Vitaphone***
Smart as a Fox ..... ***Vitaphone***
Feature: Janie Gets Married ..... Warner Bros.

WINTER GARDEN: Picture Pioneer ..... ***Universal***
Banquet of Melody ..... ***Universal***
Feature: The Runaround ..... Universal

FRESH FISH: Blue Ribbon Hit Parade—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JAN SAVITT AND HIS BAND: Melody Master Bands—Good musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LISTEN TO THE BANDS: Melody Master Bands—I could tell that this was made up of old musicals, but it was all right for 10 minutes.—Nick Raspa, State Theatre, Rivesville, W. Va.

SMART AS A FOX: Vitaphone Varieties—Entertaining animal reel. The wild animals will please the children.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WICKED WOLF: Merrie Melodies Cartoons — A good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Serials

Columbia

THE MONSTER AND THE APE: 15 Episodes—This is a fair serial about a mechanical man, a crooked scientist and an ape. Interest lags in the last few chapters.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

Republic

THE MASKED MARVEL: 12 Episodes—A fair serial with plenty of fighting and average drawing power. There certainly is a need for some improvement in the serial field.—William G. Clark, Alamo Theatre, Pine Bluff, Ark.

All-Scope Pictures to Make Business and School Films

Papers of incorporation have been filed in Sacramento, Cal., for the organization of All-Scope Pictures, Inc., to produce educational and industrial films, Gordon S. Mitchell, formerly manager of the Research Council of the Academy of Motion Picture Arts and Sciences, is president of the new company. Other officers include Bernard F. McEveety, vice-president in charge of production; E. Z. Walters, vice-president and treasurer, and Ernest Maples, secretary and assistant treasurer. G. L. Carrington is chairman of the board of directors. All-Scope Pictures will produce at the Occidental Boulevard Studios, with whom the new company has contracted for production facilities. Pending completion of new office space for the company, All-Scope is in the Altec Suite in the Taft Building in Hollywood.

Griffith Chairman of Freedom of Screen Unit

Richard Griffith, executive secretary of the National Board of Review, has been named chairman of a Freedom of the Screen Committee, recently organized by the Film Council of America, C. R. Reagan, president. Invited to serve with Mr. Griffith are Ted R. Gamble, chairman of the American Theatres Association; Roger Albright, head of Teaching Film Custodians, Motion Picture Association; George Addes, secretary-treasurer, UAW-CIO; John Connors, Workers Education Bureau; Bosley Crowther, New York *Times* motion picture critic and chairman of the films division of the Independent Citizens Committee; Edgar Dale, chairman of the Audio-Visual Committee, National Congress of Parents and Teachers; Paul Howard, director, National Relations Board; American Library Association; William F. Kruse, secretary, Allied Non-Theatrical Film Association; L. C. Larson, Educational Film Library Association, and John McDonald, *Fortune* magazine.

Oke Chicago Union Head

William Oke, stagehand in the Balaban and Katz Chicago theatre, has been elected president of local No. 2, Theatrical Stage Employees Union (AFL) to succeed Larry Cassidy. Arthur Morrison was reelected vice-president, and James Ryan, secretary-treasurer. Fred Mason, Frank Connor, Manny Brenner and William Laise were elected to the executive board, and Grant Johnson, Charles Howard and Bert Coleman were named trustees. Archie Bernard was reelected sergeant-at-arms.

Chamber Names Poppele

J. R. Poppele, president of the Television Broadcasters Association, Inc., has been appointed by William Jackson, president of the U. S. Chamber of Commerce, as a member of the committee of the domestic distribution department. Will Baltin, secretary-treasurer of TBA, has been designated by Mr. Poppele as his alternate.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

TWO SISTERS FROM BOSTON (MGM)

First Report:

Total Gross Tabulated	$340,400
Comparative Average Gross	273,100
Over-all Performance	124.6%

CINCINNATI—RKO Capitol, 1st week . . . 162.6%
CINCINNATI—RKO Capitol, 2nd week . . . 93.4%
CLEVELAND—Loew's State, 1st week . . . 133.3%
CLEVELAND—Loew's State, 2nd week . . . 82.2%
LOS ANGELES—Egyptian 125.0%
LOS ANGELES—Fox Wilshire 195.8%
LOS ANGELES—Los Angeles 124.0%
LOS ANGELES—Ritz 81.4%
NEW YORK—Capitol 171.7%
(SA) Ritz Brothers
PHILADELPHIA—Stanley, 1st week 102.3%
PHILADELPHIA—Stanley, 2nd week . . . 98.4%
PHILADELPHIA—Stanley, 3rd week . . . 72.6%

GILDA (Col.)

Final Report:

Total Gross Tabulated	$1,283,200
Comparative Average Gross	1,159,500
Over-all Performance	110.6%

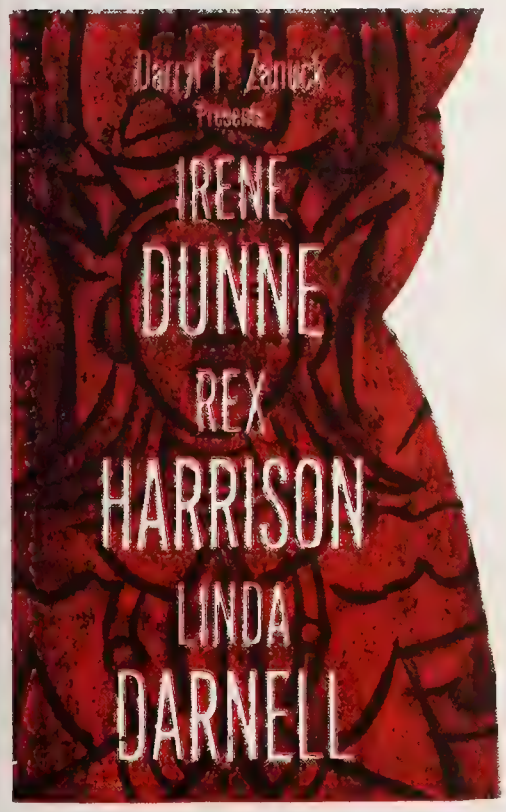
BALTIMORE—Hippodrome, 1st week . . . 108.4%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week . . . 89.9%
(SA) Vaudeville
BOSTON—Orpheum, 1st week 111.7%
BOSTON—Orpheum, 2nd week 92.5%
BOSTON—Orpheum, 3rd week 63.2%
BOSTON—State, 1st week 119.6%
BOSTON—State, 2nd week 107.8%
BUFFALO—Lafayette, 1st week 142.1%
(DB) A Close Call for Boston Blackie (Col.)
BUFFALO—Lafayette, 2nd week 123.9%
(DB) Just Before the Dawn (Col.)
BUFFALO—Lafayette, 3rd week 86.7%
(DB) Out of the Depths (Col.)
BUFFALO—Lafayette, 4th week 80.9%
(DB) Notorious Lone Wolf (Col.)
CHICAGO—United Artists 118.1%
CINCINNATI—RKO Albee 136.0%
CINCINNATI—RKO Grand, MO 1st week . . 158.5%
CINCINNATI—RKO Grand, MO 2nd week . . 97.5%
CINCINNATI—RKO Shubert, MO 3rd week . 115.4%
CINCINNATI—RKO Lyric, MO 4th week . . 87.7%
CLEVELAND—RKO Palace, 1st week . . . 159.0%
CLEVELAND—RKO Palace, 2nd week . . . 102.3%
CLEVELAND—RKO Allen, MO 1st week . . 156.8%
CLEVELAND—RKO Allen, MO 2nd week . . 122.5%
CLEVELAND—RKO Allen, MO 3rd week . . 107.8%
DENVER — Denver 105.6%
(DB) Night Editor (Col.)
DENVER — Esquire 71.4%
(DB) Night Editor (Col.)
DENVER — Webber 62.5%
(DB) Night Editor (Col.)
DENVER—Aladdin, MO 1st week 88.2%
(DB) Night Editor (Col.)
DENVER—Rialto, MO 2nd week 111.1%
(DB) Night Editor (Col.)
LOS ANGELES—Hillstreet, 1st week 178.0%
LOS ANGELES—Hillstreet, 2nd week 134.7%
LOS ANGELES—Hillstreet, 3rd week 77.6%
LOS ANGELES—Hillstreet, 4th week 68.9%
LOS ANGELES—Pantages, 1st week 158.7%
LOS ANGELES—Pantages, 2nd week 101.8%
LOS ANGELES—Pantages, 3rd week 80.5%
LOS ANGELES—Pantages, 4th week 71.1%
NEW YORK—Music Hall, 1st week 104.0%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 103.2%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 95.5%
(SA) Radio City Music Hall Stage Presentation
OMAHA—RKO Brandeis 131.6%
PHILADELPHIA—Boyd, 1st week 152.8%
PHILADELPHIA—Boyd, 2nd week 135.3%
PHILADELPHIA—Boyd, 3rd week 119.3%
PITTSBURGH—J. P. Harris, 1st week . . . 187.5%
PITTSBURGH—J. P. Harris, 2nd week . . . 129.7%
PITTSBURGH—Senator, MO 1st week . . . 144.4%
PITTSBURGH—Senator, MO 2nd week . . . 88.8%
PROVIDENCE—State, 1st week 117.3%
PROVIDENCE—State, 2nd week 81.6%
PROVIDENCE—Carlton, MO 1st week . . . 133.3%
SALT LAKE CITY—Centre 104.9%
SAN FRANCISCO—Orpheum, 1st week . . . 187.7%
SAN FRANCISCO—Orpheum, 2nd week . . . 156.9%
SAN FRANCISCO—Orpheum, 3rd week . . . 104.6%
SAN FRANCISCO—Orpheum, 4th week . . . 94.1%
ST. LOUIS—Loew's State 107.4%

ABILENE TOWN (U.A.)

Final Report:

Total Gross Tabulated	$441,500
Comparative Average Gross	476,500
Over-all Performance	92.8%

BALTIMORE—Century 80.1%
BUFFALO—Buffalo 94.9%
(DB) Tokyo Rose (Para.)
CHICAGO—Oriental, 1st week 141.3%
(SA) Vaudeville
CHICAGO—Oriental, 2nd week 130.2%
(SA) Vaudeville
CLEVELAND—Loews Stillman, 1st week . . 152.4%
CLEVELAND—Loew's Stillman, 2nd week . . 102.0%
DENVER—Paramount 106.7%
(DB) The Madonna's Secret (Rep.)
DENVER—Webber 88.8%
(DB) The Madonna's Secret (Rep.)
DENVER—Rialto, MO 1st week 83.3%
(DB) The Madonna's Secret (Rep.)
INDIANAPOLIS—Loew's 83.3%
(DB) Blondie's Lucky Day (Col.)
KANSAS CITY—Midland 126.6%
(DB) Meet Me On Broadway (Col.)
LOS ANGELES—Music Hall Beverly Hills 1st week 152.1%
LOS ANGELES—Music Hall Beverly Hills 2nd week 104.1%
LOS ANGELES—Music Hall Beverly Hills 3rd week 54.2%
LOS ANGELES—Music Hall Downtown, 1st week 171.9%
LOS ANGELES—Music Hall Downtown, 2nd week 99.3%
LOS ANGELES—Music Hall Downtown, 3rd week 67.1%
LOS ANGELES—Music Hall Hawaii, 1st week 122.3%
LOS ANGELES—Music Hall Hawaii, 2nd week 79.1%
LOS ANGELES—Music Hall Hawaii, 3rd week 50.0%
LOS ANGELES—Music Hall Hollywood, 1st week 145.1%
LOS ANGELES—Music Hall Hollywood, 2nd week 101.9%
LOS ANGELES—Music Hall Hollywood, 3rd week 54.9%
MINNEAPOLIS—State 76.6%
MONTREAL—Princess 100.0%
(DB) Dick Tracy (RKO)
PHILADELPHIA—Stanton, 1st week . . . 144.8%
PHILADELPHIA—Stanton, 2nd week . . . 70.0%
PROVIDENCE—State 84.1%
(DB) Life With Blondie (MGM)
SAN FRANCISCO—United Artists, 1st week . 116.8%
(DB) Life With Blondie (Col.)
SAN FRANCISCO—United Artists, 2nd week . 87.6%
(DB) Life With Blondie (Col.)
SAN FRANCISCO—United Artists, 3rd week . 77.9%
(DB) Life With Blondie (Col.)
ST. LOUIS—Loew's State 112.9%
(DB) Captain Kidd (UA)



FILMED BIGGER THAN ANY BEST-SELLER EVER FILMED!

ANNA AND THE KING OF SIAM

20th CENTURY-FOX TRIUMPH!

Lee J. Cobb · Gale Sondergaard · Mikhail Rasumny · Dennis Hoey · Tito Renaldo · Richard Lyon

Directed by JOHN CROMWELL · Produced by LOUIS D. LIGHTON · Screen Play by Talbot Jennings and Sally Benson Based Upon the Biography by Margaret Landon

Give Television Awards for 1945 Achievements

Awards in 13 categories for 1945-46 were presented by the American Television Society last Wednesday evening at a meeting at the DuMont John Wanamaker studios in New York.

In recognition of the year's outstanding contribution to the development of television commercially, the American Broadcasting Company and DuMont television station WABD were presented the television "Oscars." Paul Mowrey, chief of television operations for ABC, was specially cited for his work in commercial television.

Other awards were:

For technical excellence in television production, Columbia Broadcasting System's station WCBW in New York; and NBC's WNBT, New York. James McNaughton, art director of WCBW, was cited for work in scenic design and staging; WNBT for camera work; RCA for the image-orthicon camera.

For effort in developing television commercials: Ruthrauff & Ryan, Inc., and Lever Brothers Company.

Sports programming: NBC, WNBT and WPTZ, Philadelphia.

Educational programming: WBKB, Chicago, and WCBW.

Children's programs: WRGB, the General Electric Company station, in Schenectady, N. Y.

News programs: WCBW.

Outstanding production: WNBT.

Special events: CBS, NBC, Allen B. Du Mont Laboratories, Inc., and the American Telephone & Telegraph Company.

Outstanding direction: Edward Sobel and Ernest Colling, both with NBC's WNBT.

Experimental demonstration, color: RCA and CBS.

Ralph Rockafellow, of Buchanan & Company, and editor of the Society's publications, was given a special award in recognition of his service to the Society.

Officers inducted at the meeting were: George T. Shupert, of Paramount, president; Mr. Rockafellow, vice-president; Dian Dincin, of Metropolitan Television, Inc., secretary, and Archibald U. Braunfield, treasurer. Members of this year's board include Charles Alicoate, Edward C. Cole, Frederick A. Kugel, Don McClure, David Hale Halpern, Alice Pentlarge and Richard Manville.

Brady Confers on Famine

William Brady, southern 16mm division manager of Southeastern Theatre Equipment Company, Atlanta, Ga., last week conferred with Clinton P. Anderson, Secretary of Agriculture, on a film program to aid famine stricken countries of Europe. Mr. Brady was named to the government liaison committee at the recent Allied Non-Theatrical Film Association Convention in New York.

Petrillo Withholds Plea On Lea Bill Violation

James C. Petrillo, president of the American Federation of Musicians, surrendered in Federal District Court in Chicago last Friday to answer charges of violating the Lea law in calling a strike of three librarians at Station WAAF May 28. By agreement with the court and United States Attorney, Petrillo was allowed to withhold a plea to the charge. He posted $1,000 bond. Judge Walter J. Labuy allowed Joseph Padway, counsel for the union, until July 15 to file the motions and to August 5 to file briefs in support of the motions. The Government was given until September 9 to file reply briefs.

Raise Ticket Tax In Transvaal

by R. N. BARRETT
in Johannesburg

Entertainment taxes in the Transvaal province of the Union of South Africa have been raised. The government has announced the additional tax measure will yield an extra £35,000 a year. This would bring the total entertainment tax up to £200,000 a year for the Transvaal and will bring the province into line with other provinces—Natal, the Orange Free State, and the Cape Province.

▽

Jack Painter of the Twentieth Century-Fox organization and chief cameraman of Movietone's "Magic Carpet," has left South Africa after filming in color a sketch of General J. C. Smuts, Prime Minister of South Africa.

▽

The first of Metro-Goldwyn-Mayer's "international" pictures, "The Last Chance," was shown in South Africa recently at the Metro theatre in Johannesburg. It had a successful premiere.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were "Dangerous Business," "Faithful in My Fashion," "The Man from Rainbow Valley" and "Smoky." In Class A-II, unobjectionable for adults, were "One Exciting Week" and "The Runaround." "Undercover Woman" was placed in Class B, objectionable in part, because it "reflects the acceptability of divorce."

SPG, SOPEG Dance Set

"Cinemantics of '46," dance and entertainment, sponsored jointly by the Screen Publicists' Guild and the Screen Office and Professional Employees Guild, CIO, will be held at the City Center Casino in New York, Friday night, June 28.

Television Gets Big Chance with Louis-Conn Bout

Television had its greatest public demonstration Wednesday night when the heavyweight championship fight between Joe Louis and Billy Conn in the Yankee Stadium was transmitted by the National Broadcasting Company to viewers in New York and New Jersey, and cabled for retransmission in Philadelphia and Washington, D. C.

Between Schenectady and Washington, 7,500 persons saw the fight on television receivers, NBC estimated. In the New York area alone, 5,000 watched the television screens. About 500 of them were writers and other personages invited by NBC and crowded into its studio.

Theatre-goers all over the world will get a chance to see the bout in films under arrangements made by RKO Radio. The company is shipping prints via air express to every possible point of the globe. Special air-expressing arrangements have been made by Harry Ehrreich, service manager for RKO's foreign division covering Europe, South America and the Antilles.

While the American Broadcasting Company brought the event to radio audiences in the United States through a network of 205 stations, it was being rebroadcast for G.I.'s all over the world by the Armed Forces Network. In England, the British Broadcasting Company carried the broadcast, while in Canada it was handled by the Canadian Broadcasting Company.

Since RKO Radio had exclusive film rights, the newsreels, while they showed the fighters in training, presented no shots of the actual bout.

Cinecolor Increases Stock To One Million Shares

At the annual stockholders meeting held in Hollywood last week, Cinecolor Corporation increased the amount of its stock from 750,000 to 1,000,000 shares at $1 par value. At the same time a motion was passed to increase the number of board members from five to seven. W. T. Crespinel, Alan Gundelfinger, William Loss, Graham Sterling and A. Pam Blumenthal were reelected to the board of directors. Joseph J. Rathert, representing midwest interests, was elected as the sixth director and the seventh post temporarily was left vacant. Mr. Loss, vice-president of the company, outlined future plans and said Cinecolor would process about 100,000,000 feet by January, 1948.

Krugman Joins Goldwyn

Arthur Sachson, general sales manager for Samuel Goldwyn Productions, has appointed Saul J. Krugman special field sales representative in the east. He will headquarter in Philadelphia and cover that city and Washington, Pittsburgh, Cleveland, Cincinnati and Indianapolis.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Check-Up

Laws governing hostelries and places of public assembly have again been coming under the scrutiny of public officials since the recent hotel fires in Chicago and Dubuque. Local inspectors are more critical during their visits these days.

Fire Prevention Week is observed as an annual event throughout the country. To the theatre manager, fire prevention is one of the important routine functions on the daily agenda.

Safety devices should be checked with meticulous regularity. Standpipe systems, hoses, extinguishers and other safety devices should be examined carefully.

A piece of torn carpeting; rubbish or a ladder carelessly left in an alleyway; a burned out lamp in a dark corner or on a stairway; faulty panic locks on exit doors; defective or temporary wiring, an overloaded circuit or insulation which has dried out with age; these or any slight defect carelessly overlooked is frequently the margin between a casual fire of slight consequence and dread catastrophe.

△ △ △

Who's Promoting Whom?

Tieups are a necessary and important part of the theatreman's stock-in-trade. They are important because they help to attract people to our theatres. They are frequently necessary because of limited budget allowances. They contribute to the general salesmanship and showmanship tactics which have played a large share in building theatre business to the stature it enjoys today.

All tieups which are made by a theatreman denote his interest and devotion to his job. Most theatre tieups are good ones. Few are bad. And more often than not, the bad ones are the result of circumstances rather than lack of effort.

During the past week, three photographs reached our desk from as many theatre managers. In substance, each manager effected the same tieup. Actually, only one of the photographs shows that the theatre may have received the full benefit of the tieup.

Each photograph shows a theatre front. Each marquee shows a 24-sheet cutout of a popular movie star holding a popular soft drink bottle. One manager went to the trouble of sniping the figure with the name of the star's latest picture and the playdate. The other two managers assumed that the patrons would guess the information. To the casual observer and to the pedestrian passing across the street, the latter two managers were providing no more than an advertisement for the soda pop.

We can appreciate that the theatreman, anxious to take advantage of the national tieup with his local distributor by way of advertising on trucks, windows and in newspapers, would want to cooperate in turn. The manager undoubtedly persuaded the soda distributor to carry the name of the theatre and playdate through the promotion. Is this information of no consequence, then, around the theatre?

Some showmen are going to argue that the theatre marquee should never be given over to the display of advertising for products other than our own. Maybe they are right. Advertisers of tangibles have found that tying in with the glamour of Hollywood and the motion picture promotes the sale of their products. But so far no one has proved that patrons attend theatres because Max Makeshift, star of Wonder Pictures, takes Serutan or because actress Zilda Zoftick drinks Maxwell House Coffee.

The 24-sheet cost the theatre nothing. But the loss of prestige may well indicate that it would have been more advantageous to spend a couple of dollars for a regular 24-sheet if the manager felt it would bring in extra business.

As desirous as we may be to cash in with cooperative tieups, let's remember that we invariably have more to offer than we usually hope to get. A few more soda pop signs on our marquee may be an open invitation to every merchant and advertiser in town to make a billboard out of our beautiful and costly fronts.

And let us remember that even if we did develop exploitation, there are other industries which are not far behind us in using the technique to promote their own wares. If there is any doubt, just tune in on any of the current radio programs where free prizes and gifts are offered to participants. For a watch, a set of luggage or a perfume set, it is possible to get a nation-wide plug for the manufacturer where a paid commercial would likely cost thousands of dollars.

There is nothing wrong with tieups. The Round Table has for many years been instrumental in encouraging showmen in widespread use of the device to promote pictures and the theatre. Promotional advertising can serve a more useful purpose, however, if we do not promote ourselves into a spot where others can do the promoting on us.

—CHESTER FRIEDMAN

TICKET SELLING PROMOTIONS



To exploit the opening of "Badman's Territory" at the RKO in Boston, publicist Red King arranged a parade with cowboys, ponies and stage coaches. Demonstration took place on Boston Commons.



Arthur Krolick, manager of the Century, Rochester, N. Y., promoted a contest sponsored jointly by the theatre, Pennsylvania Central Airlines and the *Rochester Sun*. Essay winner won round trip to Washington. The device exploited "Sentimental Journey".



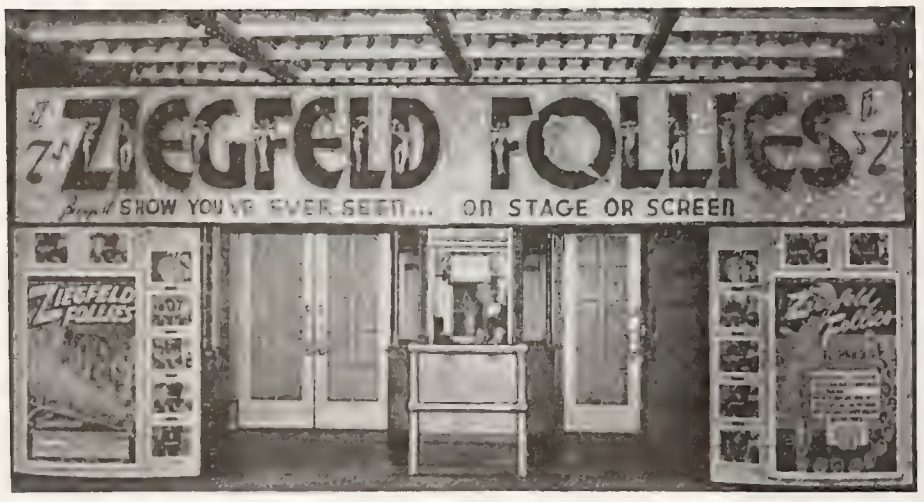
Manager J. Odendahl finds this lobby display a real eye-catcher at the Telenews theatre in Chicago. Odendahl exploits his coming short subjects.



In England, Jack Campbell, manager of the Scala cinema, Runcorn, Cheshire, tied up with the local gas company, engaging the use of their main window to exploit "Along Came Jones".



Attractive lobby display for "Kitty" at the Bardavon, Poughkeepsie, N. Y., designed by manager David J. Walsh, executed by A. W. Heim.

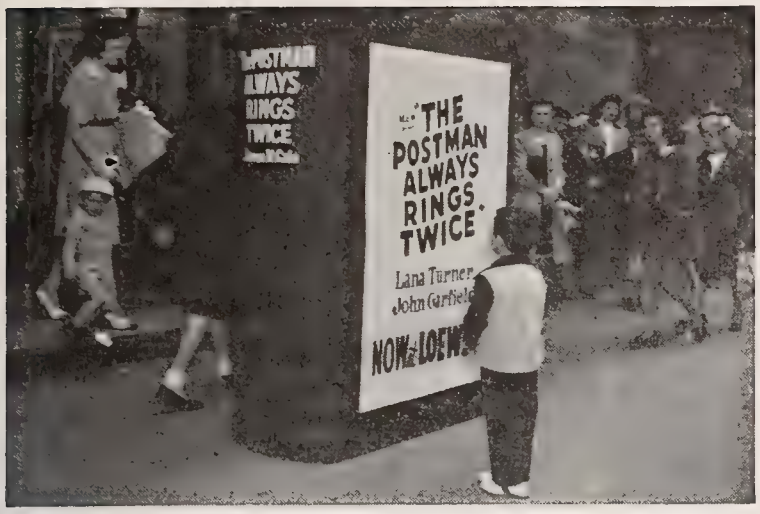


"Follies" front, left, created by Jack Austin, Carolina theatre, Charlotte.

An effective street ballyhoo, right, put on by manager M. Fox of the Orpheum, Seattle, to promote "Saratoga Trunk". Usher with portable public address system delivered spiel to pedestrians.



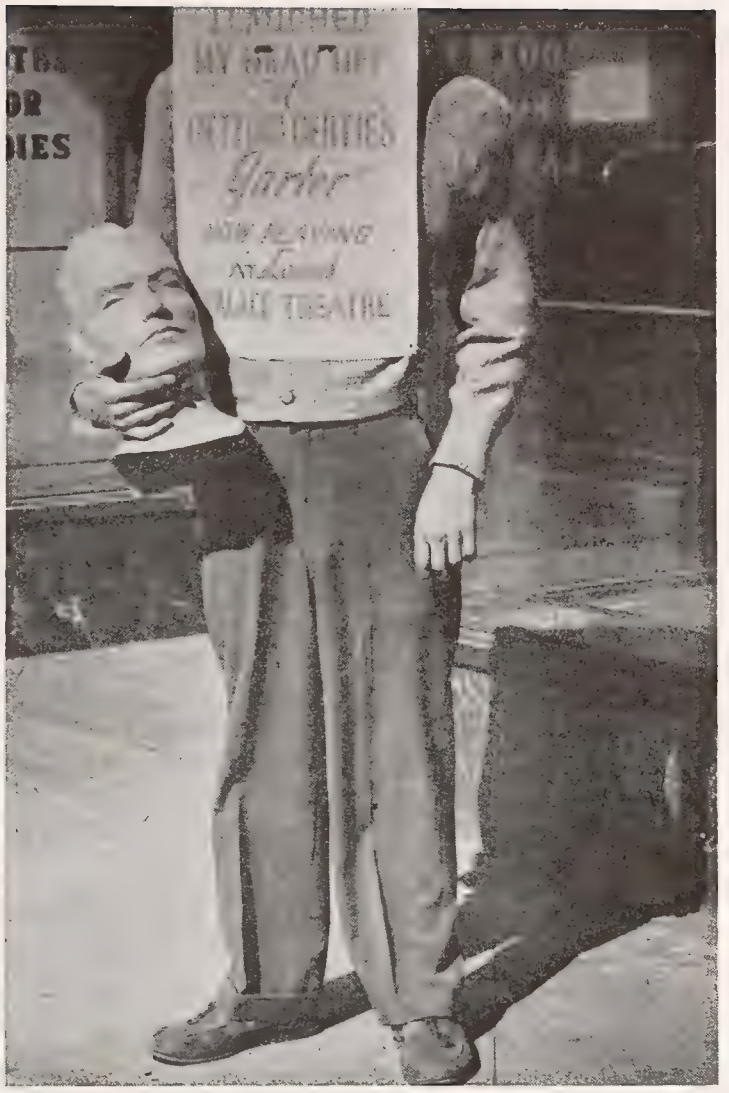
BALLYHOO IDEAS



Walking book ballyhoo, left, proved an effective method of exploiting "The Postman Rings Twice" for J. G. Samartano, manager of the State theatre, Providence, R. I. The device was moved about through the downtown area by two ushers.

Before "Do You Love Me?" opened at the Harris in Pittsburgh, Jim Lindsay, publicity assistant to Ken Hoel of Harris Amusements, arranged this street ballyhoo. Vocalist and accompanist featured song hits from the film.





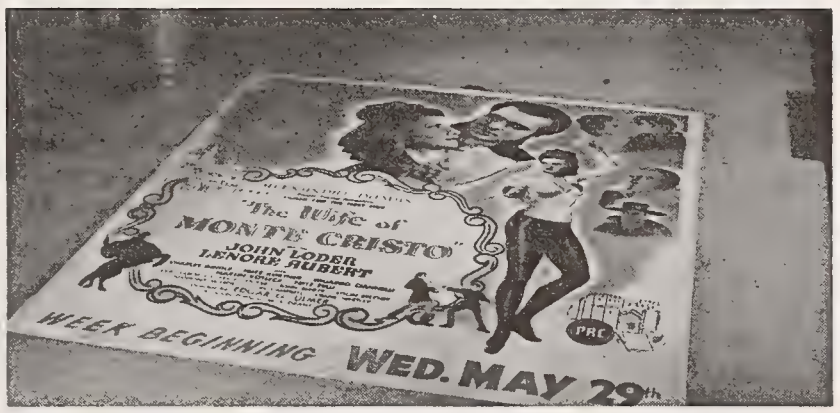
During manager Mollie Stickles' vacation, assistant Mike Piccirillo of the Palace, Meriden, Conn., padded this usher's shoulders and provided him with a sign, reading: "I laughed my head off . . . ", etc.



The city of Sudbury, Ontario, proclaimed Safety Week coincident with the engagement of "Whistle Stop" at the Regent theatre. Max Phillips, manager of the Regent, took full advantage, getting street signs and placards at all important intersections.



This full window display with the leading music store in Melbourne, Australia, was arranged by J. Gavegan, manager of the Metro theatre, to promote his date on "Anchors Aweigh".



P. O. Klingler, manager of the Strand, Waterbury, Conn., pasted this 6-sheet to the lobby floor, thereby attracting considerable attention to "The Wife of Monte Cristo".

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

RENEGADES (Columbia): This picture in Technicolor is being advertised as the red-blooded story of a red-headed girl. This suggests a contest to find the most beautiful horsewoman in town. Have all entrants appear in riding clothes and invite newspaper fashion editors and prominent merchants to judge the contest. Promote merchandise to be used as prizes for winners.

For a lobby stunt a girl in riding attire could be employed as the subject of a weight-guessing contest. In this game male patrons lift the girl in order to estimate her weight. Patrons leave their names and addresses and their guesses as to the girl's weight. Guest tickets could be awarded to the ten closest guessers. Plug the event as the "Renegades Weight-Guessing Contest".

Here is an idea to start the campaign: Well in advance of playdate, advertise for an old stage coach, preferably one with a history. The advertisement itself can be turned into a news item; discovery of such a stage coach also is news. Picture and playdate credit should figure prominently in any news story.

Another contest suggestion is one where children under 10 years of age submit drawings of horses. The best drawings could be displayed in the lobby with the names and addresses of the children. Guest tickets could be awarded as prizes.

JANIE GETS MARRIED (Warner Brothers): Successor to the "Janie" of a couple of seasons back, the title indicates the theme of the picture. The bridegroom is a returned G.I. Play up the housing problem by promoting a contest to name the honeymoon house of the newlyweds. A cooperating department store could offer suitable prizes of house furnishings for the best names submitted.

For a single angle arrange with a department store or a group of stores to advertise a free trousseau for the lucky "Janie" to be selected as follows: For three weeks in advance of opening, cooperative stores advertise that all girls purchasing articles for their trousseaus will be given entry slips to be deposited at the theatre. On opening night a winning slip is drawn and the lucky "Janie" will have the cost of her purchases refunded.

A huge six-tier wedding cake, topped by the traditional figures of a bride and groom, is shown in the picture. This lends itself for window display tieups with local bakeshops. A display cake could be promoted for the lobby of the theatre. Other tieups could be arranged with florists.

Personal Appearance Draws Big in Sheffield, England

The personal appearance of Glennis Lorimer, "The Gainsborough Lady," drew extra business for the engagement of "The Wicked Lady" at the Regent theatre, Sheffield, England. The portrait of Glennis Lorimer prefaces all Gainsborough films. She appeared on the stage for a week. The promotion was arranged by Frank Bradley, manager, and R. T. Rea, Gaumont-British divisional publicity manager. In conjunction with Miss Lorimer's appearance a series of tea parties, visits to newspaper offices and other events were promoted, resulting in additional press publicity.

Newspapers Boost Hongkong Playdate of "Cover Girl"

Stories on the Silver Jubilee of Columbia Pictures, tying-in with the engagement of "Cover Girl" were planted in the South China *Morning Post* and the Hongkong *Telegraph* to exploit the picture at the Lee theatre in Hongkong. Manager Yuen also devised attractive ads in both the English and Chinese press. A special box office was set up in the Alexandra Building to facilitate handling the crowds.

Files Reviews for Future Use

Manager Andrew G. Nickols clips film reviews in four Chicago daily newspapers and files them away against the day when he can use review highlights in blowups to exploit his playdates at the Windsor theatre.

Co-Ops Publicize "Adventure"

Loew's publicist, Ann Bontempo, promoted cooperative newspaper display ads with Kresge's, Ward Motors and Wolf's to publicize the playdate of "Spellbound" at the State theatre, Newark, N. J.

MANAGER DAVE DALLAS NOW AN EDITOR

Ex-soldier Dave Dallas, city manager of the H. J. Griffith theatres in Manhattan, Kans., recently was appointed editor of the *Post*, official publication for the Pearce-Keller post of the American Legion. In this extra-curricular activity, Dave sees the opportunity to serve the community and the theatres with mutual advantage.

Exploit Drive-in Opening with Army Truck

A huge army recruiting sound truck and a staff of 25 uniformed soldiers were used to ballyhoo the opening of the new Drive-In theatre, Albany, N. Y. The promotional campaign was under the direction of Larry Cowen, publicity director for Fabian Upstate theatres.

Daily stories were planted in Albany, Schenectady and Troy newspapers. Cooperative full page ads ran in the Albany *Times Union* and the Schenectady *Gazette*.

The mayors of the three cities attended the opening, proclaiming it a great civic improvement. Mayor Ahern of Troy said that the new Drive-In was his idea of the finest way of eliminating the parked car menace.

Decoration Day parades were taken advantage of and heralds announcing the opening were distributed to crowds along the line of march in the three cities. 1,000 three-sheets were placed on the highway from Schenectady to Albany. They were paid for by a local gas station.

The opening was broadcast over the General Electric station, WGY, and by the "Roving Reporter" over WOKO.

Ushers Wear Army Uniforms To Exploit "Hargrove"

By outfitting his staff in Army uniforms and distributing several hundred oil cloth chevrons to boys, manager Charles B. Barnes, Jr., realized higher grosses for "What Next, Corporal Hargrove?" at the Granada theatre, Kansas City, Kans. The uniforms were supplied by assistant manager Bob Hockensmith, late of the Army Air Corps. To tie-in the ushers' Army dress with the picture, title cards were taped to the backs of auditorium seats.

Teschner Arranges Co-Ops For "Adventure" Date

Cooperative newspaper display ads, window tieups and newspaper breaks were promoted by manager Ted Teschner to exploit his date on "Adventure" at the Valentine theatre, Toledo, Ohio. Basch's Jewelers ran a four-column by 20-in. deep co-op ad in the Sunday *Times* and *Blade*. Another co-op ad was set with Leo Marks. Teschner planted a still of Greer Garson and Clark Gable in the rotogravure section of the Sunday *Times*. Two window tieups were devoted to a display of books while a third used a perfume display tying in with the picture.

Bachman Sells Out Midnight Show

Tickets were sold out in advance for a Saturday midnight twin horror bill program manager Bob Bachman arranged at the Indiana theatre, Indiana Harbor, Ind. Bachman publicized the event in an eight-page program and a teaser ad campaign.

Cohen Promotes Beauty Contest For "Ziegfeld"

A "Ziegfeld Girl" contest that received a good deal of local recognition and several outstanding newspaper breaks gave impetus to the playdate of "Ziegfeld Follies" at the Poli theatre in Hartford, Conn. The campaign was conducted by manager Lou Cohen and assistant manager Sam Horwitz.

A two-column photo of girls participating in the contest was planted in the *Times* a week in advance. The paper carried a follow-up story calling attention to the deadline for entering the contest. The *Times, Courant* and Sunday *Herald* carried photos on the winner of the contest. Charlie Niles, columnist, used an item about the contest. In addition, other breaks were obtained in all local newspapers on the picture and playdate.

A five-column cooperative newspaper display ad was planted with Sage Allen and Company, tying-in with the "Ziegfeld Girl" compact. Also, three beauty co-op ads were arranged, featured by photos of Lucille Ball and Esther Williams, stars of the picture.

Strong Radio Coverage

Extensive radio coverage was had. Horwitz participated in a local "Man on the Street" radio program and managed to get in several good plugs for the picture. Bill James, radio reporter, boosted the contest and the picture five days in advance. Joe Girand, disc jockey, plugged the contest on his daily record program. Roy Hansen publicized the playdate on his "Shoppers Special" program.

Audra Hawkins, first prize winner, and Horwitz, were interviewed on a record program on opening day. Guest tickets were given to participants of the "Kay-O-Quiz" program.

Five thousand heralds were distributed in music and grocery store bags and at busy downtown corners. 5,000 booklet-shaped circulars were passed out at the theatre. 1,000 souvenir programs were distributed; 500 at doctors' and dentists' offices, and 500 to first patrons on opening day.

The winner of the contest received a complete modeling course promoted with a local charm and poise school. Runners-up received nylons and guest tickets.

Special Kid Shows Boost Attendance on "Bandit"

Special shows for kids in the first week of the playdate on "Bandit of Sherwood Forest" helped manager Ernie Warren set the house record at the Elgin theatre, Ottawa, Ont., Can. Warren also used an effective 11x14 card with the word "WANTED" over a picture of Cornel Wilde in 140 street cars. 75 of the cards were distributed to stores to be used in windows.



Here's an attractive display ad selling a double feature program at the Paramount theatre, Newark. Jay Wren, ad head of Paramount Adams, created the layout which is aimed at attracting patrons of all ages.

Style Show Aids Shaffer Date

Manager Willis E. Shaffer induced the Beta Sigma Phi local business girls sorority to hold a benefit style show from the stage in conjunction with his playdate of "Miss Susie Slagle" at the Orpheum theatre, Atchison, Kan. A special screening of the picture was held for members of the sorority a week in advance.

Shaffer contacted three leading department stores for Summer fashions for the girls to model at the show. The sorority had special cards printed which were distributed around town and ran a cooperative ad in the local newspaper. Advance stories, which included a front-page break, were planted in the *Daily Globe*.

For the style presentation, Shaffer eliminated the narrator from the view of the audience with the result that the show moved faster and smoother than is ordinarily the case.

Plants Story in Local Paper

Manager Ken Rockwell planted a story in the local newspaper tying-in the theme of "From This Day Forward" with the United States Employment Service to exploit the picture at the New Babcock theatre, Welleville, N. Y. The picture's theme treats of a GI looking for a job.

Hat Auction Is Set by Hendley For "Breakfast"

A well publicized hat auction was arranged by W. D. Hendley, publicity director for the Georgia Theatre Company, to exploit the playdate of "Breakfast in Hollywood" at the Bradley theatre, Columbus, Ga.

A special trailer announcing the auction was run in five local theatres, owned by the circuit, a week in advance. A story on Tom Breneman hats was planted in both local newspapers a week in advance. Daily newspaper ads also mentioned the hat auction. 2,000 heralds, imprinted with auction and playdate copy, were distributed to patrons leaving the theatre.

Sixteen free spot announcements were arranged with radio station WDAK. The auction was broadcast by the same station from the stage of the theatre. The hats were displayed in prominent department store windows before the auction. An orchid was given to the highest bidder and nylon hose to the next highest, with all the proceeds going to the Braille Institute for the Blind.

Chambermaid Feted, Dined To Exploit "Diary" for Israel

A chambermaid from the Ben Franklin Hotel in Philadelphia was chosen Cinderella for a day to exploit manager Bill Israel's playdate of "Diary of a Chambermaid," at the Earle theatre. She was squired around the city and all her activities were recorded by Lenore Bushman, film critic of the *Daily News*. The chambermaid was completely outfitted at Frank and Sedar department store and dined at the Latin Casino night club by Max Baer and Maxie Rosenbloom. The *News* ran a full page of pictures accompanied by Lenore Bushman's featured article.

Ziegfeld Man Boosts Playdate

Manager Homer McCallon was quick to take advantage of a natural exploitation stunt for his engagement of "Ziegfeld Follies" at the State theatre, Houston, Tex. McCallon's stage manager, Jim Sheridan, worked as a stage hand in just about all of Ziegfeld's shows, so Homer arranged to have Jim appear on Paul Hochuli's radio program to tell of his experiences. The conversation drifted around to some comparisons with the current screen version, which helped to publicize the playdate.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

IVAN ACKERY
Orpheum, Vancouver, B. C.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

CHARLES W. BARNES, JR.
Granada, Kansas City, Mo.

RUSS BARRETT
Capitol, Willimantic, Conn.

MIRIAM BELLICK
Ritz, Brooklyn, N. Y.

WILLIAM J. BEYTAGH, JR.
Lucas, Savannah, Ga.

MERLE R. BLAIR
Regent, Cedar Falls, Iowa

MEL BLIEDEN
Voge, East Chicago, Ind.

EDDIE BREMMER
Majestic, Houston, Texas

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

JACK CAMPBELL
Scala, Runcorn, Cheshire, England

LOUIE CHARNINSKY
Rialto, Dallas, Texas

LOU COHEN
Loew-Poli, Hartford, Conn.

M. D. COHN
Newman, Kansas City, Mo.

MICHAEL CROWLEY
Exchange, Northampton, England

TOM DELBRIDGE
Vendome, Nashville, Tenn.

TOM EDWARDS
Ozark, Eldon, Mo.

KENNETH ELMORE
Howard, Monon, Ind.

HOPE G. ESTERHUIZEN
Astor, Brakpan, South Africa

MILDRED FITZGIBBONS
Roosevelt, Flushing, N. Y.

ED FITZPATRICK
Poli, Waterbury, Conn.

SAM FITZSIMMONS
Medina, Medina, Ohio

CHARLES J. FREEMAN
Midwest, Oklahoma City, Okla.

ARNOLD GATES
Stillman, Cleveland, Ohio

JOHN GAVEGAN
Metro, Melbourne, Australia

FRANCIS D. GILLON
Esquire, Davenport, Iowa

W. RAY GINGELL
Hiser, Bethesda, Md.

HANK HAROLD
RKO Palace, Cleveland, Ohio

THOR HAUSCHILD
Arcade, Cambridge, Md.

JOHN HEFLINGER
Park, Pasadena, Calif.

ALBERT W. HEIM
Bardavon, Poughkeepsie, N. Y.

W. D. HENDLEY
Bradley, Columbus, Ga.

ROBERT A. HYNES
Midwest, Oklahoma City, Okla.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

PHILIP KATZ
Kenyon, Pittsburgh, Pa.

SID KLEPER
Poli-College, New Haven, Conn.

PAUL O. KLINGLER
Poli-Strand, Waterbury, Conn

ANTON KOTT
Fox, La Porte, Ind.

LARRY LEVY
Colonial, Reading, Pa.

ABE LUDACER
Loew's Park, Cleveland, Ohio

JIMMY LYNTON
Palace, Swindon, Wiltshire, England

HAROLD B. LYON
Des Moines, Des Moines, Iowa

W. R. McCORMACK
Roxy, La Porte, Ind.

P. E. McCOY
Miller, Augusta, Ga.

FLO MAYO
Capitol, Whiting, Ind.

CYRIL MEE
State, Harrisonburg, Va.

E. D. MILLER
Orpheum, Elkhart, Ind.

JOHN MISAVICE
Ritz, Berwyn, Ill.

HARRY MOORE
Paramount, Cedar Rapids, Iowa

FRANCISCO MORALES
Encanto, Havana, Cuba

BILL MORTON
RKO Albee, Providence, R. I.

ARTHUR S. MURCH, JR.
North Shore, Gloucester, Mass.

GUS NESTLE
Palace, Jamestown, N. Y.

LOUIS NYE
Hoosier, Whiting, Ind.

A. G. PAINTER
Center, Oak Ridge, Tenn.

FRED PERRY
Liberty, Cumberland, Md.

GEORGE PETERS
Loew's, Richmond, Va.

MAX PHILLIPS
Regent, Sudbury, Ont., Canada

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PYNE
Keith's 105th St., Cleveland, O.

BILL REISINGER
Loew's, Dayton, Ohio

KEN ROCKWELL
New Babcock, Wellsville, N. Y.

HARRY ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Loew-Poli, New Haven, Conn.

JOE SAMARTANO
State, Providence, R. I.

JERRY SCHUR
Laconia, Bronx, N. Y.

WILLIS SHAFFER
Royal, Atchison, Kansas

NORTON SHAPIRO
Rivoli, Roxbury, Mass.

CHARLES E. SHUTT
Telenews, San Francisco, Calif.

SOL SORKIN
RKO Keith's, Washington, D. C.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

EVAN THOMPSON
Strand, Plainfield, N. J.

FORREST THOMPSON
Majestic, Dallas, Texas

ARTHUR TURNER
Parsons, Parsons, Kan.

HELEN WABBE
Golden Gate, San Francisco, Calif.

ERIC V. WALLS
Clifton, Great Barr, Birmingham, England

SEYMOUR WEISS
Drive-In, Cleveland, Ohio

BROCK WHITLOCK
Capitol, Washington, D. C.

HELEN WINGEARD
Forsythe, East Chicago, Ind.

NATE WISE
RKO Palace, Cincinnati, Ohio

Teaser Ads Used for "Utopia"

Teaser ads were placed in the New Castle *News,* Ellwood City *Ledger,* the New Wilmington *Globe* and the Westminster College paper by manager James Bell for "Road to Utopia" at the Penn, New Castle, Pa.

The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

▽

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

▽

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained and continued effort.

▽

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

▽

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

▽

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

▽

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue
New York 20, New York

Barcroft Plants Feature Stories For "Saratoga"

Considerable advance and current feature stories were planted in all the local newspapers by John L. Barcroft, director of publicity for RKO Columbus, Ohio, theatres, to exploit the date on "Saratoga Trunk" at the Grand.

A large trunk was placed in front of the theatre two weeks in advance bannered with the lines: "'Saratoga Trunk' Opening Soon." Barcroft arranged a tieup with the George X. Volk photography studio for the distribution of 10,000 heralds.

All of the Kroger Grocery stores in Columbus used front window streamers publicizing the giveaway of "'Saratoga Trunk' Shrimp Creole" recipe. 50,000 recipes were distirbuted by the stores. Kroger's also used 105 banners inside the stores.

A contest was held over WCOL's "RKO Matinee" program for the most original story of 50 words or less. Two records of songs featured in the picture, guest tickets and Revlon face powder were awarded to the winner. Free radio time was promoted over WBNS, WHKC and WCOL.

The 75,000th patron to attend the showing of the picture was awarded a birthstone ring, a guest ticket, dinner at the Variety Club and two pairs of nylons.

Extensive Campaign Used For "Life With Baby"

Cooperative newspapers ads, a diaper service tie-in and trick lobby displays were used by manager Gerry Wollaston in an extensive campaign for the March of Time short subject, "Life With Baby," at the State theatre, Harrisburg, Pa. A line of diapers was strung across the front of the theatre, with the title of the picture printed on each diaper. In the lobby patrons tried to guess the number of clothes pins in a large jar, the winner receiving free diaper service for one year.

Promotes Newspaper Space For Cinderella Contest

Manager Charles A. Zinn garnered considerable space in the Minneapolis *Star-Journal* to promote a Cinderella contest he arranged for the engagement of "Cinderella Jones" at the State theatre. The newspaper breaks were topped by a pictorial layout showing the winner of the contest visiting various points in the city. Zinn promoted a wardrobe for the winner from the John W. Thomas Company.

Lands Full Page Co-Op Ad

Nine merchants paid for a full page cooperative newspaper ad to publicize manager Wannie Tyers' playdate on "Spellbound" at the Capitol theatre, Niagara Falls, Ont. The ad ran in the *Evening Review*.

OPEN HOUSE

Three days of open house to the public was the gesture made by manager T. H. Tomter of Highmore, S. D., to celebrate his 30th year in theatre business. Tomter advertised this unusual offer in the local newspaper, to wit: "We now have operated the Grand theatre for 30 years and we have a feeling that we ought to make an event of it. So, in appreciation of your very loyal and friendly patronage, we sincerely invite every one of you to come and have a show on us. We have endeavored to select a program that is all entertainment and fun, and believe we have a good one for you, and we hope you get much enjoyment from it." The program consisted of "The Stork Club" and "Flicker Flashbacks".

Delbridge Promotes Co-Ops For "Ziegfeld" Date

Manager Tom Delbridge promoted two 3-column cooperative display ads in the *Tennessean* to exploit his date on "Ziegfeld Follies" at Loew's Nashville theatre. Chayburke's paid for one of the ads, which featured a picture of Esther Williams, while the other was placed by the Cain-Sloan Company. In addition, Strobel's Music Store mailed sample program heralds to their customers, and a local five and ten cent store distributed folder type heralds with each purchase.

Program Booklet, Kiddie Show Aid To Fitzgibbons

Special events and promotions were arranged by manager Mildred A. Fitzgibbons to increase attendance for "Manager's Week" at the Roosevelt theatre, Flushing, N. Y.

An Easter program booklet was promoted and turned out to be a highly successful venture as 76 local merchants were represented by ads. In addition to the booklet, the names of subscribers were alphabetically listed on a 80x100 display board in the lobby of the theatre. The board attracted considerable attention.

For a Saturday kiddies' matinee, Mildred promoted free candy for all children attending the show. The candy was donated by the Blue Mill Diner. Children also are encouraged to join a Birthday Fun Club and make up parties on the Saturday of their birthday week. A "Happy Birthday" card to be used as a guest ticket is sent to a member on his or her birth date.

A letter of welcome and two passes were sent to each returning veteran from a list obtained from local draft boards. Many appreciative letters have been received at the theatre from veterans.

The theatre was given a "face-lifting" for "Manager's Week." Stair rails, corridors, comfort rooms, office floor and the telephone booth were painted. A Spring effect was created in the lobby with window boxes of flowers promoted from a florist.

PRACTICAL NEWSPAPER ADS



At right, Les Pollock, Loew manager in Rochester, N. Y., gives equal importance to both attractions on a double feature program. Theatre signature and starting date quickly reach the reader's eye. Sharp, clear lines of the advertisement guarantee interest in the sales message. Left is an original layout by Alice Gorham, ad head for United Detroit theatres. It combines the qualities and novelty which attract immediate attention.

SHOWMEN PERSONALS

In New Posts: Al Keith, Colony; Edgar Brown, Casino; both in Detroit, Mich. John Diedenhofen, New Ulm and Lyric, New Ulm, Minn. Eddie Easton, Hot Springs, Hot Springs, S. D. Ralph Ermillo, Biltmore, Chicago. Carl Engstrom, Pix, Sleepy Eye, Minn.

Walter Jancke, city manager, Westland theatres, Lincoln, Nebr. M. E. Lofgren, city manager, Westland theatres, Greeley, Colo. Cecil Barham, State, Galveston, Texas. Frank Pierce, assistant city manager, R & J Theaters, Laredo, Texas.

Roger Backle, Roxy, Northwood, N. D. Jack Hunt, Rialto, Chicago, Ill. Art Bookbinder, Colony, Miami Beach, Fla. E. W. Baker, Motor Inn, Spokane, Wash. James O'Connell, city manager, Evergreen theatres, Spokane. Harold Larson, State, Mendota, Ill.

Assistant Managers: Bierney Field, Strand, Plainfield, N. J. Henry Coleman, North Main, Houston, Texas. Carl Ferrazza, Loew's Akron, Akron, Ohio. Rocco Ermilio, Gateway, Chicago. John Healy, Avon, Newark, N. J. Duane McClain, Loe's, Canton, Ohio. Leo Jaffee, Loew-Poli, Meriden, Conn.

Returned Servicemen: Milton D. Lewis, city manager, Public-Great States theatres, Danville, Ill. Hamilton Horn, Liberty, Akron, Ohio. Howard Skelton, Village; Art Meyer, North Main.; L. C. Newton, assistant manager, Eastwood; all in Houston, Texas.

Winston Paquette, acting manager, Welden, St. Albans, Vt. Robert Beaubien, assistant manager, Admiral, Chicago. Charles Richards, student assistant manager, Loew's Ohio, Columbus.

Wedding Bells: Richard A. Hayman, manager of the Strand and Cataract theatres, Niagara Falls, to Dorothy J. Hicks of Monterey, Calif.

Birthday Greetings: Robert D. McGraw, Louis Stone, George Feder, Charles Shannon, James L. Baffes, Harold Gabrilove, Daniel C. Clinton, Wallace T. Witt, Reynolds Roberts, Homer Hays Newman, Irving Dreeben, Harold J. Murphy.

Philip Seidman, W. D. Galigan, Julia Grew, Edward C. May, Leo A. Buskey, Jack G. Van, J. Knox Strachan, Irving Blumberg, Ted Kirkmeyer, Marshall Rooks, Anthony A. Dapice, A. D. Deason, Elmer Adams, Jr., Pat Meadows, G. B. Kemble.

Norman S. Kassel, J. B. Giachetti, William G. Burke, Daniel Harris, D. C. Brantley, Arthur Halbrooks, Albert J. Clarke, Jay Solomon, Arnold J. Coffey, Edith L. Bolte, C. Spencer Hedge, Thomas Cleary, T. Kenneth Reeves, Hyman Bloom.

Fred G. Vining, B. Eugene Dever, Sr., G. B. Kemble, Nelson Creswell, Bob Manderson, N. R. Hamblin, David Bachner, Robert Gustafson, R. Denning, Harry Braun.

Clever Display Attracts Attention to "Spirit"

A "Laugh-O-Meter" cabinet set up in the lobby drew considerable attention to the showing of "Blithe Spirit" at the Hamilton theatre, Lancaster, Pa. Manager Herb Thacher arranged the display, which consisted of a cabinet with two side panels and a front, facing a full size mirror. On one side of the cabinet was a large meter with a hand that swung back and forth to the following inscriptions: "Dizzy Spirit," "Happy Spirit," "Joyful Spirit," "Blithe Spirit" and "Goofy Spirit." This supposedly registered the type of spirit of each girl who looked into the cabinet. On the back of the front panel inside the cabinet was a life size picture of the star of the film. When a girl looked into the opening, her face and the figure of Kay Hammond, the star, were reflected as one.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

Classified Ad Contest Sells "Dragonwyck"

A classified ad contest was conducted by manager Joseph S. Boyle to publicize the playdate of "Dragonwyck" at the Poli-Broadway theatre, Norwich, Conn. Boyle inserted the following ad on the classified page: "Scattered over this page are five names and addresses taken at random from local directories. Read the page thoroughly Sunday and Monday and if you find your name and address listed, simply call at the *Bulletin* office, identify yourself and receive two free tickets."

Shapiro Uses Imprinted Napkins

Two thousand imprinted napkins were distributed to restaurants, ice cream parlors and drug stores by manager Norton Shapiro to publicize "The Spiral Staircase" and "Pardon My Past" at the Rivoli theatre, Roxbury, Mass.

Perry Promotes Full Page Ad

A full page cooperative newspaper display ad was promoted by manager Fred Perry to advertise his playdate on "Madonna of the Seven Moons" at the Liberty theatre, Cumberland, Md. Five merchants paid for the ad, which ran in the *News*.

Newspapers Help Stranger Date on "Adventure"

Extensive coverage in eight Westchester County newspapers and a tieup with a letter-writing contest heralded manager Michael Stranger's engagement of "Adventure" at Loew's State theatre, White Plains, N. Y. The contest was conducted by the *Westchester Woman,* weekly shopping guide.

The two-column mat feature, "It's True," by Wiley Padan, was planted in five newspapers. Stranger spots this feature each week in a number of dailies and weeklies. 5,000 autographed Clark Gable photos were distributed.

A free 15 minute radio quiz with audience participation was promoted to plug the playdate. A 24-sheet was placed on the main street. Window displays were arranged with Woolworth's, W. T. Grant's and Walker's drug store. In addition, teaser trailers and all the regular and extra lobby frames and standee material were used.

Special Display Arranged For "Saratoga Trunk"

For the engagement of "Saratoga Trunk," manager William J. Beytagh, Jr., converted a lounge room adjoining the theatre building into a display room to exploit the picture at the Lucas theatre, Savannah, Ga. The display consisted of cut-out discs of Ingrid Bergman in the window against a black velveteen curtain cloth. An old trunk was placed in the center.

Beytagh received several letters to the effect that the trunk in the picture's title refers to a railroad line and not a clothes trunk. The letters were added to the display with a sign reading: "Could we get a railroad in a window?"

To publicize his date on "The Virginian," Beytagh had telephone slips distributed to all hotels in Savannah. The slips contained a personal message from "The Virginian." For another stunt, an usher paged "The Virginian" at the various hotels three times a day. Guest tickets were given to anyone who stopped the usher and asked who "The Virginian" was.

Merchants Pay for Herald

Twenty-two local merchants paid for the printing and distribution of heralds designed by manager Arthur K. Dame to publicize the start of a new serial, "King of the Forest Rangers", at the Palace, Penacook, N. H.



Major Bowes, 71, Noted Showman Long Ill, Dies

A Solemn Pontifical Requiem Mass for Major Edward Bowes, known to millions for his "Amateur Hour" radio program, was celebrated last Monday by his Eminence, Francis Cardinal Spellman, at St. Patrick's Cathedral, New York City. Death came to the showman June 13, on the eve of his seventy-second birthday, at his estate at Rumson, N. J. Major Bowes was a vice-president and director of the Moredall Realty Corporation, owner of the Capitol theatre, New York, and managing director of that theatre from its opening in 1918 until 1941.



Major Edward Bowes

Earlier he had made his home in San Francisco, operating exclusively in real estate. In 1905 he retired from business, but the San Francisco fire of 1906 wiped out his fortune and he was forced to begin again.

In association with John Cort and Peter McCourt, he acquired and operated the Cort theatre in New York and the Park Square in Boston.

In 1918, in association with Messmore Kendall, he built the Capitol, supervising the designing and construction.

In the early days of radio when theatre managers considered the new invention a threat to their business, Major Bowes startled his associates by putting the Capitol stage show on the air in 1922. This feature, "Major Bowes' Capitol Family," remained an outstanding Sunday morning program over CBS until May, 1941. At that time it was the oldest network program on the air.

Program Extremely Popular

While a vice-president of Metro-Goldwyn-Mayer, Major Bowes managed radio station WHN, a local New York City station. It was on this station that the "Original Amateur Hour" had its first airing.

Surviving are a sister, Mrs. Ethel Bowes Smith, and her daughter, Mrs. Harry Byrne, Jr.

Honorary pallbearers were Lucius Boomer, William A. Brady, Commissioner William F. Carey, Frank Crowninshield, Byron C. Foy, John Golden, Rube Goldberg, Abner Goldstone, Will H. Hays, K. T. Keller, Messmore Kendall, Judge Joseph V. McKee, Judge John P. O'Brien, William S. Paley, Dr. A. S. W. Rosenbach, Philip Rosenbach, Frank Ready, J. Robert Rubin, Nicholas M. Schenck, Lee Shubert, Walter Vincent, A. Vanderzee, David Warfield and James H. Ward.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 83—Nazis on trial. . . . New Navy rocket. . . . Oil refinery fire. . . . Operation Crossroads. . . . Jap industry of pearl culture. . . . Silly seals. . . . Rodeos.

MOVIETONE NEWS, Vol. 28, No. 84—Atomic bomb control plan. . . . Paris meeting of Big Four. . . . Inauguration of Peron. . . . Howard Hughes' flying boat. . . . Fashions. . . . U. S. open golf tournament. . . . Heavyweight diving.

NEWS OF THE DAY, Vol. 17, No. 281—U. S. envoys off to Paris. . . . Mighty American rocket. . . . Zero-hour for cameramen on atom bomb test. . . . London in all-night revelry winds up Victory celebration. . . . New fashions in furs. . . . Rodeo thrills.

NEWS OF THE DAY—Vol. 17, No. 282—Baruch asks world control of atom bomb. . . . Big Four meets. . . . Peron inaugurated. . . . World's largest plane. . . . Wounded G. I. wins golf crown. . . . Meet Mr. America.

PARAMOUNT NEWS—No. 84—Oil fire. . . . Fashions in furs. . . . Big Four leaves for Paris. . . . Spotlight on Palestine. . . . New life-saving device demonstrated. . . . Victory day finale.

PARAMOUNT NEWS—No. 85—Peron takes over. . . . Marriage in Kentucky. . . . Big Four in Paris. . . . Baruch's atom bomb plan. . . . Golf championship. . . . Assault wins Dwyer stakes.

RKO PATHE NEWS—Vol. 17, No. 86—Oil blaze in Indiana. . . . London celebration. . . . Ambassador Smith in Moscow. . . . Ghandi leads Hindus in prayer. . . . Jap pearl growers back at work. . . . Australia sees richest foot race. . . . Cameramen ready for atom test.

RKO PATHE NEWS—Vol. 17, No. 87—Peron inaugurated. . . . Big Four in Paris. . . . Baruch's atom plan. . . . Largest flying boat. . . . U. S National open golf tournament

UNIVERSAL NEWS—Vol. 19, No. 511—Navy rocket tests. . . . Jap pearl culture. . . . Oil fire rages. . . . Personalities in the news. . . . Atom test nears. . . . Bronc busters.

UNIVERSAL NEWS—Vol. 19, No. 512—U. S. offers atom bomb plan. . . . Big Four in Paris. . . . 100 years of peace. . . . World's biggest plane. . . . Peron takes office. . . . Golf tournament. . . . Water skiing.

Butterworth, 46, Film Comedian

Charles Butterworth, 46, noted stage and screen comedian, died June 13 in Los Angeles of a fractured skull suffered in an automobile accident.

Mr. Butterworth, known for a hesitant and fumbling brand of comedy, began his career 20 years ago, when he delivered a speech to an imaginary Rotary Club luncheon on the stage of a New York theatre.

Before his stage success he was a lawyer who never practiced law, and a newspaper man who was never quite successful.

Following his first stage success, he appeared in a number of Broadway revues, writing his own material. In 1930 he signed with Warner Brothers and went to Hollywood to appear in a succession of featured roles and to earn a reputation as a scene stealer.

He made his screen debut in "Life of the Party" and later appeared in "The Cat and the Fiddle," "Forsaking All Others" and "Magnificent Obsession," among others. His most recent pictures were "This Is the Army" and "Follow the Boys."

During the war he toured the European and Pacific theatres as an entertainer with the United Service Organizations.

He is survived by five nephews and nieces. Services were held June 15 at Beverly Hills.

Machinists Again Threaten Coast Work Stoppage

The continued dispute over which Hollywood machinists can do what work boiled up this week to threaten another work stoppage. Both Painters Local 644 and Carpenters Local 946 have notified the major producers that they will refuse to work on sets to be used in film photographed by Technicolor cameras serviced by machinists who are not members of the International Association of Machinists, Local 1185.

On the other hand, the International Alliance of Theatrical Stage Employees has notified Columbia that if any Local 1185 machinists continue to be employed in the company's laboratory then IATSE locals will cease to perform laboratory work.

The machinists have been the focal point of dispute ever since Local 1185 parted company with the American Federation of Labor. The Conference of Studio Unions holds that the local has the right to work on the lots; the IATSE claims that the local lost its right to work when it lost its AFL membership.

Added to this, CSU locals have addressed demands to company presidents for immediate increases. Board members of the Association of Motion Picture Producers have been meeting on the coast and are believed to be discussing production problems in light of the machinists' dispute and the increases sought.

Baird, Led British Television Field

John L. Baird, 58, British television pioneer, died at his home in Bexhill, Sussex, England, last Friday.

Known as "the father of television," Mr. Baird was one of the outstanding inventors of the present generation and produced one of the first practical pieces of television apparatus for instantaneous transmission of scenes over a distance by wire or wireless. Director of his own company, he was actively engaged in research when he became ill last February.

Mr. Baird gave the first demonstration of true television in Britain at the Royal Institution in January, 1926, and the British Broadcasting Corporation began its television service with the Baird system in September, 1929. Since 1941 he had been consulting technical adviser to Cable and Wireless, Ltd.

Stanley Hanson

Stanley Hanson, 42, manager of two motion picture theatres at Grants Pass, Oregon, died of a heart attack June 11. He was prominent in independent theatre groups.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

EXPERIENCED THEATRE MANAGER. VETERan. Now working. BOX 2001, MOTION PICTURE HERALD.

NEW EQUIPMENT

BLOWERS AVAILABLE WITH NEW MOTORS 11,000 cfm—$218.90; 13,500 cfm—$276; 22,500 cfm—$348; 27,500 cfm—$410.40; 24" blade pedestal Fans with motors, $92.10; Navy surplus—dimmers, 2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; Sound screens at old prices until August 1st; Vocobeaded, square foot, 44½c; Flextone plastic, washable, 37½c. Send for catalog. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

USED EQUIPMENT

PRICES REDUCED—COMPLETE ARMY THEatre Outfits—Holmes professional latest sound projectors, 2000' magazines; lens; arc lamps; rectifiers; motors; heavy pedestals; 30W amplifier; monitor; 2-way multicellular horn system, ready to go. $1.695. With regular amplification and single speaker, $1,295. S. O. S. CINEMA SUPPLY CORPORATION, 449 West 42nd St.. New York 18.

THEATRE CHAIRS—1,000 STREAMLINED FULL upholstered American Seating Company Chairs. 1,000 spring-cushioned, relacquered, ¾ inch padded backs. 900 spring-cushions. 1,000 veneer Chairs. Write for prices and photographs. JESSE COLE, 2565 McClellan Ave., Detroit, Mich. Phone LEnox 3445.

130 PORTABLE TWO SECTION ASSEMBLY Chairs, $3.60 per chair; 2,000 Stadium Chairs, $4.35; 400 American late model metal lined reupholstered padded backs, box-spring cushions, rebuilt, $7.95; 150 rebuilt, reupholstered American panel back boxspring Chairs, $5.95; 300 American rebuilt, reupholstered red striped velour padded back, box-spring metal lined, $7.95; 408 American ditto. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd St., New York 18.

SIMPLEX, POWERS, SOUND EQUIPMENT, Lamphouses, Parts and Accessories at bargain prices. Write for catalog. Foreign inquiries invited. STAR CINEMA SUPPLY COMPANY, 440 West 45th St., New York 19.

COMPLETE MIRROPHONIC WESTERN ELECtric horn system, including Netwood—capacity up to 2,500 seats—as good as new. $250. F. O. B. SAVOY THEATRE, Jamaica, N. Y.

WANTED TO BUY

CIRCUITS ATTENTION—OLD OBSOLETE AIR conditioning equipment, compressors, condensers, etc. Carrier, York, Carbondale, Curtis, Westinghouse, G.E., other standard makes. Sizes to 300 tons, centrifugal preferred. Send for details. BOX 2002, MOTION PICTURE HERALD.

THEATRES

WANTED TO LEASE OR RENT. THEATRE IN town of 1,000, 4,000. Prefer Western state. LYLE KAY PORTER, Box 331, Morgan, Utah.

HELP WANTED

BRANCH MANAGERS, 16MM. EXCHANGES, preferably 35mm. experience. Photo with qualifications. BOX 2004, MOTION PICTURE HERALD.

LIVE WIRE THEATRE MANAGER CINCINNATI Metropolitan area. Man familiar ad layouts, exploitation. Good habits, no has-beens, good opportunity for right man. Give full details experience, qualifications, references. salary expected. BOX 2006, MOTION PICTURE HERALD.

FOREIGN FILMS

WANTED TO CONTACT DISTRIBUTOR OF first-run Polish pictures for a regular policy of one a month. Write BOX 2005, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

BELL & HOWELL STUDIO TRIPODS, $69.50; Magazines, 1000', $95; 400', $59.50; Mitchell early model Studio Camera, 3 lenses, 400' magazines, tripod, $2,450; DeVry motorized 35mm. Newsreel Camera, 400' magazines, 3 lenses, tripod, $695; Moviolas, $195; Densitometer, $125; 2000W Fresnel Spots, $57.50. Send for list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE-CUTS, 1 to 100 or 1 to 75, $2.50 per thousand, $22.50 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

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FIRE EXTINGUISHERS AND DOOR CLOSERS. All types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

TICKET REGISTERS REPAIRED AND REBUILT. All makes; regardless of age. Guaranteed workmanship. Old machines bought for cash. CONSOLIDATED TICKET REGISTER CORP., 1238 East 14th St., Brooklyn, N. Y.

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THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Film Imports Up In Puerto Rico

by REUBEN D. SANCHEZ
in San Juan

Puerto Rico imported 2,804,269 feet of film, chiefly from the U. S., during the first quarter of 1946, an increase of 924,406 over imports during the same period of 1945, according to official figures just released. Imports during the first quarter of 1945 were 1,879,863 feet.

Some of the major Hollywood companies and foreign film exchanges in San Juan reexport prints to the Virgin Islands, the Dominican Republic and Venezuela. The above import figures, therefore, represent over-all picture trade with these Caribbean countries, through imports accredited to Puerto Rico.

At present regular shipments of 16mm film are being made to those countries included in the MGM 16mm program.

▽

New Western Electric sound equipment is being installed at the Matienze theatre (810 seats) in Santurce. Total value of new equipment is estimated at $20,000. The Metro theatre in Santruce, with 1,000 seats, is also installing Western Electric equipment as well as the Teatre Renacimiente and Teatre San Lorenzo at Arrego.

Big Portuguese Film in Work

by JOAO DE MORAES PALMEIRO
in Lisbon

The Portuguese production, "Camoes," considered to be the most outstanding sound production yet made in this country, will have its premiere next season. In the meantime, arrangements are under way to sell the picture in North and South America.

▽

Effective exploitation for RKO's "The Spanish Main" resulted in six weeks of continuous runs at Lisbon's Politeama and a three-week run in Oporto's S. Joao. The picture has had the longest local run of any picture yet shown this year.

▽

American product recently shown in Lisbon included "Hotel Berlin," "Hollywood Canteen," "The Valley of Decision," and "Guest Wife."

▽

Madeleine Carroll, expected in Lisbon some time ago to star in the Spanish-Portuguese picture, "The Holy Queen," has postponed her visit. Production on the picture has begun at Madrid.

Monogram Sets Big Tieup Campaign for "Suspense"

With $100,000 to spend for a national advertising campaign, Monogram has arranged an extensive tie-up campaign for its biggest picture to date, "Suspense." Particular stress has been placed on the star of the picture, Belita. Deals involve Gantner swim suits, Royal Crown Cola, United-Rexall Drug Company, and Lux, with ads featuring Belita to appear in most large newspapers and in the national magazines. National advertising includes a four-color layout in *Metropolitan Comics,* a four-color page in *American Weekly* and two-color full pages in a group of magazines with a total circulation of 21,687,000.

Show "Night and Day" July 8

The national tradeshowing of Warner Brothers' "Night and Day" has been set for Monday, July 8.

Reich Joins Monogram

William Reich, appointed as sales representative for Monogram in Brazil, left New York last week to take up his new duties.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
COMPANY CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Man from Rainbow Valley

Republic—Western in Color

In this offering Republic presents an unusual blend of cinema fare, combining the pounding excitement of a Western, plus the touching story of a horse and the effect its fortunes have on the lives of several people. It is the type of story that kids go for eagerly, and, a Magnacolor production, it has the advantage of beautiful scenery caught in vivid hues.

With leisurely simplicity, the picture unfolds the story of Outlaw, a wild horse that looks after the mares and colts that make up its family. Also used as source material for a comic strip creation of Monte Hale, the magnificent animal enjoys a following of thousands of fans. The discordant note of commercialism enters when an unscrupulous rodeo promoter steals the animal for his show, leaving little Jo Ann Marlowe heartbroken.

The attempt of Monte to regain the animal creates the dramatic moments, with pace and interest quickened as he pits himself against outlaw methods. Involved in a romantic angle is Adrian Booth, who at first helps the promoter spare the animal, then, falling in love with Monte, makes amends. Hale is a rugged, hard-riding hero, with an easy manner and pleasant voice. Little Miss Marlowe is always warm and lovable.

Also on hand are the Sagebrush Serenaders with a number of ballads.

Robert Springsteen directed from an original screenplay by Betty Burbridge. Louis Gray was associate producer.

Seen at the home office projection room. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, June 15, 1946. Running time, 56 min. PCA No. 11504. General audience classification.
Monte .....Monte Hale
Kay North .....Adrian Booth
Ginny Hale .....Jo Ann Marlowe
Ferris Taylor, Emmett Lynn, Tom London, Bud Geary, Kenne Duncan, Doye O'Dell, Bert Roach, Sagebrush Serenaders

Inside Job

Universal — Melodrama

Preston Foster, Alan Curtis and Ann Rutherford are cast in the leading parts in this melodrama of larceny and intrigue. The screenplay by George Bricker and Jerry Warner, based on an original story by Tod Browning and Garrett Fort, is well told and sustains interest. The film is designed for the devotees of swift moving melodramas and provides an attention-getting attraction.

Foster, as a suave racketeer, remembers that Curtis had a prison record and plans that he should help rob a department store. At first Curtis is unwilling, but when Foster threatens to expose him as an ex-criminal and have him discharged from his position, Curtis decides to go along. His wife, played by Ann Rutherford, assists Curtis. They doublecross Foster, but he locates the young couple and the stolen loot. Foster wounds a police lieutenant and is killed. Curtis and Miss Rutherford stay with the policeman until the doctor arrives. As a result, they are captured and sentenced to prison for grand larceny. There are several competent performances and a generous offering of melodramatic thrills.

Milburn Stone and Samuel S. Hinds lend capable support. Ben Pivar was the executive producer and Jean Yarbrough produced and directed.

Seen at the home office projection room. Reviewer's Rating: Average.—M.R.Y.

Release date, June 28, 1946. Running time, 65 min. PCA No. 11608. General audience classification.
Bart Madden .....Preston Foster
Eddie Norton .....Alan Curtis
Claire Gray ..... Ann Rutherford
Joe Sawyer, Joan Fulton, Milburn Stone, Jimmie Moss, Samuel S. Hinds, Howard Freeman, John Berkes, Harry Brown, Joe Kirk.

Deadline for Murder

20th Century-Fox — Melodrama

Sol M. Wurtzel's latest production for 20th Century-Fox release is standard melodramatic fare, with the requisite number of murders, and the usual amount of confusion. It suffers somewhat from a lack of marquee names. Of the principal players, Paul Kelly, Kent Taylor and Sheila Ryan, Kelly, as chief of the homicide squad, is most convincing.

Irving Cummings, Jr., wrote both story and screenplay. It deals with the theft of a document pertaining to oilfields in Central Europe, the murders which follow fast upon the theft, and the manner in which the document is recovered, chiefly through the efforts of Kent Taylor, cast as a gambler and amateur detective.

Nowhere does the story vary from formula. James Tinling directed.

Seen as the studio. Reviewer's Rating: Fair.—THALIA BELL.

Release date, August, 1946. Running time, 65 min. PCA No. 11617. General audience classification.
McMullen .....Paul Kelly
Millard .....Kent Taylor
Vivian .....Sheila Ryan
Jerome Cowan, Renee Carson, Joan Blair, Marian Martin, Leslie Vincent, Matt McHugh, Jody Gilbert, Edward Marr, Thomas Jackson.

The Phantom Thief

Columbia—Murder Mystery

Boston Blackie invades the realm of spiritualism in his latest mystery adventure in the Columbia series. As usual, Chester Morris plays the lead as a likeable, quick-talking rogue who dabbles in sleuthing, with George E. Stone trailing along as pal and helpmate. Richard Lane also is on hand again as Inspector Farraday, and as usual, he finds Blackie the perfect suspect.

The screenplay by Richard Wormser and Richard Weil has Blackie trading wits with a crafty spiritualist whose specialty is blackmail and murder mixed with the occult. Blackie, trying to help his pal recover some jewels, gets involved in the homicidal doings with the result he finds himself saddled with the job of finding the real criminal in order to clear himself.

D. Ross Lederman, as director, has given the film appropriate atmosphere, which includes such items as dancing skeletons, walking phantoms and wierd seances.

Blackie shows that he knows a little about spiritualism himself, when, to unmask the murderer, he conducts a seance of his own. The film, produced by John Stone, is on a par with its predecessors.

Seen at Loew's Lincoln Square theatre, New York, where an afternoon audience seemed diverted. Reviewer's Rating: Fair.—M. H.

Release date, May 2, 1946. Running time, 65 min. PCA No. 11500. General audience classification.
Boston Blackie .....Chester Morris
Anne Duncan .....Jeff Donnel
Inspector Farraday.....Richard Lane
Dusty Anderson, George E. Stone, Frank Sully, Marvin Miller, Wilton Graff, Murray Alper, Forbes Murray, Joseph Crehan.

My Pal Trigger

Republic — Roy and Trigger

Displaying its new trademark emblem of the American eagle for the first time, Republic again presents Roy Rogers and Trigger in a wholesome, entertaining story, which instead of focusing mainly on formula skullduggery, concerns itself mostly with the devotion of a cowboy to his horse and the vicissitudes which overtake the partnership. Also on hand again are George "Gabby" Hayes, contributing his touches of awkward comedy; Dale Evans in the feminine lead; and Jack Holt as the smooth, menacing villain.

Roy finds the going pretty tough in this one, when, through conspiracy, he is accused of shooting a prize-winning horse, and has to leave town. Hardships follow in a flood. His mare, Lady, after giving birth to a colt named Trigger, is attacked by a mountain lion, and, in a touching scene, Roy is forced to shoot the horse. Then Trigger is taken away and auctioned.

A number of novel plot twists are involved as the story moves to its climax, when, Roy proves his innocence and regains Trigger.

Of the several musical numbers, one of the more memorable is "Old Faithful," sung by Roy as he rides out of town during a rain. Frank McDonald directed from a screenplay by Jack Townley and John K. Butler. Armand Schaefer was associate producer.

Seen in the home office projection room. Reviewer's Rating: Good.—M. H.

Release date, not set. Running time, 79 min. PCA No. 11587. General audience classification.
Roy Rogers.....Roy Rogers
Gabby Kendrick.....George "Gabby" Hayes
Susan .....Dale Evans
Jack Holt, LeRoy Mason, Roy Barcroft, Sam Flint, Kenne Duncan, Ralph Sanford, Francis McDonald, Harlan Briggs, William Haade, Alan Bridge, Paul E. Burns, Frank Reicher, Bob Nolan and The Sons of the Pioneers, and Trigger.

Beware

Astor — Swing Musical

An all-Negro cast performs this feature length musical starring Louis Jordan and His Tympany Five. There are 10 musical numbers presented in the jive style by Louis Jordan and his boys. Followers of modern swing will be pleased with the abundance of "hep" and "jumpin' and iivin'" tunes. There is a typical musical review story by John E. Gordon which is set in a college town.

The college is in financial difficulties and Jordan, a graduate, solves the difficulties by putting on a dance and show. Frank Wilson as Professor Drury and Emory Richardson as Dean Hargraves give serious portrayals. Valerie Black is the educational director on the faculty. She and Jordan renew an old romance.

R. M. Savini was the executive producer of this feature, first produced by Astor Pictures. Bud Pollard produced and directed. There is an uneveness in the production and some of the dialogue is on the stilted side. In localities where swing music is in high favor and this type of film is acceptable, it offers much to please. Outstanding musical numbers are "Beware Brother, Beware," "Long Legged Lizzie" and "You've Got to Have a Beat."

Seen at a New York projection room. Reviewer's Rating: Average.—M.R.Y.

Release date, July, 1946. Running time, 55 min. General audience classification.

Lucius Jordan.....Louis Jordan
Professor Drury.....Frank Wilson
Dean Hargraves.....Emory Richardson
Annabella Brown.....Valerie Black
Milton Woods, Joseph Hilliard, Tommy Hix, Charles Johnson, John Frant, Walter Earle, Ernest Calloway, Dimples Daniels and the Aristo-Genes Girls Club and Louis Jordan's Tympany Band.

Three Wise Fools

Metro-Goldwyn-Mayer — Drama and Comedy

Every once in a while Hollywood breaks out with a departure from movie formula. Of such stuff is made the progress of the art—the widening of the screen's horizon. In the natural order some of these worthy efforts do not quite come off when subjected to the exacting test of serving the tastes of the miscellaneous millions who are the motion picture's audience. But MGM's "Three Wise Fools," which is well off the beaten sound and image track, is not of experimental character. While those responsible for it dared to be different they made ample provision for that human warmth, pathos and flashing humor which showmen instinctively associate with happy days at the box office.

"Three Wise Fools" is a brilliant setting for the talents of that angelic genius, Margaret O'Brien. These talents are out in open competition in the acting part with such master performers as Lionel Barrymore, Lewis Stone, Edward Arnold, Thomas Mitchell and Jane Darwell, and each of these finds it necessary to offer his very best in order to avoid being dimmed behind the tiny shadow of little Margaret.

The story is an adaptation of the Austin Strong play which was a noted Broadway success as staged by Winchell Smith and produced by John Golden. It was written for the screen by John McDermott and James O'Hanlon. It comes to us as a witty and imaginative tale in which Margaret comes from Ireland to live with three great and prosperous bachelors of the town, the bachelors being Barrymore, Stone and Arnold. Margaret is the granddaughter of a girl who had been the object of the affections of all three but had rejected their suits and gone off to Ireland with a great and poetic character, The O'Monahan.

There are recurring sequences about "the little people"—the fairies and the leprechauns. There is realistic drama and broad flourishes of humor but it is all played against a background of fantasy and make-believe. Margaret makes heart-warming use of a lilting Irish brogue and she reads with artistry lines which are of poetic beauty when, as sometimes happens, they are not snowered over with Gaelic bulls. Thomas Mitchell as the little girl's awkward and devoted manservant might have been a cartoon character but it becomes something more as handled by this competent performer.

It is a story that needs the telling that only the artists and the magic of the motion picture can give it. It is an appealing and delightful change of screen fare which beckons to young and old and people of all kinds with promises of novelty, charm and—altogether—a happy time.

Produced by William H. Wright and directed by Edward Buzzell, it evidences throughout a high order of craftsmanship, exemplified in many ways, especially in the handling of difficult story elements.

Seen at sneak preview at a New York theatre. Reviewer's Rating: Excellent.—MARTIN QUIGLEY.

Release date, September, 1946. Running time, 90 min. PCA No. 11463. General audience classification.

Sheila O'Monahan.....Margaret O'Brien
Dr. Richard Gaunght.....Lionel Barrymore
Judge James Trumbell.....Lewis Stone
Theodore Findley.....Edward Arnold
Thomas Mitchell, Ray Collins, Jane Darwell, Charles Dingle, Harry Davenport, Henry O'Neill, Cyd Charisse, Warner Anderson, Billy Curtis.

(*Review reprinted from last week's* HERALD)

The Bamboo Blonde

RKO Radio—Musical

Frances Langford in the title role, supported by half-a-dozen sterling players, makes of this minor musical a mighty pleasant hour. The film fills, snugly and without undue ambition, the category for which it was designed.

Produced some time back by Herman Schlom, under the executive supervision of Sid Rogell, it has a war background which, fortunately, is not so stressed as to impair the picture's entertainment value. The hero is a lieutenant in the Air Force, and the plot structure includes a Bond-selling tour, as well as some scenes in the South Pacific. But these circumstances are kept strictly in the background.

In the foreground there's Miss Langford, looking very lovely and singing in satin-smooth style. There's Russell Wade, and Iris Adrian, both contributing comedy in the roles of a night-club entrepreneur and his fiancee. Villainess of the piece—and lending villainy an unexpected glamour—is Jane Greer, who does her best to make the course of true love even rougher than it is generally reputed to be. She is unsuccessful of course, and after the usual number of misunderstandings, Miss Langford wins the wealthy, young Army officer.

Anthony Mann directed. Olive Cooper and Lawrence Kimble wrote the screenplay, based on a story by Wayne Whittaker.

Seen at the Alexander theatre, Glendale, where an audience attracted by "Gilda" seemed to derive amusement for the secondary offering. Reviewer's Rating: Average.—THALIA BELL.

Release, Block 6. Running time, 67 min. PCA No. 11052. General audience classification.

Louise Anderson.....Frances Langford
Eddie Clark.....Ralph Edward
Patrick Ransom, Jr.....Russell Wade
Montana.....Iris Adrian
Jim Wilson.....Richard Martin
Eileen Sawyer.....Jane Greer
Glenn Vernon, Paul Harvey, Regina Wallace, Jean Brooks, Tom Noonan, Dorothy Caughan

(*Review reprinted from last week's* HERALD)

Lover Come Back

Universal—Comedy Concerning Divorce

Producer-writers Michael Fessier and Ernest Pagano dipped deep into the book of Broadway farce for this sophisticated comedy dealing fast and loosely with divorce and the ingredients thereof, all treated lightly and in the manner customarily referred to as adult.

With George Brent, Lucille Ball, Vera Zorina and Charles Winninger in the top roles, and directed by the dependable William A. Seiter, the picture supplies a showman with plenty of exploitation ammunition, doubtless to be supplemented by advertising copy in the recently cultivated "hot" vein, since the dialogue contains many lines appropriate to that use. It's a polished job, professionally, and got a goodly count of laughs in its Hollywood preview run, but it is strictly not for kiddies and may encounter objection from adults who do not think divorce is funny.

Miss Ball, the central character, is a fashion expert whose husband, a war correspondent, arrives home after two years overseas and is immediately shown to have disported himself romantically, with a large number of girls, including his journalistic associate. Brent, as the husband, attempts to carry off the situation with some explanations implying defense of the double standard of morals, but objects strenuously to what he interprets as similar deportment on his wife's part.

After many complicating incidents, some bordering on the risque and others invading it, she goes to Las Vegas to get a divorce, is followed not only by her husband but also by her most persistent suitor, the husband's girl associate, and ultimately his father and mother. It's quite a while before the producer-writers manage to wangle a reconciliation between husband and wife, but they manage it.

Taken strictly as farce, in the Broadway meaning of the term, the picture provides considerable amusement. Unlike most films in general kind, however, it neglects to establish in its conclusion that what have appeared to be infidelities were not infidelities in fact, and by this neglect it achieves the effect of being a smiling but positive statement of the case for the double standard.

Previewed at the Pantages theatre, Hollywood, where it was well received for most of the distance but encountered a stretch of apathy in the final minutes. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, June 21. Running time, 90 min. PCA No. 11661. Adult audience classification.

Bill Williams.....George Brent
Kay Williams.....Lucille Ball
Madeline Laslo.....Vera Zorina
Paul Millard.....Carl Esmond
Jimmy Hennessey.....William Wright
Pa Williams.....Charles Winninger
Elizabeth Risdon, Raymond Walburn, Louise Beavers, Wallace Ford

(*Review reprinted from last week's* HERALD)

Crack-Up

RKO—Surprise Package

Art forgeries and murder are common enough ingredients of many pictures, but as put together by director Irving Ries, they make in "Crack-Up" a surprisingly suspenseful melodrama that will often chill audiences to their seats. Writers John Paxton, Ben Bengal and Ray Spencer have taken a rather familiar outline for plot: an art lover steals the originals of famous paintings, substitutes forgeries for them, destroys the forgeries and says they were real, and then commits murder to cover up his tracks.

But the story time and time again deviates from the expected—both in plot and in character studies—so that interest is kept at a high pitch throughout. Ries, known for his direction of certain of the "Falcon" series, plays each story twist to the hilt, underscoring every point effectively.

Pat O'Brien, playing the role of the terrorized victim of the art lover and murderer, turns in a solid performance that ranks with his very best. In support, Claire Trevor, Herbert Marshall and Ray Collins all contribute *their* best.

The picture gets off to an exciting start when O'Brien, in a seemingly crazed condition, breaks into the museum in which he is a lecturer and insists that he has been in a train wreck. The flashback of the supposed accident and a later re-enaction of the train ride preceding the accident are staged in breath-taking style. The whole thing—the subsequent chase through the docks, the fires, the escape from the police—is done in such a realistic and crisp manner that even the cops-and-robbers flash finale is acceptable.

Once one audience sees "Crack-Up," it's

bound to be a self-advertising picture. It should disappoint no one.

Seen at the home office. Reviewer's Rating: Good.—RAY LANNING.

Release date, June 15, 1946. Running time, 93 min. PCA No. 11384. General audience classification.
George Steele.....Pat O'Brien
Terry .....Claire Trevor
Traybin .....Herbert Marshall
Ray Collins, Wallace Ford, Dean Harens, Damian O'Flynn, Erskine Sanford, Mary Ware

(*Review reprinted from last week's* HERALD)

SHORT SUBJECTS

KITTY KORNERED (WB)

Merrie Melodies Cartoons (2701)

At 9 P. M. in this fable, it's time to wind the clock and put the cat out. On this particularly cold and snowy night, however, Porky Pig, who has four kittens, finds himself with some stubborn opposition.

Release date, June 8, 1946 *7 minutes*

THE FORTUNE HUNTERS (20th-Fox)

Terrytoons (6511)

Gandy the Goose dreams of inheriting a country estate. With Sergeant Cat, Gandy finds that it is a haunted house and their adventures begin. Dreaming that he is beating off a ghost of the haunted house, Gandy awakes to find the cat actually receiving the blows.

Release date, February 8, 1946 *7 minutes*

SCIENTIFICALLY STUNG (Univ.)

Person-Oddity (1369)

A doctor utilizes bee-sting therapy as a remedy for rheumatism. . . . Arthur Steiner collects match boxes. . . . Paul Willy has a collection of 2,000 penny banks. . . . Thomas Sherbloom sculpts in ice.

Release date, June 10, 1946 *9 minutes*

KLONDIKE CASANOVA (Para.)

Popeye Cartoons (E5-3)

In a Klondike setting, the villain in this one imprisons Popeye and kidnaps Olive Oyl. With the aid of his spinach, Popeye manages to escape his trap, rescue Olive and go on to a terrific mountain-top battle with the villain.

Release date, May 31, 1946 8 *minutes*

JASPER'S DERBY (Para.)

Puppetoons (U 5-5)

The Kentucky Derby, in all its color and pageantry, is the scene of "Jasper's Derby." Jasper befriends an old racehorse and provides a violin solo causing the horse to win the race of races. The final scene shows the horse enjoying the fruits of his victory—and mint-julep.

Release date, Aug. 8, 1946 8 *minutes*

SCREEN SNAPSHOTS (Col.)

(7855) *No.* 5

The subject presents an intimate glimpse into one of the most exciting jobs in the film-making field—the stuntman. In views speeding wagons overturned, cars hurtling from highways, men changing from racing horses to careening stagecoaches, and numerous other stunts.

Release date, January 17, 1946 9 *minutes*

HOLLYWOOD DAFFY (WB)

Merrie Melodies (2702)

Daffy Duck arrives in Hollywood, bent on entering the Warner Bros. Studio. A studio cop, however, doesn't see things Daffy's way, and as a matter of fact, sees through Daffy's masquerade as Bette Davis, Johnny Weismuller and finally as the Academy Award "Oscar." At last Daffy proves too wily for the studio cop.

Release date, June 22, 1946 7 *minutes*

ACROBATTY BUNNY (WB)

Bugs Bunny Special (2722)

The circus comes to town and camps right over Bugs' underground apartment. Coming up to investigate matters, Bugs goes right into shrewdness pitted against the lion, it's Bugs' shrewdness pitted against the lion.

Release date, June 29, 1946 7 *minutes*

SOUTH OF MONTERREY (WB)

Technicolor Special (2005)

The subject was filmed along the route of the new Pan American Highway, which one day will link Fairbanks, Alaska and Buenos Aires, 14,000 miles away. As the camera travels, it captures spectacular shots of metropolis and fields.

Release date, June 1, 1946 20 *minutes*

ADVANCE SYNOPSES

SING WHILE YOU DANCE (Columbia)

PRODUCER: Leon Barsha. DIRECTOR: D. Ross Lederman. PLAYERS: Ellen Drew, Robert Stanton, Amanda Lane.

MUSICAL COMEDY. Wishing to establish herself as a song-plugger, a young woman tries to obtain a second song from an unknown writer, after his first proves a hit. In so doing, she falls in love, lands in jail, and eventually ends up with the song, the job, and the man.

TRAFFIC IN CRIME (Republic)

PRODUCER ASSOCIATE: Donald H. Brown. DIRECTOR: Lesley Selander. PLAYERS: Kane Richmond, Adele Mara, Anne Nagel, Wade Crosby, Dick Curtis.

MELODRAMA. A newspaperman is deputized by the chief of police of a gangster-ridden town to clean up the crime element. He needles the town's two leading crooks, a girl and a racketeering policeman, into creating deathtraps for him. Instead, the traps destroy them and their rackets with them.

DESERT HORSEMAN (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnette, Richard Bailey, John Merton.

WESTERN. The "Durango Kid," having been falsely accused of robbing an Army paymaster, has been court-martialed. Knowing that his only chance to clear his name is to find the real robbers, he escapes from the guardhouse. With the help of his orderly he tracks down the robber and forces him to confess.

THE UNKNOWN (Columbia)

PRODUCER: Wallace MacDonald. DIRECTOR: Henry Levin. PLAYERS: Karen Morley, Jim Bannon, Barton Yarborough, Jeff Donnell, Robert Scott.

MELODRAMA. A girl marries against the wishes of her parents, who, when they learn the fact, engage in a scuffle in which the father is killed. The girl loses her mind, and the mother pretends to be dead. Years later, the daughter of the insane woman returns to the family homestead, and after a number of mysterious happenings, discovers that her uncle is a killer. The mad woman recovers her sanity, while her mother dies of shock.

PRAIRIE BAD MEN (PRC)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al (Fuzzy) St. John, Patricia Knox, Charles King, Ed Cassidy, Kermit Maynard, John L. Cason.

WESTERN. The owner of a medicine show is in possession of a map indicating the location of a cache of stolen gold. His son favors retaining the treasure, rather than returning it to the express company to which it rightfully belongs. The son steals the map, and is in turn set upon by bandits who wrest it from him. Two cowboys, however, arrive on the scene in time to save him. They get the map back, and restore the treasure to its proper owners.

COWBOY BLUES (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Ken Curtis, Jeff Donnell, Robert Scott, Peg La Centra, Big Boy Williams.

MUSICAL WESTERN. Believing her father to be a rich ranch owner, a young girl goes to visit him, accompanied by her wealthy fiance. It develops that her father, instead of owning the place, is actually one of the ranch hands. The real owner is absent, and the cowboys and other ranch hands engage in a conspiracy to prevent the girl, her fiance and her fiance's family from finding out the truth. The girl, however, falls in love with a cowboy, and when all is revealed she marries him.

THE KILLERS (Universal - Mark Hellinger)

PRODUCER: Mark Hellinger. DIRECTOR: Robert Siodmak. PLAYERS: Burt Lancaster, Ava Gardner, Albert Dekker, Edmond O'Brien, Sam Levene, Jack Lambert, Jeff Corey.

MELODRAMA. When a dead gangster is found in a rooming-house in a small New Jersey town, local police reason that all parties to the killing came from out of town. An insurance adjuster, however, thinks otherwise, and after investigation discovers that the dead man had belonged to a gang which had staged a successful payroll robbery some years previously. With the help of a girl, he had then double-crossed the rest of the gang and made off with the loot. Armed with these facts, the insurance adjuster tracks down the killers.

TWO YEARS BEFORE THE MAST (Paramount)

ASSOCIATE PRODUCER: Seton I. Miller. DIRECTOR: John Farrow. PLAYERS: Brian Donlevy, Alan Ladd, William Bendix, Barry Fitzgerald, Albert Dekker, Howard da Silva, Darryl Hickman, Luis van Rooten, Ray Collins, Frank Faylen, Roman Bohnen, Esther Fernandez, Kathleen Lockhart.

DRAMA. This is a sea tale based on the Richard Henry Dana novel of the same title. It concerns the brig "Pilgrim" and its trip around Cape Horn to California. On the voyage stirring adventure, coupled with terrible hardships and an appealing love story, combine to provide the story with romance, action and suspense.

CROSS MY HEART (Paramount)

PRODUCER: Harry Tugend. DIRECTOR: John Barry. PLAYERS: Betty Hutton, Sonny Tufts, Ruth Donnelly.

COMEDY-DRAMA. A chorus girl who is a habitual liar confesses to the murder of the producer of the show in which she is working. She does this so that the man she loves, a criminal lawyer, will be able to make a reputation by defending her in court. He does so, and the girl is acquitted. When he discovers, however, that the girl's confession was a lie, he is so incensed that he quarrels with her. The two are reconciled after the girl has uncovered the real murderer.

NOCTURNE (RKO Radio)

PRODUCER: Joan Harrison. DIRECTOR: Edwin L. Marin. PLAYERS: George Raft, Lynn Bari, Edward Ashley, Virginia Huston.

MELODRAMA. A detective, convinced that a songwriter did not commit suicide, according to the coroner's verdict, but was murdered, quizzes all the songwriter's girl friends. Eventually, he finds the murderer.

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alpnabetical Release Chart starting on page 3058. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945, issue. Pictures in production are recorded in the Hollywood Scene in this issue.

COLUMBIA

SPECIAL

7101 Kiss and Tell .....Oct. 18,'45

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7022 Crime Doctor's Warning.....Oct. 4,'45
7050 The True Glory .....Oct. 4,'45
7029 Girl of the Limberlost.....Oct. 11,'45
7201 Blazing the Western Trail....Oct. 18,'45
7024 Voice of the Whistler.....Oct. 30,'45
7202 Lawless Empire .....Nov. 15,'45
7036 Prison Ship .....Nov. 15,'45
7010 Snafu .....Nov. 22,'45
7023 My Name is Julia Ross.....Nov. 27,'45
7018 Hit the Hay.....Nov. 29,'45
7019 Life With Blondie.....Dec. 13,'45
7012 One Way to Love.....Dec. 20,'45
7203 Texas Panhandle .....Dec. 20,'45
7005 Pardon My Past .....Dec. 25,'45
7035 Out of the Depths.....Dec. 27,'45
7014 Meet Me on Broadway.....Jan. 3, 46
7007 Tars and Spars.....Jan. 10,'46
7030 A Close Call for Boston Blackie .....Jan. 24,'46
7204 Frontier Gunlaw .....Jan. 31,'46
7028 The Notorious Lone Wolf.....Feb. 14,'46
7205 Roaring Rangers .....Feb. 14,'46
7004 The Bandit of Sherwood Forest .....Feb. 21,'46
7034 The Gentleman Misbehaves...Feb. 28,'46
7021 Just Before Dawn .....Mar. 7,'46
7221 Throw a Saddle on a Star....Mar. 14,'46
7206 Gunning for Vengeance.....Mar. 21,'46
7008 Perilous Holiday .....Mar. 21,'46
7016 Talk About a Lady .....Mar. 28,'46
7020 Blondie's Lucky Day.....Apr. 4,'46
7025 Mysterious Intruder .....Apr. 11,'46
7023 Night Editor .....Apr. 18,'46
7207 Galloping Thunder .....Apr. 25,'46
7001 Gilda .....Apr. 25,'46
7031 The Phantom Thief .....May 2,'46
7222 That Texas Jamboree.....May 16,'46
7026 The Devil's Mask.....May 23,'46
7040 The Man Who Dared.....May 30,'46
7208 Two Fisted Stranger.....May 30,'46
7011 Walls Came Tumbling Down..June 7,'46
7003 Renegades .....June 13,'46
7037 Dangerous Business .....June 20,'46
.... Return of Rusty .....June 27,'46
.... The Unknown .....July 4,'46
.... Desert Horseman .....July 11,'46
.... Cowboy Blues .....July 18,'46
.... Sing While You Dance.....July 25,'46
.... Blondie Knows Best.....Not Set
.... Crime Doctor's Man Hunt....Not Set
.... Gallant Journey .....Not Set
.... Heading West .....Not Set
.... It's Great to be Young.....Not Set
.... The Jolson Story .....Not Set
.... Lardrush .....Not Set
.... Personality Kid .....Not Set
.... Singing on the Trail.....Not Set
.... So Dark the Night.....Not Set
.... Terror Trail .....Not Set

FILM CLASSICS

(Reissues)

.... Kid Millions .....Nov. 1,'45
.... Lady of Fortune.....Dec. 15,'45
.... Adventures of Marco Polo....Dec. 29,'45
.... Hurricane .....Jan. 15,'46
.... These Three .....Feb. 15,'46
.... Condemned to Devil's Island.Mar. 15,'46
.... Beloved Enemy .....Apr. 15,'46
.... Come and Get It.....May 15,'46
.... Dodsworth .....May 15,'46
.... Strike Me Pink.....May 15,'46
.... Woman Chases Man .....May 15,'46
.... Splendor .....June 15,'46
... Wedding Night .....June 15,'46

MGM

SPECIALS

605 Weekend at the Waldorf ....Oct.,'45
616 Adventure .....Mar.,'46
617 Ziegfeld Follies of 1946.....Mar.,'46
623 The Green Years.....July 4,'46
624 Easy to Wed.....July 25,'46

BLOCK 13

600 Our Vines Have Tender Grapes..Sept.,'45
601 The Hidden Eye.....Sept.,'45
602 Abbot and Costello in Hollywood.Oct.,'45
603 Her Highness and the Bellboy ..Oct.,'45
604 Dangerous Partners .....Oct.,'45

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BLOCK 14

606 What Next, Corporal Hargrove.Nov.-Dec.
607 She Went to the Races .....Nov.-Dec.
608 Vacation from Marriage [Br.]..Nov.-Dec.
609 They Were Expendable.....Nov.-Dec.
610 Yolanda and the Thief.....No.v-Dec.

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BLOCK 15

611 The Harvey Girls.....Jan.-Feb.
612 Portrait of Maria [Mexican]...Jan.-Feb.
613 Up Goes Maisie .....Jan.-Feb.
614 A Letter for Evie .....Jan.-Feb.
615 Sailor Takes a Wife.....Jan.-Feb.

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BLOCK 16

618 The Hoodlum Saint.....Apr.-May
619 Bad Bascomb .....Apr.-May
620 Postman Always Rings Twice..Apr.-May
621 The Last Chance [Swiss].....Apr.-May
622 Two Sisters from Boston.....Apr.-May

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BLOCK 17

625 Boys' Ranch .....July 18,'46
626 Courage of Lassie .....Aug. 8,'46
627 Faithful in My Fahion.....Aug. 22,'46
628 Three Wise Fools.....Aug. 29,'46

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.... But Not Goodbye.....Not Set
.... Fiesta .....Not Set
.... Holiday in Mexico.....Not Set
.... It Happened at the Inn [French] .....Not Set
.... Little Mister Jim.....Not Set
.... Mighty McGurk .....Not Set
.... My Brother Who Talked to Horses .....Not Set
.... No Leave, No Love .....Not Set
.... The Showoff .....Not Set
.... Star from Heaven.....Not Set
.... Tenth Avenue Angel.....Not Set
.... Two Smart People.....Not Set
.... Undercurrent .....Not Set
.... The Yearling .....Not Set

MONOGRAM

SPECIAL

699 Suspense .....July 4,'46

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561 Lonesome Trail .....Dec. 8,'45
501 Sunbonnet Sue .....Dec. 8,'45
505 Allotment Wives, Inc.....Dec. 29,'45
504 Black Market Babies.....Jan. 5,'46
509 Live Wires .....Jan. 12,'46
516 Strange Mr. Gregory.....Jan. 12,'46
565 Border Bandits .....Jan. 12,'46
513 Red Dragon .....Feb. 2,'46
528 Face of Marble .....Feb. 2,'46
527 The Shadow Returns.....Feb. 16,'46
572 Moon Over Montana .....Feb. 23,'46
507 Fear .....Mar. 2,'46
566 The Haunted Mine .....Mar. 2,'46
503 Swing Parade of 1946.....Mar. 16,'46
529 Gay Cavalier .....Mar. 30,'46
573 West of the Alamo.....Apr. 20,'46
561 Under Arizona Skies.....Apr. 27,'46
514 Junior Prom .....May 11,'46
526 Behind the Mask.....May 25,'46
519 Dark Alibi .....May 25,'46
502 Joe Palooka, Champ.....May 28,'46
508 Don't Gamble With Strangers.June 1,'46
515 Freddie Steps Out.....June 8,'46
562 Gentleman from Texas.....June 8,'46
510 In Fast Company.....June 22,'46
521 Strange Voyage .....June 22,'46
574 Trail to Mexico .....June 29,'46
567 Shadows on the Range.....July 20,'46
520 Below the Deadline.....Not Set
511 Bowery Bombshell .....Not Set
.... Decoy .....Not Set
512 The Ghost Busters.....Not Set
517 High School Hero.....Not Set
525 The Missing Lady.....Not Set
530 South of Monterey.....Not Set
518 Shadows Over Chinatown.....Not Set

PARAMOUNT

SPECIALS

4531 Road to Utopia .....Mar. 22,'46
4532 Monsieur Beaucaire .....Aug. 30,'46

BLOCK 1

4501 Duffy's Tavern .....Sept. 28,'45
4502 Love Letters .....Oct. 26,'45
4503 The Lost Weekend.....Jan. 25,'46
4504 Follow That Woman .....Dec. 14,'45

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BLOCK 2

4506 Hold That Blonde.....Nov. 23,'45
4507 Stork Club .....Dec. 28,'45
4508 People Are Funny.....Jan. 11,'46
4509 Kitty .....May 10,'46

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BLOCK 3

4511 Tokyo Rose .....Feb. 8,'46
4512 Masquerade in Mexico.....Feb. 22,'46
4513 Miss Susie Slagle's .....Mar. 8,'46

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BLOCK 4

4516 The Virginian .....Apr. 5,'46
4517 The Blue Dahlia.....Apr. 19,'46
4518 They Made Me a Killer....May 3,'46
4519 The Well Groomed Bride....May 17,'46

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BLOCK 5

4521 The Bride Wore Boots.....May 31,'46
4522 Our Hearts Were Growing Up.June 14,'46
4523 Hot Cargo .....June 28,'46
4524 To Each His Own .....July 5,'46

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BLOCK 6

4526 O. S. S. .....July 26,'46
4527 The Searching Wind .....Aug. 9,'46
4528 Swamp Fire .....Sept. 6,'46
4529 Strange Love of Martha Ivers.Sept. 13,'46

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.... Blue Skies .....Not Set
.... Calcutta .....Not Set
.... California .....Not Set
.... Cross My Heart .....Not Set
.... Danger Street .....Not Set
.... Fear in the Night.....Not Set
.... I Cover Big Town.....Not Set
.... The Imperfect Lady .....Not Set
.... Ladies' Man .....Not Set
.... The Perfect Marriage.....Not Set
.... Perils of Pauline.....Not Set
.... Seven Were Saved .....Not Set
.... Suddenly It's Spring.....Not Set
.... Too Good to Be True .....Not Set
.... The Trouble With Women....Not Set
.... Two Years Before the Mast..Not Set
.... Welcome Stranger .....Not Set
.... Where There's Life.....Not Set

PRC PICTURES

.... Club Havana .....Oct. 23,'45
.... Prairie Rustlers.....Nov. 7,'45
.... Song of Old Wyoming.....Nov. 12,'45
.... The Navajo Kid.....Nov. 21,'45
.... Detour .....Nov. 30,'45
.... The Enchanted Forest.....Dec. 8,'45
.... How Do You Do?.....Dec. 24,'45
.... Strangler of the Swamp.....Jan. 1,'46
.... Lightning Raiders .....Jan. 7,'46
.... Danny Boy .....Jan. 8,'46
.... Six Gun Man .....Feb. 1,'46
.... Ambush Trail .....Feb. 17,'46
.... The Flying Serpent.....Feb. 20,'46
.... I Ring Doorbells .....Feb. 25,'46
.... Romance of the West .....Mar. 20,'46
.... Gentlemen with Guns.....Mar. 27,'46
.... Mask of Dijon.....Apr. 9,'46
.... Murder is My Business.....Apr. 10,'46
.... Thunder Town .....Apr. 12,'46
.... Devil Bat's Daughter .....Apr. 15,'46
... The Caravan Trail.....Apr. 20,'46
.... The Wife of Monte Cristo....Apr. 23,'46
.... Terrors on Horseback.....May 1,'46
.... Ghost of Hidden Valley.....June 3,'46
.... Avalanche .....June 20,'46
.... Colorado Serenade .....June 30,'46
.... Larceny in Her Heart.....July 10,'46
.... Prairie Bad Men.....July 17,'46
.... Queen of Burlesque .....July 24,'46
.... Down Missouri Way.....Aug. 15,'46
.... Blonde for a Day.....Aug. 22,'46
.... Between Two Sisters.....Not Set
.... Bombshell from Brazil.....Not Set
.... Flaming Jungle .....Not Set
.... Grand Central .....Not Set
.... Gun Hands .....Not Set
.... Heritage .....Not Set
.... I'm from Arkansas.....Not Set
.... Ladies of the Chorus.....Not Set
.... Law Crusaders .....Not Set
.... The Lost Continent.....Not Set
.... Melody Roundup .....Not Set
.... The Mummy's Daughter.. ...Not Set
.... Music Hall Varieties of 1946 Not Set
.... Quebec .....Not Set
.... Queen of Diamonds.....Not Set
.... Secrets of a Sorority Girl....Not Set
.... Valley of Lonely Women.....Not Set
... The Vanishing Gangster.....Not Set

RKO

SPECIALS

691 Pinocchio (R.) .....
652 The Kid from Brooklyn .....
661 Bells of St. Mary's .....
662 Heartbeat .....
682 Tomorrow is Forever .....
683 The Stranger .....
692 Make Mine Music .....
.... Notorious .....

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BLOCK 1

601 Mama Loves Papa .....
602 George White's Scandals .....
603 Falcon in San Francisco.....
604 Johnny Angel .....
605 Radio Stars on Parade .....

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BLOCK 2

606 Man Alive .....
607 First Yank into Tokyo .....
608 Isle of the Dead.....
609 Wanderer of the Wasteland.....
610 The Spanish Main .....

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BLOCK 3

611 The Spiral Staircase .....
612 Cornered .....
613 Dick Tracy .....
614 Sing Your Way Home.....
615 Hotel Reserve .....

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BLOCK 4

616 From This Day Forward.....
617 Deadline at Dawn .....
618 Tarzan and the Leopard Woman.....
619 A Game of Death .....
620 Riverboat Rhythm .....

Prod. No.	Title	Release Date
	BLOCK 5	
621	Without Reservations	
622	Badman's Territory	
623	Ding Dong Williams	
624	The Truth About Murder	
625	Partners in Time	
	●	
	BLOCK 6	
626	Till the End of Time	
627	Crack-Up	
628	Bedlam	
629	The Falcon's Alibi	
630	The Bamboo Blonde	
	●	
..	Child of Divorce	Not Set
....	Criminal Court	Not Set
....	Dick Tracy Versus Cueball	Not Set
....	Falcon's Adventure	Not Set
....	Genius at Work	Not Set
....	Honeymoon	Not Set
....	Lady Luck	Not Set
....	The Locket	Not Set
....	A Likely Story	Not Set
....	Sinbad the Sailor	Not Set
....	Sister Kenny	Not Set
....	Step by Step	Not Set
....	Sunset Pass	Not Set
....	Vacation in Reno	Not Set
....	Woman on the Beach	Not Set

REPUBLIC

561	Phantom of the Plains	Sept. 7,'45
551	Bandits of the Badlands	Sept. 14,'45
501	Scotland Yard Investigator	Sept. 30,'45
562	Marshal of Laredo	Oct. 7,'45
552	Rough Riders of Cheyenne	Nov. 1,'45
502	Girls of the Big House	Nov. 2,'45
563	Colorado Pioneers	Nov. 14,'45
504	Captain Tugboat Annie	Nov. 17,'45
503	An Angel Comes to Brooklyn	Nov. 27,'45
553	Cherokee Flash	Dec. 13,'45
507	Woman Who Came Back	Dec. 13,'45
564	Wagon Wheels Westward	Dec. 21,'45
505	Dakota	Dec. 25,'45
506	Song of Mexico	Dec. 28,'45
509	Gay Blades	Jan. 25,'46
508	A Guy Could Change	Jan. 27,'46
565	California Gold Rush	Feb. 4,'46
554	Days of Buffalo Bill	Feb. 8,'46
510	Madonna's Secret	Feb. 16,'46
511	Crime of the Century	Feb. 28,'46
513	Strange Impersonation	Mar. 16,'46
566	Sheriff of Redwood Valley	Mar. 29,'46
512	Murder in the Music Hall	Apr. 10,'46
515	Undercover Woman	Apr. 11,'46
555	Alias Billy the Kid	Apr. 17,'46
5501	Home on the Range	Apr. 18,'46
514	Catman of Paris	Apr. 20,'46
516	The Glass Alibi	Apr. 27,'46
448	Rainbow Over Texas (1944-45)	May 9,'46
567	Sun Valley Cyclone	May 10,'46
518	Passkey to Danger	May 11,'46
519	The French Key	May 18,'46
556	El Paso Kid	May 22,'46
520	Valley of the Zombies	May 24,'46
517	In Old Sacramento	May 31,'46
521	One Exciting Week	June 8,'46
5502	The Man from Rainbow Valley	June 15,'46
522	Traffic in Crime	June 28,'46
523	Night Train to Memphis	July 12,'46
568	Conquest of Cheyenne	July 22,'46
557	Red River Renegades	July 25,'46
....	Beyond the Great Divide	Not Set
....	Calendar Girl	Not Set
....	California Fiesta	Not Set
....	Conquest of Cheyenne	Not Set
....	Down Tahiti Way	Not Set
....	Earl Carroll Sketchbook	Not Set
....	Fabulous Suzanne	Not Set
....	A Fabulous Texan	Not Set
....	The Gentleman from Missouri	Not Set
....	Ghost Goes Wild	Not Set
....	G. I. War Brides	Not Set
....	Grand Canyon Serenade	Not Set
....	Heart of Old Mexico	Not Set
....	Hit Parade of 1946	Not Set
....	Home in Oklahoma	Not Set
....	The Inner Circle	Not Set
....	Invisible Informer	Not Set
....	I've Always Loved You	Not Set
....	The Last Crooked Mile	Not Set
....	Last Frontier Uprising	Not Set
....	Lightnin' Strikes Twice	Not Set
....	Lonely Hearts Club	Not Set
....	My Pal Trigger	Not Set
....	Mysterious Mr. Valentine	Not Set
....	Night Train to Memphis	Not Set
....	Out California Way	Not Set
....	The Pilgrim Lady	Not Set
....	The Plainsman and the Lady	Not Set
....	Red River Renegades	Not Set
....	Rendezvous With Annie	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
....	Rose of Juarez	Not Set
....	Santa Fe Uprising	Not Set
....	Shine on Texas Moon	Not Set
....	Sioux City Sue	Not Set
....	Snow Cinderella	Not Set
....	Song of the Golden West	Not Set
....	Specter of the Rose	Not Set
....	Springtime in the Sierras	Not Set
....	Stagecoach to Denver	Not Set
....	That Man Malone	Not Set
....	That Man of Mine	Not Set
....	Traffic in Crime	Not Set
....	Vigilantes of Boomtown	Not Set

20TH-FOX

SPECIALS

602	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.,'46
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601	A Bell for Adano	Aug.,'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sept.,'45
605	Caribbean Mystery	Sept.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
617	Doll Face	Jan.,'46
620	Behind Green Lights	Feb.,'46
610	Colonel Effingham's Raid	Feb.,'46
615	Shock	Feb.,'46
618	Jesse James (R)	Feb.,'46
619	The Return of Frank James (R)	Feb.,'46
616	A Walk in the Sun	Mar.,'46
621	Sentimental Journey	Mar.,'46
622	A Yank in London	Mar.,'46
623	Dragonwyck	Apr.,'46
624	Johnny Comes Flying Home	Apr.,'46
625	The Dark Corner	May,'46
626	Do You Love Me?	May,'46
627	Rendezvous 24	May,'46
628	Cluny Brown	June,'46
629	Somewhere in the Night	June,'46
630	Strange Triangle	June,'46
631	Smoky	July,'46
632	It Shouldn't Happen to a Dog	July,'46
633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
....	American Guerilla	Not Set
....	Black Beauty	Not Set
....	Bon Voyage	Not Set
....	Chicken Every Sunday	Not Set
....	Claudia and David	Not Set
....	Home Sweet Homicide	Not Set
....	Margie	Not Set
....	My Darling Clementine	Not Set
....	The Shocking Miss Pilgrim	Not Set
....	Strange Journey	Not Set
....	Three Little Girls in Blue	Not Set
....	Wake Up and Dream	Not Set
....	Wanted for Murder	Not Set
....	You're For Me	Not Set

UNITED ARTISTS

....	Paris Underground	Oct. 19,'45
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny in the Clouds	Mar. 15,'46
....	Rebecca (R)	Apr. 26,'46
....	A Night in Casablanca	May 10,'46
....	The Bachelor's Daughters	July'46
....	A Scandal in Paris	July 19,'46
....	Caesar & Cleopatra [British]	Aug.,'46
....	Mr. Ace	Aug.'46
....	Strange Woman	Aug.'46
....	Abie's Irish Rose	Not Set
....	Angel on My Shoulder	Not Set
....	The Devil's Playground	Not Set
....	Duel in the Sun	Not Set
....	Fanny by Gaslight	Not Set
....	Henry the Fifth	Not Set
....	Miss Television	Not Set
....	Little Iodine	Not Set
....	Sin of Harold Diddlebock	Not Set
....	The Stray Lamb	Not Set
....	This Happy Breed	Not Set

UNIVERSAL

501	Shady Lady	Sept. 7,'45
502	Men in Her Diary	Sept. 14,'45
503	River Gang	Sept. 21,'45
504	That Night With You	Sept. 28,'45
1101	Bad Men of the Border	Sept. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Terror by Night	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	The Seventh Veil	Feb. 15,'46
520	Little Giant	Feb. 22,'46
521	Smooth as Silk	Mar. 1,'46
522	Tangier	Mar. 8,'46
523	Man in Grey	Mar. 15,'46
524	Spider Woman Strikes Back	Mar. 22,'46
525	House of Horrors	Mar. 29,'46
526	Madonna of the Seven Moons	Apr. 5,'46
527	Blonde Alibi	Apr. 12,'46
528	So Goes My Love	Apr. 19,'46
529	Night in Paradise	May 3,'46
530	Strange Conquest	May 10,'46
531	She-Wolf of London	May 17,'46
532	The Cat Creeps	May 17,'46
533	She Wrote the Book	May 31,'46
534	Dressed to Kill	June 7,'46
535	The Runaround	June 14,'46
536	Lover Come Back	June 21,'46
537	Inside Job	June 28,'46
538	Her Adventurous Night	July 5,'46
539	Danger Woman	July 12,'46
540	Canyon Passage	July 26,'46
541	Black Angel	Aug. 2,'46
542	Wild Beauty	Aug. 9,'46
543	The Ghost Steps Out	Aug. 16,'46
544	The Killers	Aug. 30,'46
....	Bad Sister	Not Set
....	Boy Wonder	Not Set
....	Brute Man	Not Set
....	Buck Privates Come Home	Not Set
....	Cuban Pete	Not Set
....	The Dark Horse	Not Set
....	Down by the Border	Not Set
....	Flame of the Klondike	Not Set
....	Heat Wave	Not Set
....	Hero Wanted	Not Set
....	Johnnie Anselmo	Not Set
....	Letters of an Unknown Woman	Not Set
....	Little Miss Big	Not Set
....	Michigan Kid	Not Set
....	Oh Say Can You Sing	Not Set
....	Shahrazad	Not Set
....	That's My Baby	Not Set
....	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set

WARNER BROTHERS

501	Pride of the Marines	Sept. 1,'45
502	Rhapsody in Blue	Sept. 22,'45
503	It All Came True (R)	Oct. 6,'45
504	Born for Trouble (R)	Oct. 6,'45
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
507	Too Young to Know	Dec. 1,'45
508	Danger Signal	Dec. 15,'45
509	San Antonio	Dec. 29,'45
510	My Reputation	Jan. 26,'46
511	Three Strangers	Feb. 16,'46
512	Burma Victory	Feb. 16,'46
513	Cinderella Jones	Mar. 9,'46
514	Saratoga Trunk	Mar. 30,'46
515	City for Conquest (R)	Apr. 13,'46
516	No Time for Comedy (R)	Apr. 13,'46
517	Devotion	Apr. 20,'46
518	Her Kind of Man	May 11,'46
519	One More Tomorrow	June 1,'46
520	Janie Gets Married	June 22,'46
521	A Stolen Life	July 6,'46
522	Of Human Bondage	July 20,'46
523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
....	Beast with Five Fingers	Not Set
....	The Big Sleep	Not Set
....	Cheyenne	Not Set
....	Escape Me Never	Not Set
....	The High Window	Not Set
....	Humoresque	Not Set
....	The Man I Love	Not Set
....	Never Say Goodbye	Not Set
..	Nobody Lives Forever	Not Set
....	Nora Prentiss	Not Set
....	One Woman's Secret	Not Set
....	Shadow of a Woman	Not Set
....	That Way With Women	Not Set
....	Time, Place and Girl	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set

BRITISH

(Distribution in U. S. Not Set)

Murder in Reverse (Natl.-Anglo)	Oct. 22,'45
The Rake's Progress (Eagle-Lion)	Dec. 7,'45
The Agitator (Natl.-Anglo)	Not Set
Appointment With Crime (Natl.-Anglo)	Not Set
Bedelia (GFD)	Not Set
Brief Encounter (Eagle-Lion)	Not Set
The Captive Heart (Ealing-Eagle-Lion)	Not Set
Gaiety George (Geo. King)	Not Set
A Girl in a Million (Br.-Lion)	Not Set
I Know Where I'm Going (GFD)	Not Set
I'll Be Your Sweetheart (GFD)	Not Set
Johnny Frenchman (Ealing-Eagle-Lion)	Not Set
Lisbon Story (Natl.-Anglo)	Not Set
Loyal Heart (Strand-Anglo)	Not Set
Meet the Navy (Natl.-Anglo)	Not Set
Night Boat to Dublin (ABPC-Pathe)	Not Set
Pink String and Sealing Wax (Eagle-Lion)	Not Set
Quiet Weekend (ABP)	Not Set
Strange Holiday (Elite)	Not Set
They Were Sisters (Gains.-GFD)	Not Set
2,000 Women (Gains.-GFD)	Not Set
Waltz Time (Natl.-Anglo)	Not Set
The Wicked Lady (Eagle-Lion)	Not Set
The Years Between (GFD)	Not Set

MISCELLANEOUS

Girl Number 217 (Artkino) [Russian]	Sept. 1,'45
Barge-Keeper's Daughter (Famous-Intl.) [French]	Sept. 4,'45
Love on the Dole (Four Continents) [British]	Oct. 12,'45
Battle for Music (Four Continents) [British]	Oct. 13,'45
Marie Louise (Mayer-Burstyn) [French]	Nov. 12,'45
Once There Was a Girl (Artkino) [Russian]	Dec. 22,'45
Fedora (Variety) [Italian]	Jan. 14,'46
Amami Alfredo (Grandi) [Italian]	Jan. 18,'46
Six P.M. (Artkino) [Russian]	Jan. 26,'46
Whirlwind of Paris (Hoffberg) [French]	Feb. 9,'46
Four Hearts (Artkino) [Russian]	Feb. 23,'46
Turn of the Century (Scandia) [Swedish]	Feb. 23,'46
Journey Together (English)	Mar. 2,'46
Symphonie D'Amour (Algazy) [French]	Mar. 9,'46
The Gay Intruders (4 Continents) [British]	Mar. 15,'46
Dark Is the Night (Artkino) [Russian]	Mar. 16,'46
Without Dowry (Artkino) [Russian]	Apr. 6,'46
Portrait of a Woman (Mayer-Burstyn) [Swiss]	Apr. 20,'46
Days and Nights (Artkino) [Russian]	Apr. 27,'46
While Nero Fiddled (Balcon-Bell) [British]	Apr. 29,'46
Beware (Astor)	July,'46
Adventure for Two (Two Cities) [British]	Not Set
Curley (Roach)	Not Set
Dark Mirror (UW)	Not Set
Man from Utah (Golden Gate)	Not Set
Open City (Mayer Burstyn) [Italian]	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3044 and 3045, issue of June 15, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 3056 and 3057, issue of June 22, 1946.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	...
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3018
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	2975
Adventure for Two (Br.)	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
•Agitator, The (British)	Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	.....	....	2951	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	...
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	. .	Paul Muni-Anne Baxter	Not Set	.	.....	....	2859	...
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	July,'46	....	.....	....	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
Badman's Territory	RKO	.622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	.....	....	2655	....
Bamboo Blonde	RKO	630	Frances Langford-Russell Wade	Block 6	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The (French)	Famous Intl.	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	.	Robert Alda-Andrea King	Not Set	....	.....	....	2786	..
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	. .	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam	RKO	628	Boris Karloff-Anna Lee	Block 6	80m	Apr. 27,'46	2962	2951	3018
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	...	
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	..	....	...
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Big Sleep, The	WB		Humphrey Bogart-Lauren Bacall	Not Set	....	.....	...	2230	....
Black Angel, The	Univ.	541	Dan Duryea-June Vincent	Aug. 2,'46	....	.....	....	....	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Not Set	....	.....	....	2778	.
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	...
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	...
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 22,'46	....	.....	....	3030	....
Blondie Knows Best	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	.....	....	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	3018
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set		.....	....	2884	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	.	.	...	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
Boy, a Girl and a Dog, A	Frank	.	Jerry Hunter-Sharyn Moffett	Aug. 1,'45	....	.....	....	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Par.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	.....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	.	....
But Not Goodbye	MGM	....	Frank Morgan-Keenan Wynn	Not Set	....	.....	....	2883	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug.,'46	136m	Dec. 22,'45	2766	....	....
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
Canyon Passage (color)	Univ.	540	Dana Andrews-Susan Hayward	July 26,'46	....	.....	....	2883	..
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	
Captive Heart, The (British)	Ealing-Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	...
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	..	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858		..
Centennial Summer (color)	20th-Fox	633	Jeann Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce	RKO	....	Sharyn Moffett-Regis Toomey	Not Set	....	.....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	....	Dorothy McGuire-Robert Young	Not Set	....	.....	....	2939	....
Cloak and Dagger	WB	...	Gary Cooper-Lilli Palmer	Not Set	....	.....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	..	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 22,'46	....	.....	....	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17) (formerly Blue Sierra)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	....
Cowboy Blues	Col.	....	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up	RKO	627	Pat O'Brien-Claire Trevor	Block 6	93m	June 22,'46	3054	2951	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	...
Criminal Court	RKO	....	Tom Conway-Martha O'Driscoll	Not Set	....	.....	...	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	3055	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709		2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	..
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	...
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	....	.....	....	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	...
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May.'46	99m	Apr. 6,'46	2925	2859	
Dark Horse, The	Univ.	....	Phil Terry-Ann Savage	Not Set	....	.....	....	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906		
Dark Mirror, The	UW	....	Olivia de Havilland-Lew Ayres	Not Set				2883	
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974		.
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	..	2838	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362		
Decoy	Mono.	....	Jean Gillie-Edward Norris	Not Set	....	.....	....	3031	....
Desert Horseman, The	Col.	....	Charles Starrett-Smiley Burnette	July 11,'46	....	.....	....	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	
Devil Bat's Daughter	PRC		Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938		...
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	...
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3018
Diary of a Chambermaid	UA	.	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	2975
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2975
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	.....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don't Gamble With Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 1,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	..
Down Missouri Way (formerly Missouri Hayride)	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	....	.....	....	3007	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	.
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
• Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	60m	Feb. 23,'46	2858	2744	...
Duel in the Sun (color)	UA		Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862

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EARL Carroll Sketchbook	Rep.	....	Constance Moore-William Marshall	Not Set	....	.....	....	2939	....
Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3018
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	55m	.....	....	2972	...
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	...
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The	RKO	629	Tom Conway-Rita Corday	Block 6	63m	Apr. 20,'46	2950	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	.
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	...
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	...
Four Hearts (Russian)	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 8,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3018
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	...
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	...
Gallant Journey (formerly The Great Highway)	Col.	....	Glenn Ford-Janet Blair	Not Set	....	.....	....	2939	....
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	...	...
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	..	.....	....	2963	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	.....	....	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	...
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Elison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
Ghost Steps Out, The	Univ.	543	Bud Abbott-Lou Costello	Aug. 16,'46	....	.....		2939	
Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3018
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl No. 217 (Russian)	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	516	Paul Kelly-Anne Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	.
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	..
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	....	.....	....	3007	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3018
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2565	2353	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	.....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,45	2679	2259	2810
Holiday in Mexico (color)	MGM		Walter Pidgeon-Ilona Massey	Not Set	....	.....	....	2764	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	....	Lynn Bari-Randolph Scott	Not Set	....	.....	....	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	...
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	..
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....		....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	.
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3018
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....

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Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (formerly Concerto)	Rep.	..	Maria Ouspenskaya-Philip Dorn	Not Set	....	.....	.....	2628	....
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	..	...
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	....
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	66m	Mar. 23,'46	2905	2764	
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717		
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	.....	....	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881		
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869		
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	..	....
Killers, The	Univ.	544	Burt Lancaster-Ava Gardner	Aug. 30,'46	....	.....	....	3055	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	103m	Oct. 6,'45	2669	2093	....
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	.....	....	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	..
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	.....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	.	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	2975
Little Miss Big	Univ.	....	Fay Holden-Beverly Simmons	Not Set	....	.....	....	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
Lonely Hearts Club	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
Lonesome Trail	Mono.	561	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	...
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo		Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	74m	Apr. 27,'46	2662	....	3018
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB		Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	....	.....	....	2926	....
Margie (color)	20th-Fox	..	Jeanne Crain-Alan Young	Not Set	....	.....	....	2884	....
Marie Louise (French)	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	..
Mask of Diijon	PRC	..	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The	Mono.	....	Kane Richmond-Barbara Reed	Not Set	....	.....	....	3031	....
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug.,'46	....	.....	....	2926	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	.
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Who Talked to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	.....	....	3031	....
My Name Is Julia Ross	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	....	Roy Rogers-George "Gabby" Hayes	Not Set	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....

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NEVER Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	.....	....	2838	....
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	90m	.....	....	2838	...
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe		Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830		...
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	...
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3018
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	.
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	....	.....	....	2748	..
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2830	....
Nocturne	RKO	....	George Raft-Lynn Bari	Not Set	....	.....	....	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	.....	....	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Special	....	.....	....	2870	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	.....	....	3031	....
Oh Say Can You Sing	Univ.	....	Sheila Ryan-Fred Brady	Not Set	....	.....	....	3031	....
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanova-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793		....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870		....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14, 46	83m	Mar. 16,'46	2893	2555	...
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Outlaw, The	UA		Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905		..
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris-Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	.	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	.....	....	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677		2810
Perfect Marriage, The	Para.		Loretta Young-David Niven	Not Set	..	... ...		2883	
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....		2939	
Personality Kid	Col.	....	Anita Louise-Michael Duane	Not Set	....	.....	....	3031	....
Phantom of the Plains	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	..
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757		....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	..
Portrait of Maria (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Bad Men	PRC	....	Buster Crabbe-Al St. John	July 17,'46	....	.....	....	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	
Pride of the Marines	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	...
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	....	.....	....	2987	..
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	..	....
• Rainbow Over Texas	Rep.	448	Roy Rogers-Dale Evans	May 9,'46	65m	May 11,'46	2986	2883	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	....	.....	....	....	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	....	Eddie Albert-Faye Marlowe	Not Set	....	.....	....	3031	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	....
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	.	...
Return of Rusty, The	Col.	....	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	2975
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	.....	....	2764	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	118m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Not Set	....	.....	....	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadow of a Woman	WB		Andrea King-Helmut Dantine	Not Set	....	.....		2543	
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806		..
Shadows on the Range	Mono.	567	Johnny Mack Brown	July 20,'46	....	.....	....	....	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	Not Set	....	.....	....	2963	....
Shadrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	
†●She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2898
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shine On, Texas Moon	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	3030	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	....
Show-Off, The	MGM	....	Red-Skelton-Marilyn Maxwell	Not Set	....	.....	....	2951	....
Sinbad, the Sailor (color)	RKO	....	Douglas Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	
Sing While You Dance	Col.	....	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	.....	....	2870	.
Sister Kenny	RKO	....	Rosalind Russell-Alexander Knox	Not Set	....	.....	....	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	...
Six P. M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	.
Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.		Micheline Cheirel-Steven Geray	Not Set	59m	Mar. 23,'46	2906	2850	
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	...
●Song of Arizona	Rep.	447	Roy Rogers-Dale Evans	Mar. 9,'46	68m	Mar. 16,'46	2894	2778	.
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.. ..	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	...
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct 6,'45	2669	2259	2862
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	90m	May 25,'46	3006	2776	....
† Spellbound	UA		Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	.
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	.
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	..	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	....
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	.....	....	2778	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	..
Strange Holiday (British)	Elite	.	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693		
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	2870	..
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	...
Stranger, The	RKO	683	Edw. G. Robinson-Loretta Young	Special	85m	May 25,'46	3005	2756	....
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	June 22,'46	80m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA		Hedy Lamarr-George Sanders	Aug.,'46	.	.. ..	....	2884	..
Strangler of the Swamp	PRC	.	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	..
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	.	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept.29,'45	2661	....	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	July 4,'46	101m	Mar. 30,'46	2917	....	....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	.	..
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	
Terrors on Horseback	PRC		Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
These Three (Reissue)	Film Classics	..	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
Three Little Girls in Blue (color)	20th-Fox	....	June Haver-Vivian Blaine	Not Set	....	.....	....	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....

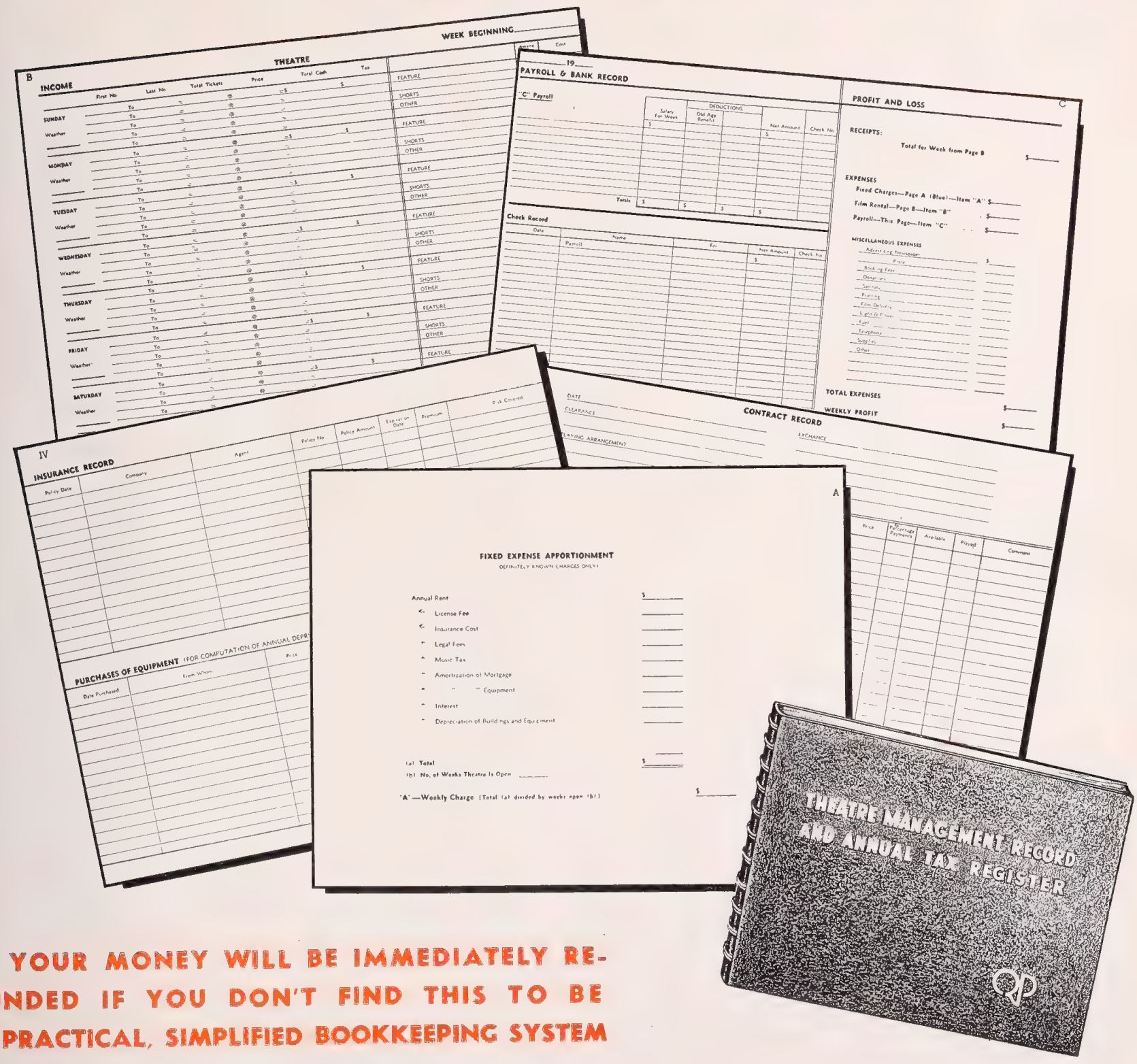
Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	....
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	...
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 12,'46	57m	Apr. 6,'46	2926	....	...
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	57m	Mar. 23,'46	2906	2467	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	..	.....	.	2963	..
Till the End of Time	RKO	626	Dorothy McGuire-Guy Madison	Block 6	105m	June 15,'46	3041	2784	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	....	.....	....	3031	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trouble with Women	Para.		Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	...
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	.....	....	2884	....
Two Mrs. Carrolls, The	WB		Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3018
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People	MGM		John Hodiak-Lucille Ball	Not Set	93m	June 8,'46	3029	2748	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	3055	....
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	.....	....	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Not Set	....	.....	....	3007	....
Unknown, The	Col.	....	Karen Morley-Jim Bannon	July 4,'46	....	.....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778		2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	....
Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	2975
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (color) (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	2975
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	....
Waltz Time (British)	Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	...	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	...	
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	..	2939	..
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	..	
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	2930
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757		
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wild Beauty	Univ.	542	Don Porter-Lois Collier	Aug. 9,'46	....	.....	....	....	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	..
Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	....
Woman Chases Man (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	.....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	.....	....	2883	..
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	...
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	2975

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 3056 and 3057.

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Conquest of Cheyenne
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The Man Who Dared
A Boy, A Girl and A Dog
Alias Billy the Kid

GOVERNMENT

No Decree before October But Majors Agree to Act On Expansion, Franchises, Pooling and Single Sales

EXHIBITORS

New Jersey Allied to Ask Voice in Decree; Regional Units Meet in Indiana, Iowa, Memphis, New Mexico

SALES MEETINGS

Universal Meets in New York; Monogram Announces Product

Better Theatres

An Estimate of The Manager's Job

Management and Union Relations

Two Front Designs

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"ZIEGFELD FOLLIES OF 1946"
Technicolor

"THREE WISE FOOLS"

"POSTMAN ALWAYS RINGS TWICE"

"HOLIDAY IN MEXI
Technicolor

"TWO SISTERS FROM BOSTON"

"EASY TO WED"
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WALTER BRENNAN · CHARLIE RUGGLES

Screen Play by Catherine Turney · Adapted by Margaret Buell Wilder
From a Novel by Karel J. Benes · Music by Max Steiner
Directed by CURTIS BERNHARDT

(New York pre-release climbs into month #3!)

TWENTIETH ANNIVERSARY
Warners
OF TALKING PICTURES



FACT!

20th dominates Broadway with ANNA AND THE KING OF SIAM at Radio City Music Hall – SMOKY *in Technicolor* at the Roxy – CLUNY BROWN at the Rivoli!

FACT!

20th takes over Chicago with DARK CORNER at the Garrick – CLUNY BROWN at the Apollo – DO YOU LOVE ME *in Technicolor* at the Chicago!

FACT!

SMOKY *in Technicolor* outpacing "Flicka" and "Thunderhead" – all dates!

FACT!

CENTENNIAL SUMMER *in Technicolor* – World Premiere July 10th, Philadelphia!

FACT!

SOMEWHERE IN THE NIGHT "will go down in history as the picture that introduced Nancy Guild!" *says the N.Y. Mirror!*

20th Century-Fox HEADLINES THE INDUSTRY!!!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 163, No. 13 — June 29, 1946

"OUTLAW" WAITS

DUE to delays in a meeting of the board of the Motion Picture Association, incident to Hollywood production conferences, action is yet to be had in the matter of the intransigeant Mr. Howard Hughes, impresario of "The Outlaw."

Mr. Hughes has renewed his defiance, subsequent to his defeat in an injunction action against the MPA's impending discipline concerning his offending advertising of the picture. He reiterates his refusal to conform to the agreement under which a Production Code seal was so unfortunately, and by compromise, issued to "The Outlaw."

It is obvious enough that the compromise by which the seal was issued, against the judgment of the Production Code Administration, should not have been made—that if it was made for the avoidance of controversy and litigation it has failed, because Mr. Hughes' anti-trust action persists in court.

Meanwhile delay serves but to give survival to the error and impression of error in the public mind, to the invasion of the status of the motion picture industry. The opportunity, the necessity, for clean cut, decisive action, is before the industry and its Association.

■ ■ ■

GOVERNMENT CASE

THAT draft of a decree which the Department of Justice has submitted to the court in the anti-trust case makes clear a complete design to become a bureau to control in detail the distribution of the motion picture.

Clear, too, is the pressure for early action, this in notable contrast to the leisurely approach in some earlier phases of the case.

The communications of the Department also interestingly indicate that it is the intent to go to the United States Supreme Court on appeal even if the court of first instance were to sign the decree as drafted by the Government.

The legislative designs of the Department could not be made more explicit.

■ ■ ■

TELEVISION FORECAST

THE television industry had better be starting all over again about now, in the opinion of Mr. E. F. McDonald, Jr., president of the Zenith Radio Corporation. He has done a remarkably forthright article for *Collier's* in which he says the industry "has consistently followed a blind alley of illusion instead of studying and finding solutions for the full scope of television's problems."

After much consideration of what television can and cannot do, Mr. McDonald arrives at the conclusion that it will not be supported, can not be supported, as radio is, by advertisers. It must, he says, be sold to the consumers on a subscription basis, maybe like telephone service. To achieve that, he urges, television must make vast investment in the development of the art to the point where the consumers will want it enough to become paying customers.

Most especially does Mr. McDonald warn of impending costs. He estimates that: "If there were five stations in one city, the cost of providing each with four hours of daily entertainment produced to motion picture standards would be two billion seven hundred million dollars per year."

"There is," remarks the president of Zenith, "nothing wrong with television that money won't cure." He considers that it will be taking a lot of that.

■ ■ ■

WILLIAM S. HART

WITH the passing of Mr. William S. Hart goes a founder of great romantic tradition in our world of the motion picture. He came in a-horseback under the direction of his friend and stage associate, the late Mr. Thomas H. Ince in a two-reeler, "Two Gun Hicks." He rode to fame and fortune in the first feature dramas of the big west, typified by "On the Night Stage." He became a living classic, in pictures of formative influence for his era and leaving their impress down into today. His pictures carried the saga of the American West around the world. He was one of those who brought over to the early development of the screen drama important contribution from the roadshow stage of the day.

* * * * *

In the department of the departed, it is fitting to take notice of the going of Mr. William Alvin Steffes, picaresque belligerent in the founding of Allied States Association, and so long a figure in the national scene of exhibitor relations. He will be remembered, too, by those who knew him best as a lusty fellow full of the spirit of living, demanding in the taking and generous in the giving. The vigorous spirit of the big Northwest controlled him. He knew what success was for and used it. Also he was an able fisherman, a friend at the campfire, wise in the ways of the woods and waters. He was a strong man of his era in this industry.

■ ■ ■

IN RECEIVERSHIP

SAID Mr. Eric Johnston, speaking to the graduating class of the University of Southern California: ". . . I am not going to tell you that hard work, thrift and virtue are all that's necessary to success . . . they are not enough."

Probably that is correct, especially in the light of what goes for success. But being correct does not make it right. Work, thrift and virtue ought to be enough—and the forces which make them less than "enough" are the anti-social forces behind the woes of yesterday, today and tomorrow. The troubles of the day are the products of might, not the fruits of right.

Continued Mr. Johnston: "We have a bankrupt world. . . ." That says it, but it does complicate the question of who pays the fees of the receivership.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Location Trek

OFFICIALS of International Pictures, in addition to their other duties, are having their hands full these days obtaining complicated permits and visas so that they may send a camera unit to Aleppo, near the Syrian-Turkish border, one of the world's current hot spots, to get background for "Ashenden." The visas and permits have to be obtained from the U.S. State Department and the several nations of the Near East that will be traversed before the unit can proceed to Syria in early autumn. "Ashenden" is the film version of the Somerset Maugham story of wartime exploits of British agents, based upon Mr. Maugham's own World War I experiences.

No Time for Movies

THERE has been a change in the White House motion picture habits. The Navy Department still maintains the projectionist crew and equipment assigned early in the first term of the late President Roosevelt but they don't have much business these days. White House spokesmen say President Truman doesn't have time to watch feature pictures and confines his entertainment to newsreels. While cruising on his yacht Williamsburg, the President occasionally has a feature screened on board for himself and his guests.

Yonkers Next Stop

RUSSELL BIRDWELL, whose publicity agency was responsible for the four-year campaign concerning "The Outlaw," next will tell the world about Yonkers, N. Y. A release from a Tercentennial Commission for that Westchester County city said last week that Mr. Birdwell had been engaged for that specific purpose. He was replaced last week on the Howard Hughes account by Carl Byoir Associates.

What Price Festival?

THE SITUATION in re International Film Festivals is confusing. There's going to be one. But where? In France? In Italy? In Belgium?

Louis Quievreux, the HERALD's Brussels correspondent, writes that U. S. film personalities have approached the Belgian journalists with the suggestion that Brussels might be chosen to succeed Venice as the site for the festival. But, according to Argeo Santucci, the HERALD's Rome man, it's all set for a cinema exhibition in Venice from August 31 to September 15.

However, Paramount plans to participate in a festival at Cannes, France, which opens September 20. The first American company to make up its mind about such festival matters, Paramount say that the Cannes festival will include films from England, Russia, Argentina, Canada, Poland, Mexico, Sweden, Czechoslovakia, Switzerland and Denmark.

NEW Jersey Allied demands exhibition voice in decree Page 12

MPTOA opposes decision; wants modified decree Page 13

NO decree seen before October, but some changes are made now Page 14

JOHNSTON urges east-west unity on code and labor problems Page 23

ON THE MARCH—Red Kann in light and serious industry comment Page 24

UNIVERSAL announces new season's product at New York convention Page 29

BOX Office Champions for the month of May Page 32

MONOGRAM to release 48 features during the new season Page 33

NATIONAL SPOTLIGHT—Notes on industry people across the country Page 38

MEXICAN film industry seen in critical position at this time Page 40

TOTAL of 388 films to be offered exhibitors in current season Page 41

WILLIAM S. Hart, two-gun hero of silent screen era, dies Page 44

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Soap

WHAT happens when human hair is washed with soap? The answer is more easily seen and explained by the motion picture camera, put on the job by the Proctor and Gamble Company, soap manufacturers. The company has made photomicrographic motion pictures, using the optical system of a microscope and a Bell and Howell Filmo Auto Load 16mm camera operated at 16 and 24 frames per second.

Safety

DETROIT'S Department of Building Safety has cautioned theatre owners to check their houses to prevent repetition of mishaps which caused injury to four patrons of the Lakewood recently when a section of ceiling crashed into the audience during the evening performance. The four who were hit were removed to a hospital with minor injuries. Prompt action by Grant Hawkins, manager, who had the house lights on seconds after the incident, kept the small crowd orderly.

Jap Soap

"THE IIDA FAMILY" is Japan's first soap opera. Broadcast by the American-supervised Broadcasting Corporation of Japan, "The Iida Family," according to the New York *Herald Tribune,* is written by Mrs. Yoshiko Shibaki, the author of four novels, and is built on the trials and difficulties faced by the average Japanese family. Injected into the program are situations and dialogue intended to discredit the feudalistic Japanese family system. The Japanese have pronounced the program a "natural."

Prestige

TO take advantage of the wide "prestige pictures market" in the United States believed to have been tapped by "Henry V," a specially selected list of British films will receive road-show "prestige picture" distribution in this country, Robert S. Benjamin, president of the J. Arthur Rank Organization, announced in New York last week.

Lawrence J. McGinley, formerly with Universal, on Monday joined the Rank Organization to handle the "Prestige Picture Program."

And for the record, "Henry V" playing at the New York City Center, played to 21,021 persons during its first week. During that same period the advance sale of reserved seat tickets climbed to $85,000.

Summer Schedule

AT LEAST six regional meetings designed to set up exhibitor units where the American Theatres Association has not yet obtained affiliates are being planned for the Summer, according to Robert W. Coyne, executive secretary, who returned to New York Wednesday from a convention in Des Moines. Convention spots have been discussed for New Jersey, Northern California, Boston, Connecticut, Minnesota and Nebraska.

Silver

A "CAMPAIGN" by western Congressmen to increase the price of silver may cause a famine in raw stock and other photographic commodities, leaders of the photographic industry warned this week. Robert Howse, president of the National Association of Photographic Manufacturers, and of Argus, Inc., issued a statement from Ann Arbor, Mich., home office of the latter company, thus:

"The silver supply of the photographic and allied industries has been stopped by the prolonged crusade of certain western senators for a so-called 'monetary' price of $1.29 an ounce on silver, to be established by law. . . . This would mean a 72 per cent advance. . . . Since House leaders are reported as sturdily opposed as silver bloc Senators are determined to get it, unfortunately it seems likely that silver nitrate stocks will be exhausted—and, a Hollywood holiday becomes a definite possibility."

A similar warning was given last week in Atlantic City by H. A. Schumacher, NAPM director.

In New York Wednesday, Donald Hyndman, manager of the East Coast division of the Eastman Kodak Company's motion picture film department, said he knew of no raw stock shortages or price increases pending, and that the company was manufacturing more film than ever.

Haberdashers, Inc.

SKEPTICAL of the news stories that predict an early letup in the current clothing shortage, three Hollywood figures, Barry Sullivan, Merle Oberon and Gil Lamb, have purchased one of Beverly Hills' smarter sportswear shops. At the moment the partners are having trouble getting enough clothing to sell over the counter, but they are at least assured of their own wardrobes.

BRANDT TO SETTLE WITH 20th-FOX FOR $237,000

Harry Brandt is committed to pay Twentieth Century-Fox $237,000 by an award under the New York arbitration statute, rendered against him and the Brandt Theatre Circuit deciding issues over the accounting on percentage pictures played, covering a period of about two years.

This is the result of exhaustive accounting researches and an arbitration proceeding culminating last week. Spyros Skouras, president of the complaining company, became the arbiter at the request of Mr. Brandt. Twentieth-Fox was represented by Louis Nizer, who also represents other distributors with like claims.

Since last October Twentieth Century-Fox has refused to sell to Brandt houses and the issues have been under attention since. About fifty pictures were involved, with playdates in more than eighty of the hundred or more theatres of the Brandt operation. Mr. Brandt, in addition to operating a circuit, is head of a booking combine, and is also organizer and continuous president of the Independent Theatre Owners Association of New York. When approached for an expression on the Twentieth-Fox award, he refused to discuss it.

The development is related to the general movement begun more than a year ago to revise relations and practices in the enforcement of picture sales contracts and collections under those agreements. Estimates of national totals involving as much as twenty million dollars a year have been made by the industry's experts engaged in examination of the field.

As has been recorded from week to week, an array of suits for collection are before the courts in several states, many of the actions running to large sums.

PEOPLE

WALTER TRUMBULL, assistant to WILL H. HAYS for the past 11 years of the latter's MPPDA presidency, and since then a New York staff member of the MPAA, has resigned from the organization, effective July 1. Following a vacation Mr. Trumbull will announce a new affiliation.

ALEXANDER and ISADORE JUTKOVITZ were guests of honor at a luncheon at the Waldorf-Astoria in New York last Friday given by RKO Theatres in honor of their 25-year partnership in the operation of the Strand and Columbia theatres, Far Rockaway, L. I., N. Y.

JAMES LAWRENCE FLY, former chairman of the FCC, WILLIAM C. FITTS, JR., formerly general counsel for the TVA, and PETER SHUEBRUK, formerly assistant to the general counsel of the FCC, have formed the law firm of Fly, Fitts and Shuebruk.

DON L. BRODIE, film producer and director, arrived in New York from Hollywood last weekend to produce and direct stage productions.

T. R. THOMPSON, formerly district manager for United Artists in the midwest, last week joined the sales supervisory staff of Walt Disney Productions, augmenting the activities of the Disney New York office.

JAMES STEWART, sound director for David O. Selznick, last Friday was appointed to the newly created position of technical supervisor of all Selznick International and Vanguard Film activities.

HARRY GOLDBERG, Warner Theatre's national advertising director, has been reelected to the board of directors of Philadelphia's Jewish Community Relations Council.

MICHAEL ZALA, supervisor of the Eighth Street Playhouse, the Art theatre, and Sutton Cinema in New York, has resigned from the Rugoff and Becker Circuit, operators of the theatres.

FRED SANDY, formerly of Washington, D. C., on Monday took over his new post as manager of PRC Pictures' Philadelphia exchange.

MAX RATNER and H. BRADFISH, former salesmen for RKO Radio in San Francisco, over the weekend left the exchange to operate theatres. Mr. Ratner has taken over the Bayshore theatre in that city, while Mr. Bradfish will operate a theatre in Clovis.

JOHN ERHLICH, manager of the Grant theatre in Philadelphia, has been selected by the Pennsylvania Department of the Jewish War Veterans to receive their annual award for patriotic service in war drives.

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THIS WEEK the Camera reports:



ROYALTY at the Radio City Music Hall. His Royal Highness, Prince Viwat, left, Siam's Minister of Finance, is seen on a visit the other day with Hugh D. Gibson, former Ambassador to Belgium. They were guests of the New York theatre's managing director, G. S. Eyssell. The picture playing, by the way, was "Anna and the King of Siam".



ON THE SET of Republic's big-budget "That Brennan Girl", Mona Freeman, one of its stars, meets a visitor from Down Under, Robert Kerridge, left, managing director of the Kerridge Theatre, Wellington, New Zealand. Alfred Santell, who is producing and and directing the picture, watches.

BRITAIN'S NUMBER ONE STAR signs, right. Margaret Lockwood puts her signature on a new long term agreement with J. Arthur Rank. It means, a London caption said, that she will stay in British pictures.





LLOYD BACON on Monday observed his 25th year as a director. On June 24, 1921, he graduated from a career as "heavy" in Lloyd Hamilton two-reelers. Last year, he was designated by *Fame* as No. 3 champion of champions director.



JACK STEWART, former Universal salesman in Detroit, new general manager for Allied Theatres of Michigan.



E. C. GRAINGER'S contract as president of the Shea Enterprises, New York, has been extended five years. It is the second such extension. He succeeded the late Mort Shea in 1940.



By the Herald

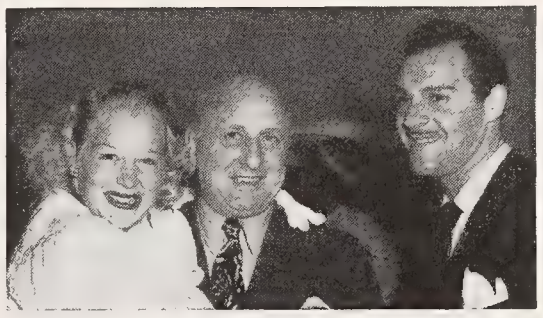
ENTERTAINMENT of troops in Europe by films is not what it was, and morale is suffering, Jack Hamilton,former manager of the Army's Capitol in Marseilles, reported in New York this week. On Wednesday, in Washington, he presented recommendations to Governmental executives. The Army's film service, he said, lacks good pictures, and enough mobile equipment. The troops do not even get "the better westerns which many of the men want."



AT THE American Society of Cinematographers 25th anniversary banquet, Hollywood, in left to right order: seated, Leon Shamroy, first vice-president; Leo McCarey, and David Butler, who supervised the entertainment. Standing, Arthur Edeson, cinematographer; and Charles Rosher, vice-president, and one of the organizers of the ASC.



PARAMOUNT'S studio and stars welcomed eastern executives the other day. Above, Louis Lipstone, music department chief; Virginia Field, actress; David Rose, British managing director; and Henry Ginsberg, studio head. Right, Betty Hutton, actress; Barney Balaban, president; and Ted Briskin, Miss Hutton's husband.



HONORS FOR EARLE SWEIGERT

IN PHILADELPHIA, Film Row boys gathered Monday night, to honor one of their own, Earl Sweigert, former Paramount district manager, now mideastern division manager. The banquet by the Variety Club and the Motion Picture Associates, was in the Hotel Bellevue Stratford grand ballroom and drew 400. On the dais were local industry and political notables and many from New York and elsewhere.

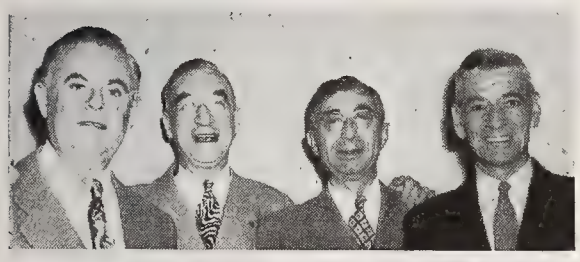
(Photos by the Herald)



Foreground, Jack Greenberg, chief barker; Jack Beresin, Nat Levy, and Joe Egan.



Joe Conway, Eastern, Pa., Allied, Dave Shapiro, and Ben Fertel.



Fred Kogod, Morton Thalhimer, Herman Rubin, William Crockett.



Mr. Sweigert and Henry Randel.



J. J. O'Leary, Ulrik Smith, J. J. McFadden.



Leon Weinrott, Judge Byron Milnor, A. R. Boyd.



C. E. Peppiatt and Claude Lee



Clint Weyer, Mike Felt, Judge N. S. Winnet, James Clark, Harry Chasin, and Harry Waxman.

NEW JERSEY ALLIED DEMANDS EXHIBITION VOICE IN DECREE

Will Seek Official Status from Court; May Urge Trade Reforms Now

by WILLIAM G. FORMBY

Independent exhibitors, who heretofore have been excluded from official participation in the Government's anti-trust case against the major distributors, will continue to insist on being heard, it became apparent June 20 and 21 at the 27th annual convention of Allied Theatres of New Jersey in the Chelsea Hotel at Atlantic City.

[The Department of Justice has no objections to suggestions by independent exhibitor associations for the formulation of the final decree in the industry anti-trust case, it was indicated Tuesday in Washington. The Department expects the court to permit such suggestions in the absence of Government objections.]

The consensus appeared to be that further restrictions would be necessary if complete relief was to be obtained, an attitude indicating support of the Department of Justice in its announced intention to appeal. It was generally believed that at least a year would be required for entry of a final judgment by the lower court, a belief sustained in part by the delay to September 15 granted the distributors Tuesday.

Regardless of the court's decision on intervention, it was obvious the exhibitors expected to move upon the distributors with demands for reforms. These would include reduced or eliminated clearance, abolition of minimum prices, liberalization of licensing restrictions, and other practices cited by the court as in need of change.

Legal Action Hinted Over Practices Under Fire

Consideration of legal action to force more liberal practices was asked in a resolution directed to national Allied. The body was urged to study the advisability of filing suits for treble damages on trade practices outlawed in the decision. Percentage was called typical of alleged trust violations.

Edward Lachman, Boonton, N. J., was named president to succeed Harry Lowenstein, long-time chief who earlier announced his intention of retiring. Other officers selected were Simon Myers, Moorestown, and Sam Frank, Hamlonton, vice-president; Haskell Block, Newark, secretary; David Snaper, New Brunswick, treasurer; Morris Fogelson, Denville, assistant treasurer, and Joseph Siccardi, Plainfield, sergeant-at-arms.

Directors were named as follows: Louis Gold, Newark; Ralph Wilkins, Pitman; Wilbur Snaper, South River; John Harwan, Mt. Ephraim, and Mr. Siccardi.



Photos by the Herald

AT THE OPEN FORUM, when distributors' representatives spoke to the Allied exhibitors: Haskell Block, secretary; Henderson Richey, M-G-M; Harry Lowenstein, retiring president.



Morris Jacks, Ray Moon.



Joe Rosen, Lee Newbury, Louis Weitzman.



Ray Feeley.



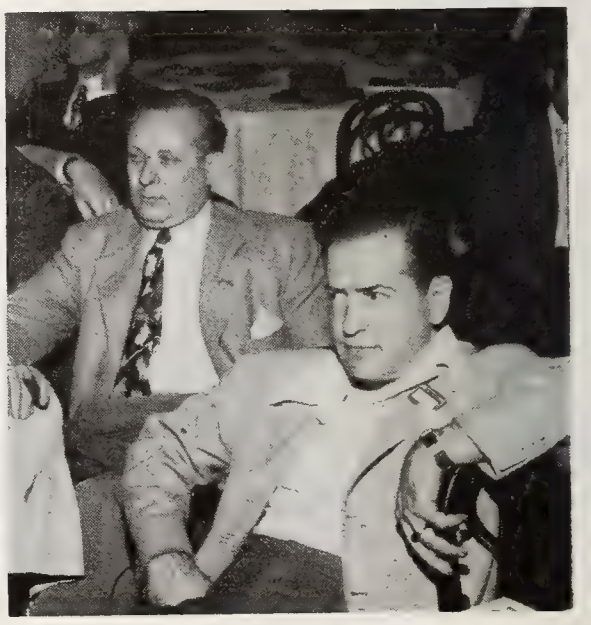
David Snaper, treasurer; Wilbur Snaper, director; Edward Lachman, new president.



David Silverman, Meyer Leventhal, Sam Frank, Si Myers, Herbert Lubin and Bert Sanford.



Sidney Samuelson and E. Thornton Kelley.



William Sussman and Jesse Stern.

MPTOA OPPOSES DECISION; WANTS MODIFIED DECREE

Condemns "Auction Block" Sales; Upholds Right of Old Customers

Dissatisfied with the industry's anti-trust suit decision, the executive committee of Motion Picture Theatre Owners of America will submit proposals for its modification in the final decree. The action was authorized Wednesday in New York at a special meeting of the committee at the Commodore Hotel.

Specific objections were directed against the licensing of films to the highest bidder, elimination of the rights of established customers, and the method of determining eligibility of run.

Says Bidding Procedure Would "Skyrocket" Prices

The auction plan, according to the committee, would "skyrocket rentals of films to a point where admission prices will have to increase accordingly, so that the Sherman Act . . . would work to the detriment of the public by virtue of increased admission prices."

The system of bidding suggested by the court, the committee held, "may very well result in the ruination of independent theatre owners with years of creditable performance in their communities by competition from ruthless 'big money' sources."

Other factors that should determine acquisition of product were described by the committee as the exhibitor's "reputation for fair dealing, the theatre's service to its community, and its value in the industry." The committee declared that "it should not be legally sanctioned that the most money may force to the wall an exhibitor of long standing."

It was further suggested that there should be a penalty for over-buying, and that such over-buying should be a matter for arbitration.

Urges Extended Tests in Determining Runs

In determining runs, the committee suggested that the distributors and the arbitrators should "apply the same seven tests named by the Court to be used in determining reasonable clearance," in addition to reputation, community service, industry value and established customer rights.

Herman M. Levy, general counsel, was designated to prepare a statement setting forth for the Court, the Department of Justice and the defendants the committee's suggestions. A meeting of the entire board, the executive committee and local representatives of all member units may be called later in the summer for ratification of the text.

It will be determined later, perhaps at the summer meeting, whether MPTOA will seek to appear as *amicus curiae* at the hearing of the appeal in the U. S. Supreme Court.



By The Herald

AT THE MPTOA executive committee meeting in New York Wednesday: seated, Morris Loewenstein, Fred Wehrenberg, newly elected president; Lewen Pizor, and Herman Levy; standing, Mack Jackson, Mitchell Wolfson and R. R. Biechele.

WESTERN PA.

A resolution opposing affiliation with the American Theatres Association was adopted in Pittsburgh last week by the board of Allied Motion Picture Theatre Owners of Western Pennsylvania, meeting at the William Penn Hotel. The action was an endorsement of the national Allied resolution adopted May 25 in Chicago.

NORTH-CENTRAL ALLIED

Unless the U. S. Supreme Court divests the distributors of theatre interest on appeal from the U. S. District Court decision, legislation will be introduced in Minnesota, North and South Dakota to order divorcement, according to Benjamin Berger, president of North-Central Allied Theatres.

ATO OF IOWA

Members of the Allied Theatre Owners of Iowa and Nebraska adjourned their two-day convention in Des Moines Tuesday without taking action on the question of aligning their organization with the ATA. A committee was appointed to consider the matter.

The convention passed two resolutions opposing forced percentage pictures, and opposing audience collections except in the case of national emergency.

Plans were made for another convention in Des Moines, October 14 and 15.

Elected at the Tuesday session were the following officers: Howard Brookings, president; George March, vice-president; T. J. Evans, executive secretary and acting treasurer, and Leo Wolcott, chairman of the board. Elected to the board were Harold Klingman, John Ladue, Oscar Hanson, Rudy Raulds, Herman Fields, Charles Niles, Neal Munkres, and Ben Brinck.

NEW MEXICO

Organization of the New Mexico Theatres Association was completed last week at a three-day meeting in Albuquerque. The new organization, following an outline of aims by Paul Williams, general manager and counsel of Southern California Theatre Owners Association, voted to join the American Theatres Association. Other speakers were Charles Gilmour, of Gibraltar Enterprises, and Harold Rice, Fox-Intermountain Theatres.

Milas Hurley, Tucumcari, was named president. Other officers are: Edward Ward, Silver City, first vice-president; J. P. Brandenburg, Taos, second vice-president; Wayne Patterson, Hobbs, secretary and treasurer. Directors are: George L. Tucker, Albuquerque; Mike Zalesney, Las Vegas; Russell Hardwick, Clovis; Marlin Butler, Albuquerque; C. W. Bartlett, Artesia; Lloyd Franklin, Clovis; Mrs. J. W. Allen, Ft. Sumner; Russell Allen, Farmington; Tom Murphy, Raton.

TRI-STATE MPTO

The directors will decide whether the Motion Picture Theatre Owners of Mississippi, Arkansas and Tennessee will affiliate with the American Theatres Association. The board was so empowered Tuesday at the convention in Memphis. James West, president, was expected to call the board into session this week.

NO DECREE BEFORE OCTOBER BUT SOME CHANGES NOW

Distributors Given Time to File Proposals; U. S. Plan Already Offered

Immediate execution of some of the trade reforms recommended by the U. S. District Court in the industry anti-trust case was promised by defense counsel Tuesday in New York when the distributors won an extension to September 15 for the submission to the Justice Department of findings of fact and proposals for a final decree.

Both the Government, which already has filed its findings and proposals, and the defendants have been advised to be ready for oral hearing October 7 on the documents. The date is just short of a year from the start of the case before Judges Augustus N. Hand, Henry Warren Goddard and John Bright.

To Forego Expansion, Study Single Sales

The distributors told the Department of Justice, according to a plaintiff spokesman, that the companies would forego theatre expansion, make no new franchise deals, dissolve as many theatre pools as possible, and "look into" licensing films singly.

Counsel for Columbia, United Artists and Universal said that the "Little Three" could not commit themselves on trade practice reforms at present.

June 20, nine days following the decision, the Department filed its proposed decree and findings of fact. It is expected now to amend its suggestions, having reserved that right.

The Government indicated a tighter design in its plans for continuing control of the industry. It asked for the right to impose objections to distributor plans to buy or sell partnership theatres, for reports on each transaction contemplated, and for the right to "police" enforcement.

A demand was advanced for reports of future purchase plans within 90 days, and for reports on progress of these plans and any new ones developed each quarter thereafter; for notice and chance to approve any distributor theatre purchase to protect investments or enter new competitive fields.

July 1 Asked as Final Date For Distributor Briefs

It is agreeable to the Government if the court wants to enter the decree and final judgment without oral hearings, and July 1 was asked as the final date for presentation of briefs by the distributors.

Immediate injunction against continuing or making franchise, formula and master agreement deals is asked. A "substantial delay" is approved for adjusting clearance, prices, block booking, and auction selling

(*Continued on page* 21, *column* 1)

Berge Explains Justice Department Proposals to U. S. Court

Text of the letter written by Wendell Berge, Assistant Attorney General in charge of the anti-trust division, to the U. S. District Court for the Southern District of New York in connection with the Department of Justice's proposal for a final decree in the industry's anti-trust case, on which a decision was handed down last week.

"Enclosed is a copy of a notice of motion for July 1 and a proposed judgment in the above case, submitted in accordance with the Court's opinion on June 11. Copies have been sent today by special delivery to the other members of the Court and to counsel for each of the defendants, with a copy of this letter, and we expect to serve proposed findings within the next few days. It is our understanding from your conversation with Mr. Wright that no formal hearing on the motion date is presently contemplated.

"Since Rule 52(b) of the Federal Rules of Civil Procedure allows any party 10 days after the entry of a judgment in which to move the Court to amend its findings or make additional findings and to amend its judgment accordingly, we think the Court may appropriately enter findings and a judgment without a further hearing and permit all parties to make such arguments as they wish to present as to the ultimate form of the findings and judgment, in support of motions made pursuant to this rule. The Court's attention is also respectfully directed to the fact that a final judgment for appellate purposes is unlikely prior to the disposition of such motions (United States v. Crescent Amusement Co., 321 U. S. 173). We have, therefore, only attempted here a literal translation of the decree outlined in the Court's opinion into judgment form, with amplification noted below, leaving the submission of such additional provisions as further study may suggest, to such a motion.

"You will note that we have added a footnote at page 2 of the proposed judgment defining the scope of the injunctive provisions. The remaining footnotes defining terms are taken verbatim from the definitions contained in the opinion, except for number 10, which is self-explanatory.

Define Injunctive Provisions

"At page 5 you will note that we have left blank the percentage of pictures not tradeshown which an exhibitor may reject. We do not regard this percentage as of great significance inasmuch as we believe that the new method of selling prescribed by the decree will itself result in few important pictures being licensed before they have been tradeshown. However, we believe that a minimum figure of 25 per cent would further the purpose of the decree and not unduly burden the distributors.

"At page 5 we have also placed in brackets the word of 'size and equipment,' in paragraph 3(b). In our view they should be omitted, leaving suitability as a general qualification. Size and equipment appear to be only two factors to be considered in determining suitability, neither of which may be of controlling importance.

"At page 7 you will note that we have added a time limitation to the provision for terminating pools. We think such a limitation is necessary to give finality to this provision and suggest a period of one year from the date a final judgment is entered. It is our impression that the defendants have been engaged in dissolving pools for sometime past and for that reason we inserted the provision providing for a statement of sales made in this connection. We have also added a provision for submission of future purchase plans so that the Court and the parties may know at the earliest possible date what the probable competitive effect of such purchases as the defendants desire to make will be. Until such proposals are known, no estimate is possible of the extent to which enforcement of this provision will actually divest any defendant of theatre interests. We suggest 90 days from the entry of this judgment as an appropriate period within which such data should be supplied and have also provided for quarterly reports thereafter.

Rephrase Language

"At page 8 we rephrased the language with respect to acquisitions for the purpose of protecting a defendant's investment or to enter a competitive field in order to make clear what we assume to be the intent of this provision, and added a provision for notice to us where Court approval is sought. If the Court has in mind some alternative source of 'competent authority' to approve such acquisition, we believe it should be specified in the judgment. We left out the alternative language suggested in the opinion as we know of no such existing source.

"Also at page 8 we have added a provision for the submission by the defendants, within a time limit, of such arbitration and appeal board machinery as they are willing to accept. In view of the Court's suggestion that this relief may be had only to the extent consented to by the parties, we believe that a period of 90 days from the entry of this judgment would be an appropriate one in which the Court and the plaintiff should be told what kind of enforcement the defendants are willing to agree to. We should naturally like to determine at the earliest possible date what alternative relief the Court will grant in the event that an effective system of enforcement is not established by agreement.

Arbitration to Continue

"The provision added at page 9 as to the existing consent decree is, we believe, one which would permit the arbitration system and present appeal board to continue in operation for a substantial period of time and we, of course, hope that the American Arbitration Association and the present Appeal Board would be available to administer any new system of arbitration which may be embodied in the new decree.

"Section V of the decree is the same as Section XVIII of the consent decree, except that the record keeping provision of that section has been omitted.

"In Section VI we have suggested a selective stay of various provisions of the decree. Our recommendation is that no stay be granted as

(*Continued on page* 21, *column* 3)

20th Century-Fox has set a celebrated Best-Seller to Jerome Kern's music

-set for top grosses!

-set for long runs!



JEROME

Cente

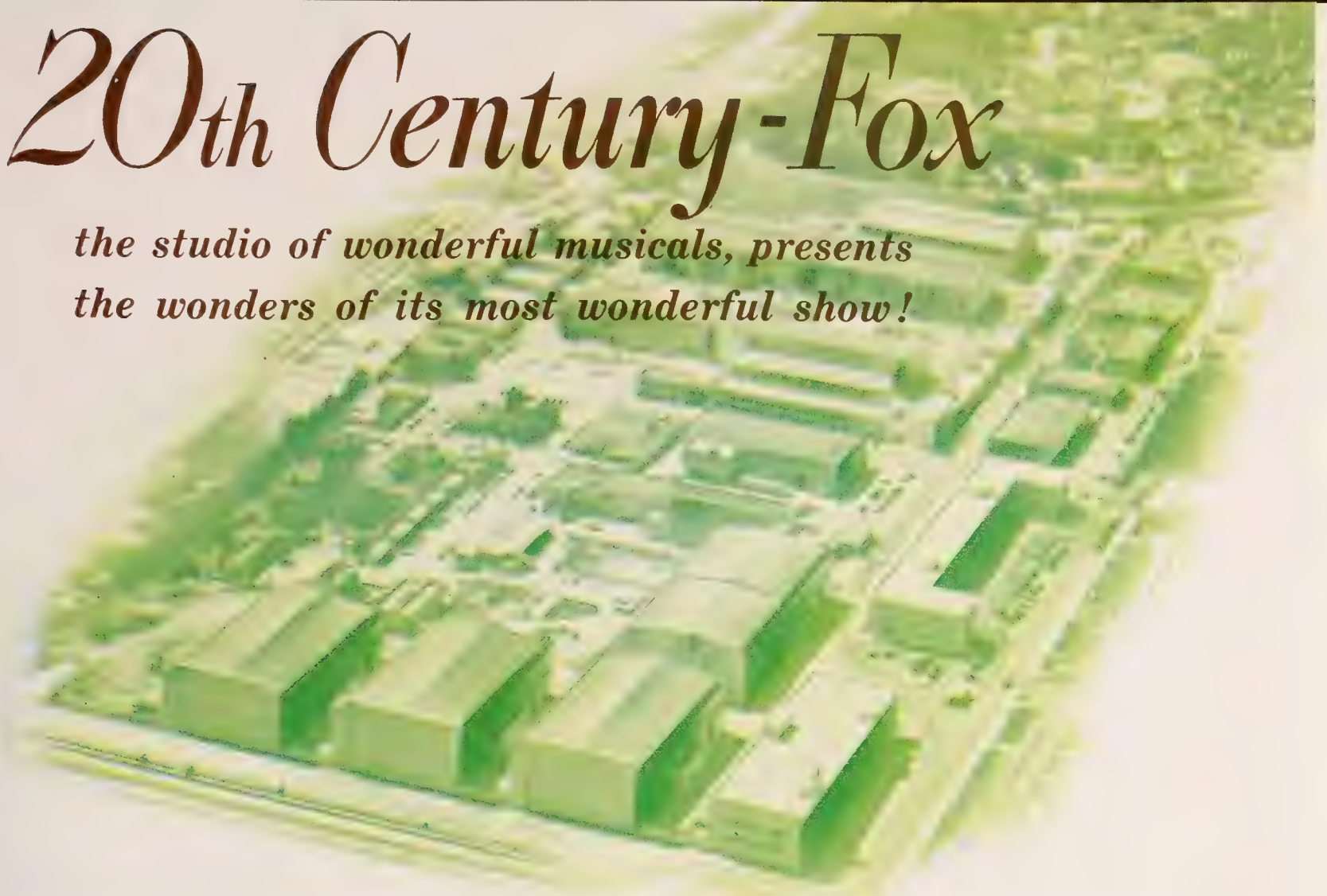
JEANNE CRAIN · CORN

WALTER BRENNA

PRODUCED AND DIRECTED BY OTTO PREMINGER

20th Century-Fox

the studio of wonderful musicals, presents
the wonders of its most wonderful show!



JEROME KERN SONGS

—never so glorious!

7 TOP-NAME STARS

—of top boxoffice power!

BEST-SELLING NOVEL

—of that joyous summer!

TECHNICOLOR

—enchantingly beautiful!

. . . and the marvelous, marvelous

CENTENNIAL FAIR!





JEROME KERN'S

Centennial Summer

in TECHNICOLOR



JEANNE CRAIN · CORNEL WILDE · LINDA DARNELL · WILLIAM EYTHE
WALTER BRENNAN · CONSTANCE BENNETT · DOROTHY GISH

PRODUCED AND DIRECTED BY OTTO PREMINGER

Screen Play by Michael Kanin · Based on the Novel by Albert E. Idell · Dances Staged by Dorothy Fox

. . . from 20th CENTURY-FOX the Biggest Figure in Best-Sellers!

All through America,

"ALL THROUGH THE DAY"

is the nation's No. 1 Hit Song! *(Lyrics by Oscar Hammerstein II)*

and

"IN LOVE IN VAIN"

is on the way to the top! While all America is singing and dancing to "Railroad Song," "The Right Romance," "Up With the Lark," "Centennial," "Long Live Our Free America" *(Lyrics by Leo Robins)* and "Cinderella Sue" *(Lyrics by E. Y. Harburg)*

JEROME KERN'S

enduring genius shines in

Centennial Summer

in TECHNICOLOR

—from 20th *Century-Fox*

PRINTED IN U.S.A.

CHANGES DUE

(*Continued from page* 14)

pending adjustments "to the novel conditions which these provisions impose."

The Department makes the point, however, that all the provisions relating to buying and selling of product should become effective in the industry not later than January 1, 1947.

Immediate restraint against distributor theatre partnerships and expansion is asked on the ground that the manifest purpose of such restrictions is "to maintain the status quo." The court is asked to order quick breaking up of such arrangements where the distributor owns more than five per cent and less than 95 per cent.

The proposed decree asks further that the distributors be enjoined from establishing minimum prices, concertedly agreeing to a system of clearances, granting clearance between non-competitive theatres, granting any clearance of an unreasonable nature, forcing one feature with another, and booking film for their theatres through an agent who books for someone else. Other restrictions likewise follow the suggestion of the Court in its opinion.

Would Have Right to See Private Records

The Department, under its demands, would have the right to examine the books and other private records of the corporations on request "for the purpose of securing compliance with this decree, and for no other purpose."

Arbitration would be continued by Court order for the voluntary settlement of differences concerning bids, clearances, runs, "and any other subject appropriate to arbitration." The defendants would submit to the Court within 90 days their proposals "as to the creation and operation of such arbitration and appeal board machinery," subject to approval by the Government.

The present arbitration machinery, along with all other provisions of the consent decree drafted in 1940, would be without force and effect except as applied to arbitration proceedings now pending in the various arbitration tribunals.

Such cases now pending would be supported until final disposition, the Government suggests. "Existing awards and those made pursuant to pending proceedings shall continue to be enforceable to the extent that they are consistent with the provisions of this decree," the petition asks.

Cancellation of 25% Cited as Equitable

A cancellation privilege of 25 per cent for pictures licensed in groups before they are tradeshown is suggested as an equitable arrangement. This is not deemed important by the Government, on the ground that the new system of selling would make cancellation safeguards a minor matter.

In a letter to the court, Wendell Berge, Assistant Attorney General in charge of the anti-trust division, urged especial attention to arbitration. He pointed to the court's opinion that such system could apply only to the extent consented to by the parties.

"We believe," said Mr. Berge, "that a period of 90 days from the entry of this judgment would be an appropriate one in which the Court and the plaintiff should be told what kind of enforcement the defendants are willing to agree to.

Mr. Berge expressed the hope that "the American Arbitration Association and the present Appeal Board would be available to administer any new system of arbitration which may be embodied in the new decree."

Speed in handling the case was asked by Mr. Berge. "We believe that the opinion presents certain issues which may deserve early consideration by the Supreme Court, and would, therefore, like to aid the court in expediting the entry of a judgment which will have finality for appellate purposes, while at the same time giving careful consideration of the views of all parties as to its form."

Defense and prosecution counsel met Tuesday with the court for a discussion of procedures.

Denver Theatre Trust Suit Names Three Majors

A $1,000,000 anti-trust suit has been filed in the United States District Court in Delaware by Cinema Amusements, Inc., against Loew's, RKO Radio and 20th Century-Fox, according to Thurman Arnold and Abe Fortas of Washington, D. C., counsel for the plaintiff. The complaint alleges a conspiracy to deny a desirable run to the Broadway theatre in Denver, Col., it was said.

BERGE SAYS

(*Continued from page* 14)

to paragraphs 5 and 6 of Section II, since these are provisions similar to provisions already in effect in the Schine and Crescent suits. We believe that a substantial stay might well be granted as to the remaining paragraphs of Section II in order to give the defendants time to adjust to the novel conditions which these provisions impose. However, we feel that they should become effective, in any event, not later than Jan. 1, 1947. We do not think there should be any delay in enforcing the provisions of Section III of the decree other than that normally resulting from the supplemental proceedings and orders necessary to make it effective.

"A customary provision for the recovery of plaintiff's costs has been added as Section VII.

No Provision for Stay

"This judgment makes no provision for any stay pending appeal, since that question could better be determined at the time an appealable judgment is entered. However, we may say now that we think no stay of paragraph 6 of Section III is warranted under any circumstances. Since its manifest purpose is to maintain the status quo pending the granting of full relief, we believe that we would have been entitled to have such a provision become effective merely upon proof of prima facie violations by these defendants at a preliminary hearing and are clearly entitled to it after violations have been found as a result of a full trial on the merits.

"We believe that the opinion presents certain issues which may deserve early consideration by the Supreme Court, and would, therefore, like to aid the Court in expediting the entry of a judgment which will have finality for appellate purposes, while at the same time giving careful consideration of the views of all parties as to is form. If the Court desires to enter a final judgment upon consideration of memoranda submitted without oral argument, that procedure is agreeable to us."

TEXT OF U. S. PROPOSALS

It is hereby ordered, adjudged and decreed as follows:

I

1. The complaint is dismissed as to the defendants Screen Gems, Inc. and Universal Pictures Company, Inc. The complaint is also dismissed as to the claims made against the remaining defendants herein based upon their acts as producers, whether as individuals or in conjunction with others.

II

Each of the defendants,[1] Paramount Pictures, Inc.; Paramount Film Distributing Corporation; Loew's, Incorporated; Radio-Keith-Orpheum Corporation; RKO Radio Pictures, Inc.; Warner Bros. Pictures, Inc.; Vitagraph, Inc.; Twentieth Century-Fox Film Corporation; Columbia Pictures Corporation; Columbia Pictures of Louisiana, Inc.; Universal Corporation; Universal Film Exchanges, Inc., Big U Film Exchange, Inc., and United Artists Corporation are hereby enjoined:

1. From granting any license in which minimum prices for admission to a theater are fixed by the parties, either in writing or through a committee, or through arbitration or upon the happening of any event, or in any other wise.

2. From concertedly agreeing to maintain a system of clearances[2] among these defendants, their exhibition affiliates, or with other exhibitors.

3. From granting any clearance between theatres not in substantial competition.

4. From granting any clearance against theaters in substantial competition with the theater receiving the license for exhibition in excess of what is reasonably necessary to protect the licensee in the run granted or enforcing any existing clearance to the extent of such excess. In determining what is a reasonable clearance the following factors should be taken into consideration:

(a) The admission prices of the theaters involved, as set by the exhibitor;

(b) The character and location of the theaters involved, including size, type of entertainment, appointments, transit facilities, etc.:

(c) The policy of operation of the theaters involved, such as the showing of double features, gift nights, give-aways, premiums, cutrate tickets, lotteries, etc.;

(d) The rental terms and license fees paid by the theaters involved and the revenues derived by the distributor-defendant from such theaters;

(e) The extent to which the theatres involved compete with each other for patronage; and

(f) The fact that a theater involved is affiliated with a defendant-distributor or with an independent[3] circuit of theaters should be disregarded.

5. From further performing any existing franchise[4] to which it is a party and from making any franchises in the future.

6. From further performing any existing formula deal[5] or master agreement[6] to which it is

(*Continued on following page*)

TEXT OF GOVERNMENT PLAN

(*Continued from preceding page*)

a party, except such agreements may have been made after the defendant had offered the films licensed to theaters operated in competition with those covered by the agreement in a manner which permitted such theaters to compete on a theater by theater basis with the theaters covered by these agreements for the privilege of exhibiting such films and from making any similar agreements in the future.

7. From performing or entering into any license in which the license to exhibit one feature[7] is conditioned upon the licensee's taking one or more other features. Licenses to exhibit more than one feature may be included in a single instrument provided the licensee shall have had the opportunity to bid for each feature separately and shall have made the best bid for each picture so included. To the extent that any of the pictures have not been trade shown prior to the granting of the license for more than a single picture, the licensee shall be given, by the licensor, the right to reject 25 per cent of such pictures not trade shown prior to the granting of the license, such right of rejection to be exercised within 10 days after there has been an opportunity afforded to the licensee to inspect it.

8. From offering films for license in the future for exhibition in any theater not its own,[8] in any manner except the following:

(a) A license to exhibit each film released for public exhibition shall be first offered at a minimum price for any run[9] desired by the operators of each theater within the competitive area where the offer is made;

(b) The license desired shall in such case be granted to the highest responsible bidder having a theater (of size and equipment) adequate to show the picture upon the terms offered;

(c) The license shall be granted solely upon the merits and without discrimination in favor of affiliates, old customers, or any person whatever; and

(d) Each license shall be offered and taken theater by theater and picture by picture.

III

The defendants Paramount Pictures, Inc.; Loew's, Incorporated; Radio-Keith-Orpheum Corporation; Keith-Albee-Orpheum Corporation; RKO Proctor Corporation; RKO Midwest Corporation; Warner Bros. Pictures, Inc.; Warner Bros. Circuit Management Corporation; Twentieth Century-Fox Film Corporation; and National Theaters, Inc. are hereby enjoined and restrained:

1. From continuing to perform any agreements referred to in paragraphs 5 or 6 of the foregoing Section II hereof to which it may be a party.

2. From making or continuing to perform pooling agreements whereby given theaters of two or more exhibitors normally in competition are operated as a unit or whereby the business policies of such exhibitors are collectively determined by a joint committee or by one of the exhibitors or whereby profits of the "pooled" theaters are divided among the owners according to prearranged percentages.

3. From making or continuing to perform agreements that the parties may not acquire other theaters in a competitive area where a pool operates without first offering them for inclusion in the pool.

4. From making or continuing leases of theaters under which it leases any of its theaters to another defendant or to an independent operating a theater in the same competitive area in return for a share of the profits.

5. From continuing to own or acquiring any beneficial interest in any theater, whether in fee or in shares of stock or otherwise, in conjunction with another defendant exhibitor and from continuing to own or acquiring such an interest in conjunction with an independent[10] where such interest shall be greater than five per cent, unless such interest shall be 95 per cent or more. The existing relationships which violate this provision shall be terminated within one year. The relationships between the defendants and independents which violate this provision shall be dissolved by a sale to or a purchase from the co-owner or co-owners. No such interest of a co-owner may be purchased by a defendant unless this Court shall first find that such purchase will promote competition in the exhibition of motion pictures. Each of the defendants shall submit to this Court within 90 days a statement outlining the extent to which it has complied and the manner in which it proposes to comply with this provisions, setting forth in detail the names, locations, and general descriptions of the theaters, corporate securities, and beneficial interests of any kind involved, the sales thereof that it has made, and such purchases as it proposes to make, with a statement of facts regarding each competitive situation involved in such proposed purchases sufficient to show the probable effect of such purchase on that situation. Similar reports shall be made quarterly thereafter until this provision shall have been fully complied with. Reasonable notice of such purchase plans shall be served upon the Attorney General and plaintiff shall be given an opportunity to be heard with respect thereto before any such purchases shall be approved by the Court.

6. From expanding its theater holdings, except in the course of acquiring a co-owner's interest in jointly owned theaters pursuant to the provisions of Section III(5) above. Other theater interests necessary to protect a defendant's investment or in order to enter a competitive field may be acquired providing that no expansion of its theater holdings shall result therefrom. In the latter case such acquisitions shall not occur until after approval of this Court is obtained therefor. Reasonable notice of such an application shall be served upon the Attorney General and the plaintiff shall be given an opportunity to be heard with respect to such approval before it shall be granted.

7. From operating, booking, or buying films for any of its theaters through any agent who is also acting in such manner for any other exhibitor, independent, or affiliated.

IV

Provision shall be made for the arbitration of claimed violations of Section II of this decree, as to bids, clearances, runs, and any other subjects appropriate for arbitration in respect to all parties who may consent to the creation of such tribunals as may be hereunder created for adjustment of such disputes. The awards thereof shall be reviewable by an appeal board generally similar to the one created by the existing consent decree as to any parties consenting thereto. Within — days the defendants shall submit to the Court their proposals as to the creation and operation of such arbitration and appeal board machinery as they are willing to consent to for the purpose of implementing this section of the decree. Copies thereof shall be served on the Attorney General and the plaintiff shall have a reasonable time after receipt thereof to advise the Court as to any objections it may have to such systems as the defendants may propose. The provisions of the existing consent decree are hereby declared to be of no further force or effect, except as to arbitration proceedings now pending. They shall remain in effect as to such proceedings until final disposition shall have been made thereof. Existing awards and those made pursuant to pending proceedings shall continue to be enforceable to the extent that they are consistent with the provisions of this decree.

V

For the purpose of securing compliance with this decree, and for no other purpose, duly authorized representatives of the Department of Justice shall, on written request of the Attorney General or the Assistant Attorney General in charge of anti-trust matters, and on notice to any consenting defendant, reasonable as to time and subject matter, made to such defendant at its principal office, and subject to any legally recognized privilege, (1) be permitted reasonable access, during the office hours of such defendant, to all books, ledgers, accounts, correspondence, memoranda and other records and documents in the possession or under the control of such defendant, relating to any of the matters contained in this decree, and (2) subject to the reasonable convenience of such defendant, and without restraint or interference from it, be permitted to interview its officers or employees regarding any such matters, at which interview counsel for the officer or employe interviewed and counsel for the company may be present.

Information obtained pursuant to the provisions of this section shall not be divulged by any representative of the Department of Justice to any person other than a duly authorized representative of the Department of Justice, except in the course of legal proceedings to which the United States is a party, or as otherwise required by law.

VI

Paragraphs of this decree shall not become effective until

VII

Jurisdiction of this case is retained for the purpose of enabling any of the parties to the decree to apply to the Court at any time for such orders or directions as may be necessary or appropriate for the construction of carrying out of the same, for the enforcement of compliance therewith, and for the punishment of violations thereof, or for other or further relief.

VIII

Plaintiff shall recover, jointly and severally, from the defendants enjoined herein, its costs.

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[1] Wherever a defendant is enjoined herein the injunction shall also apply to its corporate successors, such individuals as undertake to act on its behalf with respect to the matters enjoined, and to corporations in which it owns a stock interest of 50 per cent or more.

[2] The term "clearance" as used herein means the period of time, usually stipulated in license contracts, which must elapse between runs of the same picture within a particular area or in specified theaters.

[3] The term "independent" as used in this provision means a producer, distributor, or exhibitor, as the context requires, which is not a defendant in this action or a subsidiary or affiliate of a defendant.

[4] The term "franchise" as used herein means a licensing agreement or series of licensing agreements, entered into as part of the same transaction, in effect for more than one motion picture season and covering the exhibition of pictures released by one distributor during the entire period of agreement.

[5] The term "formula deal" as used herein means a licensing agreement with a circuit of theaters in which the rental price of a given film is measured for the circuit as a whole by a specified percentage of the picture's national gross.

[6] The term "master agreement" as used herein means a licensing agreement, also known as a "blanket deal," covering the exhibition of films in a number of theaters, usually comprising a circuit.

[7] The term "feature" as used herein means any motion picture, regardless of topic, the length of the film of which is in excess of 4,000 feet.

[8] A theater is not a defendant's own theater for the purposes of this decree unless it owns therein a legal or equitable interest of 95 per cent or more, either directly or through subsidiaries.

[9] The term "run" as used herein means one of a succession of exhibitions of a motion picture in a given area, first run being the first exhibition in the area, second run being the next subsequent, etc.

[10] As here used the term "independent" means any person not a party to this suit.

JOHNSTON ASKS EAST—WEST UNITY ON CODE AND LABOR

Moves to Unify MPA and AMPP; Sees Increase in Foreign Grosses

by WILLIAM R. WEAVER
Hollywood Editor

Eric Johnston, president of the Motion Picture Association of America, went to Hollywood last week, accompanied by his chief officers, for full dress conferences with studio executives on matters ranging from the industry's private labor problems to the very much public Production Code. Results were had in four agreements of record:

1. That the Motion Picture Association and the Asociation of Motion Picture Producers require unification. Steps to this end were taken.

2. That studio labor relations come under the general heading of studio management. Provisions for leaving them there were made.

3. That the Production Code must be respected not only in letter but in spirit. The forthright declaration of this attitude reflected unmistakeably an agreement to abandon the long-maintained policy of reticence with regard to the Code.

4. That foreign rental revenue now accounts for 45 per cent of the U. S. film industry's income. Mr. Johnston hopes to increase this to 50 per cent.

The unification of the MPA and the AMPP was a concrete fulfillment of a generality ennunciated by Mr. Johnston at the outset of his administration. It was an early Johnston observation that the existing liaison between the New York and Hollywood organizations was inadequate to serve the mutual need.

As a first step toward remedying this, President Johnston installed MPA vice-president Byron Price in Hollywood permanently as executive vice-president of the AMPP. Last week the AMPP board of directors, in a joint meeting with company presidents, took necessary steps to elect Mr. Johnston to its presidency and to create the post of board chairman for Mr. Price.

Agree on Labor Problems After Two Sessions

The agreement re labor relations was arrived at in two joint sessions of the company presidents and studio heads which were held, so to speak, under fire.

Studio unions, locked again in a struggle for power, had built up tension deliberately in anticipation of the company presidents' arrival. The two competing factions, for completely opposed reasons, were desirous of thrusting their controversy upon the attention of the New York executives and Mr. Johnston, who had figured large in the settlement of last year's studio strike.

It was the feeling of Conference of Studio Unions' leaders that Mr. Johnston would function in a manner favorable to their cause if he could be induced to take part in the settlement of the current conflict.

A directly opposite attitude had been expressed by leaders of International Alliance of Theatrical Stage Employees locals and others.

A formal statement issued following the second joint session on the labor situation included the announcement that "the handling of all labor relations will continue to be the responsibility of the labor committee." Union leaders on both sides of the current controversy interpreted this as notification that neither Mr. Johnston nor the company presidents are to interest themselves officially in studio labor matters.

Screen Must Hold to Tenets Of Decency at All Times

On Code matters Mr. Johnston had much to say at last Saturday's press conference prior to leaving Hollywood by plane for Spokane.

He declared, "With the whole world slipping down Laxity Lane, the screen must hold fast to its standards of decency and good taste.

"America's great industrial expansion," he said, "has brought us into an era of group society. The rise of big corporations, big labor organizations, agricultural comunes and cooperatives, trade associations—all this has entailed some yielding up of individual, personal sovereignty.

"If we stay within the boundaries of the Production Code we need have no fear that our freedom of expression will be curtailed, but if we do not do so there is no question at all that we will have censorship—Federal censorship—thrust upon us."

He added: "The pictures now in exhibition, without exception, were produced or were well along in preparation before I came into the business. I do not hold anybody responsible for them. However, our course from now on is very clear. During my stay in Hollywood I have not found a single individual who is not in agreement with it."

Donald Nelson, president of the Society of Independent Motion Picture Producers, insisted at last Wednesday's meeting at a banquet in the Beverly Hills Hotel that "the Production Code is the most forward-looking instrumentality I have observed during my career in American business. We must give it not only technical observance, but we must abide by the spirit of the Code as well. . . . We have the responsibility of preparing proper entertainment for 140,000,000 people in this country and other millions throughout the world. In doing so we must uphold the tenets of good taste which are fundamental in the American way of life."

Production Code Praised By Chadwick Also

These utterances came first in the matter of public interest in the four-day meetings.

I. E. Chadwick of the Independent Motion Picture Producers Association, also extolled the Production Code.

"We independents," he said at the banquet, "might be termed the heartiest supporters of the Code, because we are voluntary supporters. In our relations with the Production Code Administration we have been treated as a younger brother by a big brother, and the treatment has been eminently fair. It is the best insurance the industry has against censorship," he concluded.

Mr. Johnston's statement that 45 per cent of the trade's income was now coming from foreign sources was made at a press conference last Saturday.

Can Build Foreign Gross to 50%, Says Johnston

Confident he can build that figure up to 50 per cent, Mr. Johnston reported that he intends to visit 13 nations abroad which now bar American motion pictures or else admit them under severe restrictions.

"I will talk with the heads of those nations, if possible," he told the press, "seeking changes in regulations which will give American product an even break."

"I do not ask or will seek advantages for our pictures," he declared, "but only a basis for fair competition. If we are dealt with on a basis of fairness, we have no doubts regarding the outcome."

REPORT PROGRESS ON UA RETURN TO MPAA

United Artists' return to the Motion Picture Association was reported under discussion when Eric Johnston, MPAA president, met UA's owners during his visit to Hollywood last week. Previously, Mr. Johnston had discussed the return with Mary Pickford. Some progress is understood to have been made. Action probably will be withheld until David O. Selznick and Charles Chaplin, the other UA owners, consider the problem further. Mr. Johnston's move to get the company back with MPAA is in line with his aims to achieve a strongly organized industry.

ON THE MARCH

by RED KANN

ADDRESSING company presidents and studio executives in Hollywood on the Production Code, Eric Johnston got to talking about ideas. "[They] are the most active revolutionists in the world, and the screen is the most potent instrument for conveying ideas across the boundary lines of geography," he said. And later, "The motion picture can sell anything. It can sell tolerance, charity, the brotherhood of man and I believe you can sell the world on peace."

In New York about the same time, Barney Balaban was explaining to stockholders Paramount's distribution plans in the 16mm field overseas and made this significant statement, "I believe the program is . . . of first importance from the standpoint of its ability to introduce a picture of America and American life into many communities which have had no direct contact with that life through our motion pictures heretofore."

These two approaches are joined by no known connecting link although there may be one. Nevertheless, they flow through the same channel. Moreover, this happens to be the second time in recent months that Balaban has gone beyond the commercial routines of film making and selling to envision a larger area in which the medium can function. As this column has been reporting, too, Spyros Skouras subscribes to the same general approach. For Johnston, as head of the Motion Picture Association, to focus on a broader horizon is to be expected, but at least it is satisfying to note the vision is registered.

In the consuming job of operating a business, time does not always allow the chance to ponder what else there is opportunity to do. If the primary function of motion pictures is to entertain—which is the fact—surely this does not necessarily close out the potentialities. Memory seems to recall it was Harry Warner who declared he did not want to be remembered as head of a company which turned out the best musical in time of war. In that period, he saw something beyond and so it was that he backed up his conviction with a fine measure of service devoted to the issue then at hand.

In the uncertain post-war period there are other problems and different issues—all of them the more difficult because the front is no longer one. Consequently, where this industry, or any of its representative constituents, can make a proper contribution, it serves itself well. But, as importantly, it serves the public interest well. Reputation is enhanced thereby, stature is added and maturity approached.

A lasting institution requires such brawn and muscle.

Posters, pressbook and, in fact, Metro's entire campaign on "The Postman Always Rings Twice" had cleared the Advertising Code. Then this took place:

All accessories were hauled in, overhauled and re-done. It was a voluntary move on the part of the company where an appreciative awareness of the fuss being kicked up by "The Outlaw" was strongly in evidence. The step was undertaken to surround an expensive negative with added protection, of course. But it was also done with the industry's reputation in mind.

There's a difference between publicity and public relations. This episode illustrates that difference.

Hughes in the news—source, *Motion Picture Daily*:

Minneapolis, June 12.—"The Outlaw," slated for the State Theatre, dropped. Church groups protested.

New York, June 12.—Temporary injunction granted Howard Hughes against Motion Picture Association re: "The Outlaw" vacated in Federal court.

Washington, June 19.—Howard Hughes' anti-trust action against MPA not likely to reach successful court conclusion, Dep't of Justice spokesman observes.

New York, June 22.—Terry Ramsaye, in MOTION PICTURE HERALD editorial, calls upon MPA to withdraw Production Code seal, declaring "the interest of the motion picture, the theatre and the public can be served only by wiping the slate."

New Orleans, June 23.—Judge Gus Voltz, Alexandria, La., brands "The Outlaw" as "obscene, indecent, lurid and unfit for showing"; fines theatre manager J. W. Sasser $100, orders film withdrawn.

Chicago, June 23.—B. and K.'s Marbro, showing "The Outlaw," picketed by Chicago West Side Catholic churches.

Chicago, June 24.—B. and K. pull "The Outlaw." Alex Halperin, Warner Theatre booker, says circuit in his area refused to buy film four weeks ago. Manta and Rose circuit not playing it.

Albany, N. Y., June 24.—Official publication of Albany Catholic Diocese, *The Evangelist,* again on record opposing the film.

Statistical bombshell, but friendly, from Charlie Einfeld to the Universal sales convention:

National income up 129 per cent between 1939 and '46. Theatre grosses up only 47 per cent. Hollywood spent $165,000,000 in production in '39, but $402,000,000 in '45. Increase: 143 per cent as against that measily 47 per uppage in grosses.

His criticism: That the industry has kept itself under wraps by self-imposed ceilings on grosses.

His conclusion: "We must and we will find a way to meet these increased production costs."

His method: Better handling leading to better grosses to better return for producer and distributor.

Name Ayres New Warner Division Head for South

Norman Ayers, former eastern district manager, has been promoted to the newly-created post of southern division sales manager in the new alignment of the Warner sales department executive staff, it was announced this week by Ben Kalmenson, vice-president and general sales manager. Warner Brothers formerly divided the field only into the east and west divisions, headed respectively, by Jules Lapidus and Roy Haines. The new setup, with the three divisions, becomes effective July 15.



Norman Ayres

Mr. Lapidus, continuing as eastern division sales manager, will supervise Metropolitan New York, Albany, New Haven, Boston, Buffalo, Cleveland, Pittsburgh, Cincinnati and Indianapolis, as well as Canada.

Mr. Haines, western division sales manager, will supervise Detroit, Chicago, Milwaukee, Minneapolis, Omaha, Des Moines, Kansas City, St. Louis, Denver, Salt Lake City, Los Angeles, San Francisco, Seattle and Portland exchanges.

Mr. Ayers will handle Philadelphia, Washington, Charlotte, Atlanta, New Orleans, Memphis, Dallas and Oklahoma City.

He will be succeeded in the eastern post by Sam Lefkowitz, who rejoins Warners Monday.

Republic To Release Six Cartoons in Trucolor

Six Trucolor cartoon subjects, to be produced by the newly-formed Bob Clampett Productions, will be released by Republic. Associated with Mr. Clampett, who severed his connection with Warners a year ago, are Walter W. Arnold, former Midwest exhibitor, and Roydon Vosburg.

Chrisman Named Columbia Memphis Branch Head

Herman A. Chrisman has been named manager of Columbia's Memphis branch, succeeding J. J. Rogers, resigned. Mr. Chrisman joined Columbia in 1931 as office manager and booker in the Memphis Branch.

Universal Sets Dividend

Universal Pictures Company has declared a regular quarterly dividend of 50 cents a share on the common stock of the company, payable July 31, 1946, to stockholders of record July 15.

Claudette gets the wrong train

(WITHOUT RESERVATIONS)

John gets the right girl

(WITHOUT RESERVATIONS)

...And you get a box-office hit

("WITHOUT RESERVATIONS")





The Candid Love Story of a Stranded Lady!



WITHOUT

DON DeFORE ANNE TRIOLA AND MISS LOUELLA PARSONS



—told in the show that promises top grosses everywhere!...Claudette on a Pullman without a ticket—he-man Wayne aboard without a care!...Atom-power setting for the screen's most brilliant gem of exciting amatory adventure!



JESSE L. LASKY and WALTER MacEWEN

PRESENT

CLAUDETTE COLBERT ★ JOHN WAYNE

in

MERVYN LeROY'S PRODUCTION OF

RESERVATIONS



Produced by JESSE L. LASKY Screen Play by ANDREW SOLT

RADIO

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28 NATIONAL MAGAZINES

— are carrying ads on this great attraction — publications like LIFE (3 insertions) — WOMAN'S HOME COMPANION (3 insertions) — COLLIER'S — GOOD HOUSEKEEPING — TRUE STORY — LOOK — REDBOOK — LIBERTY — The FAN LIST and Canadian Magazines.



"THE SHOWMANSHIP COMPANY"

RKO RADIO PICTURES

LITHO

UNIVERSAL SETS 34 OF OWN; PLUS ELEVEN FROM OUTSIDE

Includes 5 of Enterprise; Sales Meeting Hears of Four Million Ad Budget

Universal Pictures will release 34 features of its own, six outside productions and five more from Enterprise Productions during the 1946-47 season, it was announced Wednesday by W. A. Scully, vice-president and general sales manager, at the company's national sales convention at the Waldorf-Astoria in New York.

In making the announcement of the new season's product, Mr. Scully also discussed sales policy as affected by the recent court decision. He said: "Until the decree is signed by the court everything is in the state of flux and therefore our policies remain flexible."

Eight of Season's Films Will Be in Color

The six outside productions will include three from the Jack H. Skirball-Bruce Manning organization, and one each from Walter Wanger, Michael Todd and Diana Productions. Of the complete product for the season six pictures will be made in Technicolor and two in Cinecolor.

The convention opened Monday and continued through Thursday with more than 250 in attendance, including company executives, sales managers, salesmen and bookers.

The welcoming address to the delegates was given by Mr. Scully, who outlined the company's training program to develop student bookers and student salesmen. Following Mr. Scully, J. Cheever Cowdin, chairman of the board, told those present that "beneath the Hollywood glamour of the industry there is found a basic stability which is one of the reasons why it is one of the last industries to feel the effects of a depression."

Blumberg Address Cites the Human Equation

The human equation was emphasized in an address by N. J. Blumberg, president of Universal. He said that achievement in the motion picture business depends essentially upon human resources and human relationships.

During the second day's meeting, the delegates were informed that the company's advertising budget for the new year would reach an all-time high of $4,000,000.

Joseph Seidelman, president of Universal International, spoke of bright prospects in the foreign market.

At the opening day's session, Mr. Cowdin dealt at length with the company's financial growth and pointed out the progress made in the 10 years since the present administration took over.

"In 1936," he said, "Universal had approximately 7,500 domestic accounts; today it has more than 12,000. Comparable results have been achieved for our foreign sales department. In the past 10 years our weekly billings have increased 300 per cent. In the same space of time our inventories have jumped more than 300 per cent."

In discussing the recent deals of Universal with other companies, Mr. Cowdin informed the convention "just for the record Universal does not contemplate any financial interest in the production of British pictures." He added, however, "the coupling of top American and British pictures in the world markets has many distinct advantages. It is not generally realized, for example, that in Great Britain and the Dominions, today top British pictures outgross top American pictures on the average by one-third. As we all know," Mr. Cowdin concluded, "the reverse is true in this country. The advantages to Universal under these arrangements are obvious."

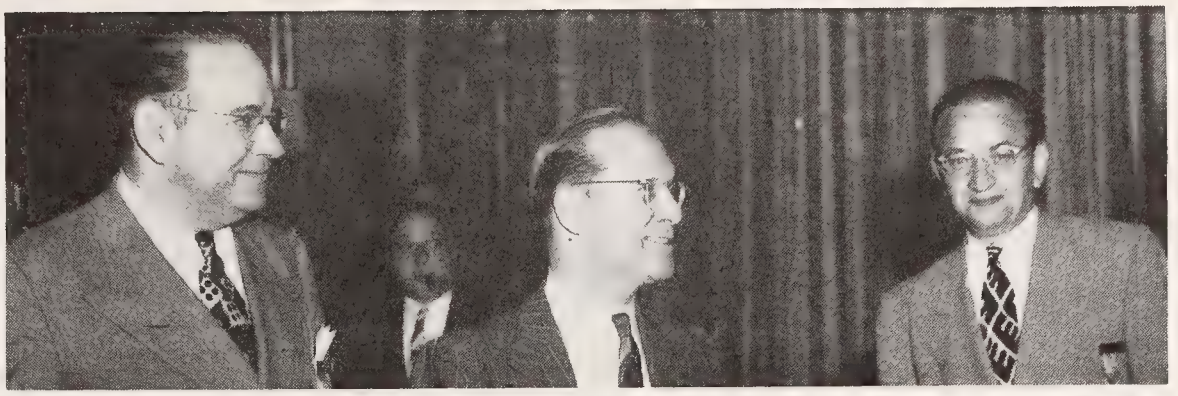
A ten year plan dedicated to the development of manpower and the building of an even stronger organization was outlined by Mr. Scully.

"We are looking ahead," Mr. Scully said, "not to tomorrow or next month or next year, but 10 years. It is our hope, beginning immediately, to develop student bookers and student salesmen. It is of utmost importance all of us give these students every cooperation so they will be in position some day to take advantage of opportunities as they present themselves."

Achievement in the motion picture business depends essentially upon human resources and human relationships, Mr. Blumberg told the delegates at the opening session of the convention.

"This convention is more than a sales meeting or business conclave," he said. "It

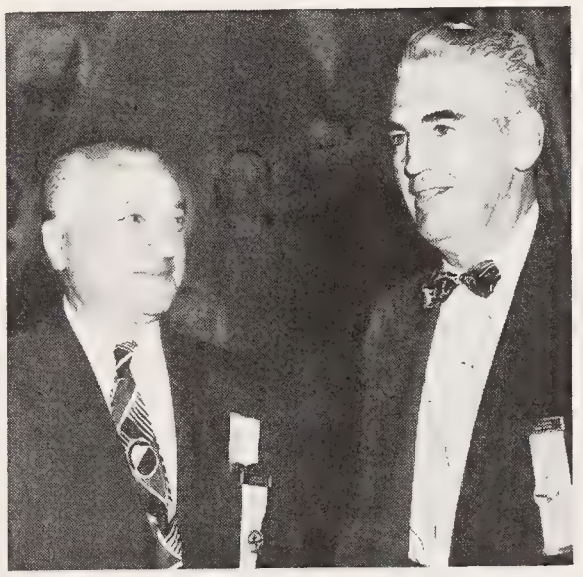
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Winning district managers in Universal's Scully sales drive: Peter Rosian, Cincinnati; C. J. Feldman, Los Angeles, and David Miller, Cleveland.



Winning branch managers: Foster Blake, Los Angeles; Ed Olsmith, Dallas, and Pete Dana, Pittsburgh.



Winning sales manager in the drive: Fred Meyers, eastern sales manager, with W. A. Scully, vice-president and general sales manager.

UNIVERSAL TO RELEASE 45

(Continued from preceding page)

is a tribute to each and every man in this room. We have a down-to-earth family spirit. We honestly admit to ourselves that our business is constantly beset by problems and we honestly set about to solve them."

Mr. Blumberg said the company's position in the world market had been greatly enhanced by the participation in the United World Pictures Company and the recent deal whereby Universal will release Enterprise Productions pictures.

Discussing the foreign market, Mr. Seidelman said that Universal's percentage of foreign business was the largest in the industry and the future is even brighter.

John Joseph, national director of advertising and publicity of Universal, and Maurice Bergman, eastern director, outlined an augmented advertising campaign for the 1946-47 season during Tuesday's sessions.

Mr. Joseph and Mr. Bergman announced the company had allotted a budget of $4,000,000, the largest sum in its history, to advertise all the product it will release. The advertising, the delegates were advised, will be concentrated in newspapers and the industry's trade papers.

Tuesday's meetings were concluded with the awarding of checks to the winners of the recently completed Scully Sales Drive. Fred Meyers won the sales managers award. C. J. Feldman, Los Angeles, won the district manager's prize, with Dave Miller, Cleveland, and Pete Rosian, Cincinnati, second and third, respectively.

Says Industry Losing Millions of Dollars

S. Charles Einfeld, president of Enterprise Productions, told the delegates the motion picture industry had been losing millions of dollars annually by failing to grasp its full share of the increased national income. The national income, he said, has enjoyed a rate of increase nearly three times that of motion picture grosses during the past six years.

Enterprise product for the 1946-47 season will include:

Erich Maria Remarque's "Arch of Triumph," starring Ingrid Bergman and Charles Boyer. The picture will go into production July 8 under the direction of Lewis Milestone.

Harry Sherman's production of "Ramrod" now shooting on location, starring Joel McCrea and Veronica Lake.

"The Other Love," a second novel by Mr. Remarque which will star Barbara Stanwyck. The picture is budgeted at $2,000,000.

"The Burning Journey," starring John Garfield in the role of Barney Ross the prizefighter.

A Ginger Rogers picture, "Maggi July," to be produced by Wolfgang Reinhardt on a budget set at $2,400,000.

"Coup De Grace," a novel by Joseph Kessel with Anatole Litvak producing and directing the picture.

In announcing the product for the 1946-47 season Wednesday, Mr. Scully said the Skirball-Manning combine would produce "Magnificent Doll," starring Ginger Rogers, David Niven and Burgess Meredith. Frank Borzage will direct and the story is by Irving Stone. They also will make "Portrait in Black," which will be directed by Carol Reed, British director of "Night Train." The third picture to come from the Skirball-Manning team will be "Sunny River," and will be made in Technicolor, with lyrics by Oscar Hammerstein II and music by Sigmund Romberg.

"Great Son," from a novel by the brilliant Edna Ferber, will be Mr. Todd's first motion picture production.

Walter Wanger will produce "Smash-Up," starring Susan Hayward and Lee Bowman, with Eddie Albert and Marsha Hunt. Stuart Heisler directs.

Diana Productions to Film "Secret Beyond the Door"

Diana Productions will deliver "The Secret Beyond the Door," starring Joan Bennett. Fritz Lang, who produced and directed "Scarlet Street" and "Woman in the Window," will act in the same capacity.

Another of the independent pictures Universal will release is "Swell Guy," a Mark Hellinger production, which stars Sonny Tufts, Ann Blyth and Ruth Warwick. Frank Tuttle will direct, and the story was written by Richard Brooks.

Two Deanna Durbin pictures will be produced by Felix Jackson. The first is "I'll Be Yours," based on a comedy by Ferenc Molnar. Morris Ryskind is writing the screenplay, and William Seiter will direct. The second Durbin vehicle will be the Broadway musical which ran for two years in New York, "Up in Central Park." Sigmund Romberg wrote the music. This will also be made in Technicolor.

There will be two Bud Abbott and Lou Costello comedies. "Mexican Hayride," another Michael Todd Broadway hit, with music by Cole Porter, will be their first, and the second, "Buck Privates Come Home."

There will be two Technicolor productions starring Yvonne DeCarlo, "Sharazad," in which she stars with Brian Donlevy and Jean Pierre Aumont, with Rimsky-Korsakoff's musical numbers, and "Flame of Tripoli," to be written and produced by Fessier and Pagano.

Maria Montez will be starred in a pair of Technicolor pictures. Rod Cameron will be with her in "Pirates of Monterey," which Alfred Worker directs. The other is "Algerian Nights."

Phyllis Calvert, stage and screen star of England, will make her debut in "Time Out of Mind," from Rachel Field's book. Jane Murfin will produce, with Robert Siodmak directing.

Donald O'Connor, who recently returned from the armed services, will be featured in two pictures. The Christopher Morley best seller, "Kathleen," will be his first, to be followed by another, announcement of which will come later.

"White Tie and Tails" With Duryea, Raines

"White Tie and Tails" has three prominent personalities, Dan Duryea, Ella Raines and William Bendix.

"Knave of Diamonds" will headline four well known performers, Charles Korvin, Ella Raines, Edmond O'Brien and Louise Allbritton.

"The Michigan Kid," a Rex Beach story, will be made in Cinecolor, with Jon Hall, Victor McLaglen, Rita Johnson, Andy Devine and Milburn Stone. Rex Taylor directs.

"Vigilantes Ride" also will be made in Cinecolor with Jon Hall, Margaret Lindsay, Paula Drew, Andy Devine and Robert Wilcox.

Beverly Simmons, child star, who was seen in "Frontier Gal," is starred in "Little Miss Big."

Peggy Ryan will be starred in "The Flirt," from a story by Booth Tarkington.

"Hell's Kitchen" will be a starring vehicle for Broderick Crawford, with Lois Collier and Thomas Gomez.

Three J. Arthur Rank productions will be released during the 1946-47 season. "Notorious Gentleman," starring Rex Harrison and Lilli Palmer; "They Were Sisters" stars James Mason, and "Dead of Night."

Seven Westerns Will Star Grant and Knight

Universal also will produce seven Westerns, starring Kirby Grant with Fuzzy Knight.

Four serials are scheduled, "The Mysterious Mr. M," "The Yukon Sky Patrol," "The Scarlet Horsemen Rides Again," "The Evil Eye."

The short subjects program consists of 104 issues of the Universal Newsreel, released twice weekly. It also has 13 Walter Lantz Cartunes in Technicolor, featuring his well-known characters, Andy Pandy, Woody Woodpecker, Wally Walrus, and others. In addition there will be 13 name band musicals, two special featurettes and two series, "Sing and Be Happy" and "The Answer Man."

At the convention, Walter Lantz announced that he had added a new series of four Cartunes. These will be "Chopin's Musical Moments," "Overture to William Tell," "Zampa Overture," and his initial effort in this field, "The Poet and the Peasant."

Officers of the company in attendance in addition to the speakers were: Charles D. Prutzman, vice-president and general counsel; John J. O'Conner, vice-president and executive assistant to the president, and Adolph Schimel, secretary to the company and attorney.

Among the sales executives were: E. T. Gomersall, assistant general sales manager; Fred Meyers, eastern sales manager; A. J. O'Keefe, western sales manager; F. J. A. McCarthy, southern and Canadian sales manager; E. L. McEvoy, short subjects sales manager; A. W. Perry, president and general manager of Empire-Universal Films, Ltd., Canada, and M. Isman, assistant to A. W. Perry.

Universal International executives who attended included: Al Daff, vice-president in charge of sales; Charles Kirby, secretary and assistant to the general manager; Americo Aboaf; Al Szekler, manager of Brazil; Enrique Aguiler, manager of Spain, and Fortunat Baronat, foreign publicity manager.

District managers attending were: Salem Applegate, Philadelphia; C. J. Feldman, Los Angeles; J. E. Garrison, Kansas City; M. M. Gottlieb, Chicago; H. D. Graham, Atlanta; David A. Levy, New York; Dave Miller, Cleveland; P. F. Rosian, Cincinnati, and John J. Scully, Boston.

Others from the home office included Tom Mead, editor of Universal Newsreel; F. T. Murray, branch operations manager; James J. Jordan, contract-play-date department; A. J. Sharick, studio sales contact, and Morris Alin, editor of Progress, Universal's house organ.

Publicity and advertising executives in attendance were: John Joseph, national director of advertising and publicity; Maurice Bergman, eastern advertising and publicity director; Al Horwits, eastern publicity manager, and Hank Linet, eastern advertising manager.

Field exploitation men attending were: Ben Katz, Chicago; Harry Keller, Cincinnati; Perry Spencer, Atlanta; Bob Ungerfeld, Boston; Phil Phillips, studio theatre contact for the western division, and Charles Simonelli of home office special events.

The branch managers attending included Eugene Vogel, Albany; J. R. Partlow, Atlanta; E. Myer Feltman, Boston; J. J. Spandau, Buffalo; J. W. Bishop, acting manager, Charlotte; Edward Heiber, Chicago; Jack Bannan, Cincinnati; L. R. Brauer, Cleveland; E. S. Olsmith, Dallas; Mayer H. Monsky, Denver; Lou Levy, Des Moines; B. J. Robins, Detroit; T. L. Mendelssohn, Indianapolis; Jack Langan, Kansas City; Foster M. Blake, Los Angeles; J. A. Prichard, Memphis; W. L. Parker, Milwaukee; L. J. Miller, Minneapolis; H. J. Martin, New Haven; E. L. O'Neill, New Orleans; H. H. Martin, Oklahoma City; H. B. Johnson, Omaha; G. E. Schwartz, Philadelphia; P. T. Dana, Pittsburgh; R. O. Wilson, Portland; Harry Hynes, St. Louis; C. R. Wade, Salt Lake City; A. W. O'Connell, Seattle; Barney Rose, San Francisco, and Max Cohen, Washington, D. C.

WARNER BROS.' TRADE SHOWINGS OF

CARY GRANT · ALEXIS SMITH

IN

"NIGHT AND DAY"

IN TECHNICOLOR

WITH **MONTY WOOLLEY**

GINNY SIMMS · JANE WYMAN

EVE ARDEN · CARLOS RAMIREZ · DONALD WOODS

AND **MARY MARTIN**

MONDAY, JULY 8th, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	12:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

Box Office Champions for The Month of May

GILDA
(Columbia)

Produced by Virginia Van Upp. Directed by Charles Vidor. Assistant director, Arthur S. Black. Assistant to the producer, Norman Deming. Screenplay by Marion Parsonnet. Story by E. A. Ellington. Adaption by Jo Eisinger. Director of photography, Rudolph Maté. Musical directors, M. W. Stoloff, Marlin Skiles. Cast: Rita Hayworth, Glenn Ford, George Macready, Joseph Calleia. Release date, April 25, 1946.

KITTY
(Paramount)

A Mitchell Leisen production. Produced by Karl Tunberg. Directed by Mitchell Leisen. Screenplay by Karrell Ware and Karl Tunberg. From the novel by Rosamond Marshall. Musical score, Victor Young. Director of photography, Daniel L. Fapp. Cast: Paulette Goddard, Ray Milland, Patric Knowles, Reginald Owen, Cecil Kellaway. Release date, May 10, 1946.

THE SEVENTH VEIL
(Universal)

A Sidney Box-Ortus production. Produced by Sidney Box. Directed by Compton Bennett. Original story and screenplay by Muriel and Sidney Box. Music score, Ben Frankel. Music by London Symphony Orchestra, conducted by Muir Mathieson. Cast: James Mason, Ann Todd, Herbert Lom, Hugh McDermott. Release date, February 15, 1946.

MISS SUSIE SLAGLE'S
(Paramount)

Associate producer, John Houseman. Directed by John Berry. Screenplay by Anne Froelick and Hugo Butler. From a novel by Augusta Tucker. Music score, Daniele Amfitheatrof. Director of photography, Charles Lang, Jr. Cast: Veronica Lake, Sonny Tufts, Joan Caulfield, Ray Collins, Billy De Wolfe, Bill Edwards, Pat Phelan, Lillian Gish. Release date, March 8, 1946.

SARATOGA TRUNK
(Warner Brothers)

A Hal B. Wallis production. Executive producer, Jack L. Warner. Directed by Sam Wood. Screenplay by Casey Robinson from the novel by Edna Ferber. Music by Max Steiner. Director of photography, Ernie Haller. Musical director, Leo F. Forbstein. Cast: Gary Cooper, Ingrid Bergman, Flora Robson, Jerry Austin. Release date, March 30, 1946.

THE VIRGINIAN
(Paramount)

Produced by Paul Jones. Directed by Stuart Gilmore. Screenplay by Frances Goodrich and Albert Hackett. Based on novel by Owen Wister and the play by Kirk La Shelle and Owen Wister. Music score, Daniele Amfitheatrof. Director of photography, Harry Hallenberger. Technicolor color director, Natalie Kalmus. Cast: Joel McCrea, Brian Donlevy, Sonny Tufts, Barbara Britton, Fay Bainter. Release date, April 5, 1946.

Belgium May Get Film Festival

by LOUIS QUIEVREUX
in Brussels

The Belgium Cabinet is expected to approve a plan for an international film festival in Brussels and may shortly announce a grant of $200,000 to stage the first festival.

Some weeks ago several personalities of the American industry suggested to Belgian journalists that Brussels might be chosen to succeed Venice as the seat of an international film festival. Since then, written offers have been sent by American companies to the Association of the Belgian Film Press, which has decided to discuss the question with the Prime Minister, Achille Van Acker, and his Cabinet.

It is now unofficially stated that several ministers are in favor of a yearly festival. Important prizes to victors in the festival would be offered by the Belgian Government, the City of Brussels and other towns.

Eckman Is Named Director Of Loew's International

Sam Eckman, Jr., now chairman and managing director of MGM Pictures, Ltd., in England, has been elected a member of the board of directors of Loew's International Corporation, it was announced in New York this week on the eve of Mr. Eckman's departure for London. During his two-month stay in the U. S., he visited the coast and was "pleased to note that British films are increasing in popularity in the United States." Before sailing, he reported that MGM Pictures was increasing its activities in England and that Metro News, begun several months ago in England, is now servicing 12 continental countries.

Venice Festival Opens August 31; U. S. May Join

by ARGEO SANTUCCI
in Rome

After strong polemics between French and Italian papers about whether an international film festival would be held in Cannes or in Venice, it has finally been announced that, regardless, the International Cinema Exhibition will take place in Venice August 31 to September 15.

Those countries which produce more than 300 films a year will be permitted to submit eight features and five shorts; those producing more than 200, six features and four shorts, and so on proportionately.

The Cup of the City of Venice will be presented for the picture which best gives evidence of real progress in motion pictures from the artistic, intellectual, scientific and educational points of view. Other prizes will be awarded to the best director, writer, composer, actor, actress, cameraman and documentary film.

The Warner representative in Italy is said to look with favor on the exhibition and it is possible that a day of the exhibition will be set aside for Warners' twentieth anniversary of sound celebration. No decisions have been made by the other American companies.

▽

William W. Murray, an RKO Pathe News representative, was in Rome recently selecting cameramen to record Italian news events for the company.

▽

The Lux Film Company will release four pictures shortly. These are: "Moon Hotel, Room 34," a musical melodrama; "The Outlaw," the story of a war veteran who rejects society; "The School Porter" and "Rebellion."

▽

The importation of American newsreels to Italy has been authorized under the condition that American companies will import in exchange an equal length of Italian news films.

Bowen Succeeds Conroe as New York State Censor

Dr. Ward Bowen, for some years head of the Bureau of Visual Aids of the New York State Education Department, has succeeded Dr. Irwin Conroe as acting director of the division of motion pictures (censor board). Dr. Conroe resigned because of the pressure of other duties as assistant commissioner for higher education.

Dr. Conroe assumed the position of acting director of the motion picture section in the spring of 1945 when Irwin Esmond retired at 70. Dr. Bowen's appointment is said to have no connection with the dispute between the Education Department and regents verus the Civil Service Commission on the kind of examination and qualifications required for a permanent director.

MONOGRAM TO RELEASE 48 FEATURES NEXT SEASON

Convention Told Two to Be in Color; Two Others to Cost $1,000,000 Each

Monogram will release 48 features during the 1946-47 season, it was announced Friday by Samuel Broidy, president, at the fifteenth annual national sales convention at the Drake Hotel in Chicago.

These features include: two million-dollar productions, which will be sold separately; 32 straight features, two of which will be filmed in color, and 14 Westerns.

Roy Del Ruth Will Produce And Direct $1,000,000 Film

Heading the list are "It Happened on Fifth Avenue," the first picture to be produced and directed for Monogram by Roy Del Ruth, and "The Hunted," a King Brothers production of the Steve Fisher novel, starring Belita and Barry Sullivan. "Fifth Avenue," now in production, stars Victor Moore, Ann Harding and Gale Storm. Each has been budgeted at $1,000,000.

Nearly 200 delegates gathered in the Drake's large ballroom Thursday for the three-day convention. It was Monogram's first international gathering. Home office and key city executives attended, as well as Monogram's entire roster of producers.

The new season will mark Monogram's first excursion into the field of color. The two pictures getting the color treatment are "Black Gold," a story of the Kentucky Derby, with the Chinese boy actor, Ducky Louie, as the jockey, and "Trail to Alaska," based on a story by Jack London, to be produced by Scott R. Dunlap. Jeffrey Bernerd will produce "Black Gold."

"High Conquest," adapted from the novel by James Ramsey Ullman, will be filmed in Switzerland, with Louis Appleton as producer-director and the mountain climber, Harry Hays Morgan, playing a prominent role.

"Sweetheart of Sigma Chi" To Be Elaborate Musical

One of the company's most elaborate musicals will be "Sweetheart of Sigma Chi," inspired by the well known song, and starring Phil Regan, Bonita Granville and Phil Brito. Frankie Carle's orchestra will be featured, and Mr. Bernerd produces.

Also in the group of 32 features are: "In the Fog," based on the novel by Richard Harding Davis and produced by Walter Mirisch; "The Maze," from the novel by Maurice Sandoz, produced by Mr. Bernerd; "One Way Street," from the story by Cornell Woolrich, for production by Mr. Mirisch; "Wife Wanted," an expose of the matrimonial racket with Kay Francis and Paul Cavanaugh, to be produced jointly by Miss Francis and Mr. Bernerd.

Also: "Louisiana," with an unnamed star; "Decoy," a drama starring Jean Gillie and Edward Norris; "Ginger," a dog story to be produced by Lindsley Parsons, and "Dangerous Alibi," starring Jean Gillie, to be produced by Jack Bernhard and Bernard Brandt.

Two Features Released Based on Comic Strips

Two of the releases will be based on comic strips. "Gentleman Joe Palooka," adapted from the Ham Fisher feature, will star Leon Errol with Joe Kirkwood, Elyse Knox and Guy Kibbee. Cyril Endfield directs for producer Hal E. Chester. "Bringing Up Father," based on the George McManus comic strip, will feature Joe Yule and Renie Riano, and will be produced by Barney Gerard, with Eddie Cline directing.

Other features for the year include "Under Sealed Orders," "Front Page Girl" and "Gates of San Quentin."

Included in Monogram's series division are four Cisco Kid outdoor dramas, starring Gilbert Roland with Scott R. Dunlap producing; four Bowery Boys comedy-dramas, starring Leo Gorcey with Jan Grippo producing; three Charlie Chan detective dramas, starring Sidney Toler, with James S. Burkett producing, and four Teen-Agers high-school musicals with Freddie Stewart, June Preisser and name bands.

The Westerns include eight Johnny Mack Brown features, four of which will be specials, produced by Scott Dunlap, and six musical films starring Jimmy Wakely with Lee "Lasses" White, to be produced and directed by Oliver Drake.

Company Sales Quota Is Set at $15,000,000

Prior to the announcement of this product, Mr. Broidy announced that he had set Monogram's sales quota at $15,000,000.

"Although this sets a high goal for our company," Mr. Broidy said, "I am definitely of the opinion that we should be able to attain it. This feeling is based on two important considerations—the heavy trend toward increased bookings . . . and the enhanced quality of our product for the new season, as evidenced not only in our plans, but in several films which are already in various stages of production."

With Mr. Broidy in the chair, the convention opened with a welcome from Irving Mandel, holder of the Chicago franchise, and an address of greeting by Mayor Edward J. Kelly of Chicago.

Among the addresses during the three-day meeting were a talk by W. Ray Johnston, board chairman; "Review of the 1945-46 Season," by Maurice R. Goldstein, general sales manager; "Reflections from Canada," by O. R. Hanson, president of Monogram of Canada; "Foreign Market Situation," by Norton V. Ritchey, president of Monogram International; "Monogram Production," by Trem Carr, executive director in charge of production; "Advertising and Publicity," by Louis S. Lifton, advertising and publicity director.

Delegates to the convention from the Monogram home office in Hollywood included Mr. Broidy, Mr. Carr, Mr. Johnston, George D. Burrows, executive vice-president and treasurer; Mr. Lifton, George B. West, liaison representative, and William Z. Porter, auditor.

From the New York office were Edward Morey, vice-president and assistant to the president; Paul Porzelt, director; Mr. Goldstein, Jack Schlaifer, director of sales; Arthur Greenblatt, eastern district manager; John S. Harrington, head of the film accessory department; Seymour Borus, manager of the contract department, and Ed Lurie, field exploiteer. Also from New York, representing Monogram International, were Mr. Ritchey, Bernard J. Gates, David Horne, Ralph Smith, Victor Vollmar and Ed Ugast.

Representatives Present From All Exchanges

Other cities represented, and their delegates, were:

Atlanta, Arthur C. Bromberg, Harold J. Cohen, Ollie B. Corley, Harold Jordan, Jack Barrett; Charlotte, J. Sam Hinson, A. L. Stout, J. Eugene McLeroy; Memphis, Bailey Pritchard, Henry Hammond, Fordyce Kaiser; New Orleans, Henry B. Glover, George C. Nungesser, Joe J. Fabacher; Cincinnati, William Onie, Milt Gurian, Frank Decker, Ezra Skirball, Carl Weinberg; Cleveland, Nat Schultz, Samuel E. Schultz, Carl Scheuch, Nate Garson; Denver, Lon T. Fidler, John Thomas; Kansas City, Harry Gaffnery, Ralph Morgan; Salt Lake City, Don Tibbs, Graham Susman; Detroit, Wm. B. Hurlbut, M. Harlan Starr, Robert L. Haskins, Carl Dorst, Jr., Wm. A. Kent, Walter B. Cory; Milwaukee, C. W. Trampe, Ray Trampe, Oliver Trampe, R. L. McNamee; Minneapolis, Thomas Burke, John O'Rourke, Morris W. Steinman, J. E. Lovelett.

Also: Albany, N. R. Dickman, Robert Adler; Buffalo, Harry L. Berkson, Howard McPherson, E. Bettigole; Boston, Herman Rifkin, Julian Rifkin, Ben Abrams, Nate Levin; New Haven, John Pavone, Jerry Callahan, Al Poulton; Chicago, Irving Mandel, Ben Eisenberg, M. Dreifus, H. Marks, C. Morten, A. Stein, Vic Bernstein; Indianapolis, Carl Harthill, W. K. Embleton, Mildred Winer; Dallas, Lloyd Rust, Ed Blumenthal, Claude Atkinson, Grover McDonnell, E. C. Elder, Lynn Faris; Des Moines, J. M. Beatty, William Johnson, Dora Fini; Los Angeles, Howard Stubbins, Marty Solomon, John McCarthy, Henry Balk, Larry Bristol, Dan Forry, Jim Schiller; San Francisco, Mel Hulling, Gordon Allen, Howard Butler, Clint Mecham, Jim Myers; Portland, Moz Burles, Al Adolph; Seattle, Ralph Abbett.

The delegates also included: New York, Nat Furst, Etta V. Segall, Jack Farkas, Meyer Solomon, Max Tabackman, Harry LaVine; Philadelphia, A. J. Davis, Samuel Palan, Herman Herschorn, Robert M. Katz, William R. Schwartz; St. Louis, Barney Rosenthal, John Morphet, E. E. Erickson, C. L. Conrad; Oklahoma City, Mike Comer, R. J. Clark, George Taif, Leo Craiker; Omaha, Sol Francis, Tony Tedesco, Charles Kopald; Pittsburgh, Ben Williams, Sam Fineberg, Leo Wayne, Hymen Wheeler, Saul Perilman; Washington, D. C., Jack Safer, Barry Goldman, Bill Gearing, William Jasper, Hy Bettinger.

From the foreign field were: Toronto, O. R. Hanson, J. Plottel, Harold Kay, Lou Spector, Irving Stern; Montreal, Sam Jacobs, Bob Johnston; St. John, Lou Michelson; Winnipeg, Vic Rackow; Calgary, Frank Scott; Vancouver, Joe Archer; Mexico, Jack Lamont, Rafael de la Cruz; Belgium, Louis Van Hellemont.

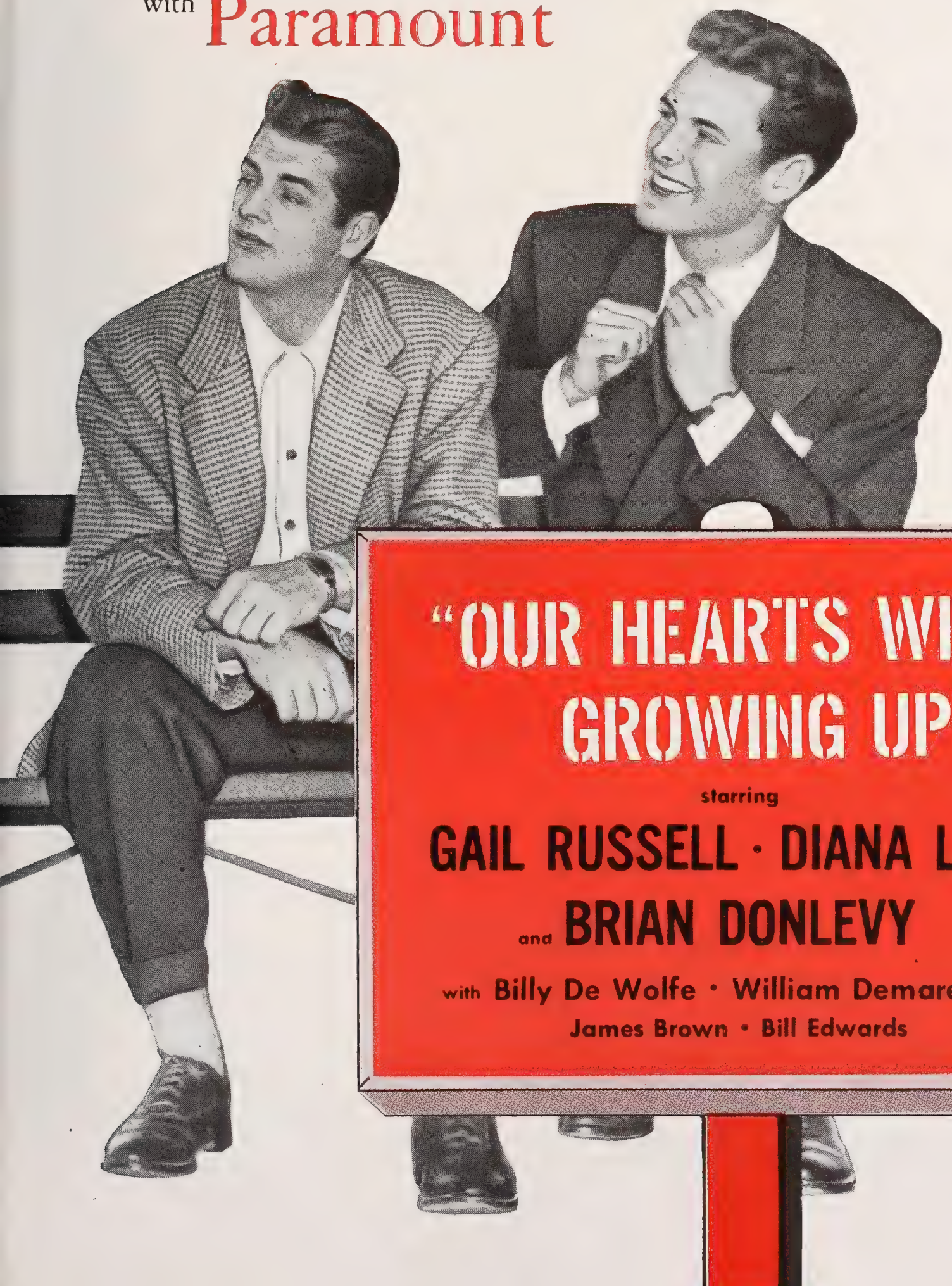
Picking Up.....WHERE



Produced by DANIEL DARE
Directed by WILLIAM D. RUSSELL
Screen Play by Norman Panama
and Melvin Frank
Based on a story by Frank Waldman

THEY LEFT OFF IN "OUR HEARTS WERE YOUNG AND GAY"

The fun is faster—
The business is bigger—
It's "one of the few sequels that's *better* than a successful original," says Variety—
Another of those happy hits that are such a habit
with **Paramount**



"OUR HEARTS WERE GROWING UP"

starring

GAIL RUSSELL · DIANA LYNN

and **BRIAN DONLEVY**

with **Billy De Wolfe · William Demarest**

James Brown · Bill Edwards

RKO Radio Sales Convention Opens Monday In New York

RKO Radio Pictures will hold its 15th annual sales convention July 1, 2 and 3 in the Grand Ballroom of the Waldorf-Astoria, New York.

Ned E. Depinet, RKO executive vice-president, will call the meeting to order, with Robert Mochrie, vice-president, conducting the business sessions. N. Peter Rathvon, president of RKO and RKO Radio, will come from his headquarters in Hollywood to attend the New York convention.

Among those expected to attend are: Samuel Briskin of Liberty Films, Inc.; John W. Cutting, director of the Walt Disney Studio's foreign department; James A. Mulvey, Arthur Sachson, Lynn Farnol, Ben Washer, Saul Krugman and Al Suchman, all of Samuel Goldwyn Productions; Roy Disney, president of Walt Disney Productions; A. W. Schwalberg, Ben Schectman and Arthur Jeffrey of International Pictures; Dudley Nichols, who recently produced and directed "Sister Kenny," and officers of RKO Pathe, in addition to others.

According to the present schedule, Mr. Depinet will open the first session Monday, July 1, and will introduce Mr. Rathvon, who will make the welcoming address, to be followed by Robert Mochrie. The afternoon session will be devoted to discussions of the company's short subjects and the presentation of awards to the winners in the recent RKO sales drive. Following dinner that evening the delegates will attend a screening of "Lady Luck" at the RKO 58th Street theatre.

Tuesday morning, July 2, will be given over to a screening of the company's "Notorious," and the afternoon session will feature an announcement of RKO's forthcoming product for the 1946-47 season. Representatives of the various independent producers associated with RKO will speak during this session. In the evening, the delegates will attend the 1946 Pulitzer Prize play, "State of the Union."

Wednesday morning, July 3, Phil Reisman, vice-president in charge of foreign operations, will discuss the foreign market and the business outlook for the coming year. At this time the company's advertising, publicity and exploitation will be introduced.

At the afternoon session, executives of Foote, Cone & Belding, and the Gallup office will address the meeting, and at 6:30 that evening RKO Theatres will close the official meetings with a cocktail party.

As a supplement to the regular convention program divisional sales meetings will be held Thursday morning.

Talk Paramount World Policies

Paramount's worldwide plans were discussed at a semi-annual meeting of executives of the company's domestic and foreign organizations at the Hollywood studios recently, it was announced by the home office this week. Barney Balaban, president, returned early this week from the coast with other executives.

"Among subjects discussed was American production in regard to foreign sales possibilities," Mr. Balaban reported. "This entailed consideration of all current and future product in light of acceptability of subject matter and stars in worldwide markets."

"Tentative plans for the erection of a studio in England were submitted by David Rose. Y. Frank Freeman will go to England in the near future in connection with this project," Mr. Balaban added.

"Full discussions were held concerning the recent New York court trust suit decision and its potential influence on production and sales and the possible form of the resulting decree.

"The necessities of studio expansion as soon as post-war restrictions are relaxed and replacement and building can be undertaken were thoroughly discussed," Mr. Balaban pointed out.

Those also attending included: Adolph Zukor, chairman of the board; Henry Ginsberg, vice-president in charge of production and studio operations; Charles Reagan, vice-president in charge of distribution; Leonard Goldenson, vice-president in charge of theatre operations; George Weltner, president of Paramount International; Fred Hutchinson, general sales manager for Great Britain; Russell Holman, eastern production manager; Curtis Mitchell, director of advertising-publicity, and Claude Lee, director of public relations.

The next semi-annual meeting of domestic and overseas executives will also take place at the studio, probably in November, Mr. Balaban said.

Honor Paramount Workers

Paramount's "25-Year Club" held a dinner recently in honor of Philadelphia employees eligible for membership. Those who have been with the company for 25 years or more are Ulrik F. Smith, branch manager; F. L. Rodgers, office manager; Ralph Garman, head booker, and booker Matthew Judge and Anthony Postentino and Harry Hittenstein. They were presented gold watches and membership pins by Earle W. Swigert, Paramount eastern division manager.

Kentucky Bans Billboards

The erection of billboards along state highways in Kentucky has been declared illegal by Commissioner J. Stephen Watkins of the Kentucky State highway Department.

PRC to Release 24 Next Season, Says Thomas

PRC Pictures will release from 24 to 26 pictures, with at least two and possibly three in color, during the 1946-47 season, Harry Thomas, president and general sales manager, announced in New York last Thursday at a trade press conference and cocktail party in honor of Sam L. Seidelman, newly appointed foreign sales manager of the company.

Thus far this season, it was pointed out, the company had released 23 pictures and had 11 more on the current season's schedule.

During the discussion, Mr. Seidelman pointed out that he would also serve in the capacity of sales manager in the Western Hemisphere for Eagle-Lion, and in about two months would leave for England to work out foreign releasing deals for PRC product.

Sees Few Low Budget Films

The trend throughout the industry is toward bigger and better pictures, Mr. Thomas pointed out, and emphasized his belief that the day of the low budget film was past forever. This accounted for the fewer pictures on PRC's production schedule for next year compared with previous years, he explained.

"PRC has a tremendous amount to offer independent producers," he said, "not only in the field of distribution facilities through its strategically located exchanges and branch offices, but also in the field of financing and, wherever needed, studio space and the use of story properties already owned by the company."

Where PRC owns properties which the company feels of sufficient importance to warrant addition to any season's product, Mr. Thomas said, and these are not being made for PRC release by any independent producers, the company will produce the film and handle its worldwide distribution.

Company Adds 3,000 Accounts

During the past year PRC had added more than 3,000 theatre accounts, Mr. Thomas said, and disclosed that an additional 1,500 theatres were expected to be signed in the coming year. "The Enchanted Forest" would play 11,000 houses in the United States, he predicted, and forecast "The Wife of Monte Cristo" would gross more than $1,000,000 in the domestic market.

PRC's annual sales convention will be held at the Ambassador Hotel in Atlantic City, N. J., August 7 to 9. The convention will incorporate the Eastern regional sales meeting and will be followed by regional sales meetings in Chicago and Los Angeles.

Joe Gins, district manager for the recently acquired Atlanta-Charlotte exchanges, has been promoted to district manager for Charlotte, Washington and Philadelphia.

the figures show

that all America *wants* to see

jane russell







right now



Hunt Stromberg presents

JANE RUSSELL · LOUIS HAYWARD

in

Young Widow

with

FAITH DOMERGUE · KENT TAYLOR · MARIE WILSON

CONNIE GILCHRIST and PENNY SINGLETON

Directed by EDWIN L. MARIN

A HUNT STROMBERG production

Screenplay by Richard Macaulay and Margaret Buell Wilder

Additional Dialogue by Ruth Nordli • Lee Garmes, A. S. C., Director of Photography

GET THIS BIG FIGURE SHOW FROM UA!



ALBANY

Variety Club members gathered at the Colonie Country Club Monday for the annual golf tournament and dinner. A raft of awards and drawings gave everbody a chance for a memento of the occasion. Chief Barker Charles A. Smakwitz and his coworkers directed the tournament.

RKO sales crew, headed by manager Max Westebbe, will travel to New York for that company's sales sessions July 1. . . . Women employees of the 20th-Fox office hold all the committee assignments in the current A. W. Smith, Jr., drive. They are topped by Helen Wisper, who has been manager's secretary since the days of Moe Grassgreen. Miss Wisper is correspondent of *Dynamo,* Fox house organ.

Three circuit bookers were in at the same time to set up dates. Chris Pope and Frank Lampe, for Schine, and Frank Williams for Benton theatres.

ATLANTA

Manfred E. Wiman, Sr., manager of the Monogram Southern branch, died at his home June 15. . . . Douglas Avey, son of Roy Avey of the Community theatres here, also died June 15. . . . Fred LaVine, city manager of the Bach theatres, is vacationing in Florida. . . . Grover Schaefer, PRC, visited the New Orleans branch on his way to Memphis, where they are contemplating a new branch. . . . The Katz Brothers, former franchise holder for PRC Atlanta and Charlotte have organized a new company under the name of Kay Film Company and will open branches in the south.

Visiting the city for a sales conference with district sales head Merritt Davis were Republic managers L. V. Seicshnaydre, New Orleans; Jack London, Charlotte; Harold Laird, Tampa, and Billy Talley, Atlanta. . . . William Higgins, special home office representative of Film Classics, visited the local branch;—Arthur C. Bromberg, president of Monogram Southern, visiting Savannah;—President J. H. Thompson, of Martin Thompson theatres, will build new houses in Hawkinsville, Cochran and Eastman, Georgia, just as soon as material is available.

BOSTON

Pittsfield is putting into effect drastic new regulations to guard against "muggers" in theatres. Police Chief John L. Sullivan has ordered policewomen to visit all theatres daily and sit in different parts of the houses to check occupants. . . . Frank Dervin, Republic district manager, is back from a trip to New York. . . . Sig Horowitz, 20th-Fox salesman, has a new daughter, Claire Anne. . . . UA employees held their annual outing Monday at Cohasset. . . . Francis Driscoll, MGM, is vacationing at Hampton Beach, Me. . . . The father of Jerome Crowley, MGM booker, died recently. . . . Louis Gordon and Arthur Lockwood addressed a managers' meeting last week. . . . James Winn, UA district manager, will spend two months on Cape Cod recuperating from his long illness.

CHICAGO

Mrs. Jack Kirsch was host to the women at a get-together held at her home the past week for the Ladies Auxiliary of the local Cinema Lodge of B'nai B'rith. . . . Ten per cent of the proceeds of the Bob Hope show at the Coliseum Wednesday night (June 26) went to the Variety Club's pet charity, the La Rabida Sanitarium.

James Coston, head of Warner Bros. Theatres here, greeted a theatrical group at his Eagle River, Wis., home recently. Included in the partv were Charlie Hogan, Tom Flannery, Alex Manta, Jack Rose, Maurice Rubens, Jim Chrissis, Nate Goldstein, Phil Biltgen, L. F. Gran and Charles Pulse. . . . Film-row recently mourned the death of Philip Hecksel, 48, bookkeeper for the Joe Stern circuit for 15 years. He is survived by a wife and son. . . . Irv Yergin, well known in local film circles, has resigned from Hal Wallis Productions in Hollywood to join Rooney, Inc.

CLEVELAND

J. W. Small, home office representative of Warners, was here on a visit. . . . Tom Eubanks and Mrs. Hazel Cheek, with Wilkin Theatre Service, were married June 16. . . . Mildred Castleberry, Martin theatres booker, is vacationing in South Georgia. . . . John W. Mangham, of Film Classics has sold his interest in New Orleans and Memphis.

Charles Raymond, completely recovered from his recent long illness, is vacationing at his summer home, Scituate, Cape Cod, and resumes his duties as Loew theatre division manager about September 1. . . . Rain and wind storm of near tornado proportions killed Sunday evening theatre business and theatres were empty Wednesday night as well because of the Louis-Conn fight broadcast.

Ed Hinchley, Warner playdate and print manager, was here to consult with booker Tony Stern. . . . Jules Lapidus, Warner eastern sales manager, was due to arrive at midweek. . . . ex-Marine Marvin Samuelson is back in the Warner theatre booking department, relieving Bud Friedman for the job as theatre relief manager.

DALLAS

Despite the opening of Dallas' (outdoor) summer operetta season, motion picture houses had a good week. . . . "Badman's Territory" hit $19,000 at the Majestic, and "Two Sisters From Boston" got $16,000. . . . T. E. Laird is the new branch manager for the Dallas exchange of United Artists, replacing Forrest Nine, who takes over the Arkansas Oklahoma territory, but continues to make his headquarters in Dallas. Mr. Laird has been with UA for 14 years, and previously was with the old First National company.

The Dallas chapter of Paramount's 25-Year Club was inaugurated with a dinner for exchange employees, honoring Louise Kay, Willie Simmons, Julia Purvis and Leafy Taylor. . . . J. J. Donohue, division manager, Hugh Braly, Denver district manager and Duke Clark, district manager of this territory were speakers. . . . J. B. Underwood, southern division manager of Columbia, entertained the press of Fort Worth with a cocktail party in the Blackstone Hotel last week.

DENVER

Business was generally good in first run houses, with the world premiere of "Smoky" helping grosses at the Denver, Esquire and Webber. . . . Monogram had films in five Denver first runs this week—"Junior Prom" at Denver, Webber, Esquire; "Joe Palooka, Champ" at the Paramount, and "Dark Alibi" on a moveover at the Rialto. . . . Elitch summer stock, 10 weeks, opened Sunday night to a packed house. . . . C. W. Inman has sold the Hugo, Hugo, Colo., to Marion Smith. . . . Nadine Marie Amato, manager of the East, Trinidad, Colo., and V. E. Caselnova were married June 22. . . . Dewey Gates is taking over the Pix, Johnstown, Colo., later this summer. . . . Delay in securing materials is holding up opening of the new Lamar, Lamar, Colo., to late summer or early autumn. . . . Out-of-town exhibitors seen on film row include Ed Schulte and Clarence Chidley, Casper, Wyo.; George Nescher, Springfield, Colo.; Sam Cain, Pueblo, Colo.; Larry Starsmore, Colorado Springs; J. H. Roberts, Ft. Morgan, Colo., and C. E. McLaughlin, Las Animas, Colo.

DETROIT

General slackening at the box offices this week. Three days' rain ending in floods and a tornado cut sharply into business. . . . Otto Smitzerla and Bob Goldstaff are back at the Fox as assistant managers after military service.

Outstate Round-up: The movement to close business houses one afternoon weekly is spreading out-state, but hasn't found favor in Detroit yet. . . . The Thum theatre, Deckerville, has been purchased from the Graham interests by Mr. and Mrs. Harold Ogger, Detroit. . . . O. A. D. Baldwin, dean of Baldwin business men, has sold his Bridgeman to his son, Bun. Bun takes over after his discharge from Percy Jones Military Hospital. He was wounded while serving in Europe. . . . Three theatres are credited with unusual work in recent cancer drive in Iron Mountain area: Braumart theatre, Bradley V. Stiles, manager, collected $938.51; Colonial theatre, Charles Nelson, manager, collected $187.82; The Rialto, Mrs. Irene Zeni, manager, $75.55. After serving nine years as projectionist at the Lyric, Harbor Springs, Russell Cassidy returns to the Walrond hardware store of which he is a partner. . . . Manager Dennis, Strand theatre, Paw Paw, has installed new seats throughout the house. . . . R. G. Hoagg returns to Sebewaing as manager of

the Lincoln. He has been with the Ashmun theatre, Caro. John L. Loeffler stays with the Lincoln as projectionist. . . . Louis T. Kellan, veteran, of Hancock, has been assigned by the Milwaukee office of Fox-Wisconsin Amusement Corp. as assistant manager of the Braumart theatre, Iron Mountain. . . . Application has been filed by W. H. Ledbetter to erect new theatre at Nashville denied by CPA.

INDIANAPOLIS

New attractions all around have bolstered grosses at the first run houses this week, but film business generally still is suffering from the heat. And when it isn't hot, it rains. . . . Charley Metzger of the Production Code Arministration, was in from Hollywood to spend a vacation with his mother. He was secretary of the Associated Theatre Owners of Indiana before he went west. . . . Foster Gauker, MGM branch manager, leaves this Saturday on a fishing trip to Minnesota.

Personnel changes in the Katz-Dolle group were completed with the arrival of Vernon Burns, just out of the air force and formerly with Loew's in New England and Famous Players in Canada, as assistant manager at the Circle. . . .Joe Armentrout is back from the army as manager of Carl Niesse's Vogue. Niesse has opened his cottage at Wawasee and is there for most of the summer. . . . D. D. Lee of Montezuma, A. McCarthy of Pendleton, Roy Harrold of Rushville, Larry Shubnell of Elwood, J. C. Schilling of Connersville, W. A. Handley of Franklin, W. L. Passen of Jasonville and Mr. and Mrs. J. B. Sconce of Edinburg were in town shopping for films this week. . . . Johnny Kellam, manager of the Talbott, was called to New Albany by the death of his brother.

MILWAUKEE

Hot weather really hit boxoffice grosses a solid rap this week and most situations felt the jolt. It was out in the open for just about all regular theatregoers. . . . New officers of the RKO Showmanship Club are: George Bush, president; Florence Sindorf, treasurer and Lorraine Mueller, secretary. . . . Robert Guiterman, operator of the Capitol theatre, Manitowoc, was in town and toured the exchanges.

Joe Neger, 20th-Fox branch manager, was host to drive leader Jim Grady and Ted Shaw of New York, as well as Jack Lorentz, district manager. . . . Ralph Maw, MGM district manager, met with John Kemptgen, Milwaukee resident manager. . . . Columbia manager Oscar Ruby attended company gatherings in the Windy City. . . . Jack Frackman, Republic manager, was a Chicago visitor on company affairs. . . . Kenneth Siem, former United Artists salesman, is now selling film for Republic in the upper Wisconsin territory.

MINNEAPOLIS

Scores of representatives of the film industry in Minneapolis attended the funeral of William A. (Al) Steffes in a final tribute to a man who had long been a leader in the theatre business. . . . Twentieth Century-Fox executives from New York who stopped over at the office here for a day included Bill Gehring, Jack Bloom, Roger Ferri and



Jim Grady. . . . Aimed at reducing traffic accidents, a short, "It's Wanton Murder," is being shown at loop theatres. It is sponsored by the Minneapolis Street Railway Co. . . . Mel Delay, associate producer of the Teen Age series for Monogram, was a recent visitor.

The Gopher theatre, Minneapolis, and the Tower in St. Paul, interrupted shows to broadcast the Louis-Conn go over public address systems. . . . Mrs. Donna Skinner Eggie, former secretary to Jack Cohen, 20th Century-Fox manager, is back at the office after being gone for two months following her marriage. Her stay will only be temporary and Mrs. Jean Levy has succeeded her. . . . Berdelle Newzil, 20th-Fox assistant cashier, is leaving to marry and will live in China.

Roy Miller, manager of Universal film exchange, headed a delegation of nine of his office force to the company's convention in New York. . . . James H. Eshelman, manager of the Paramount theatre in St. Paul, has been promoted to head Paramount's three theatres in Rochester, N. Y. He will be succeeded by John Read, former manager of the Riviera, whose place will be taken by Michael Guttman, former manager of the Uptown in Minneapolis.

OMAHA

Heat that soared to temperatures of 109, and 25-mile-an-hour winds seared this territory over the weekend, but a four-inch rain followed in a 48-hour period to offset most of the threatened damage to crops. . . . Meantime theatres, featuring largely mediocre bills and second runs, enjoyed firm business under both extremes in weather.

Carl Rose, York exhibitor and Elks exalted ruler in that Nebraska town, is attending the national Elks convention in New York. . . . B. H. Heyne has purchased the Amusu at Hooper, Neb., from Roy Bott, mayor of the town. . . . Theatres here got a break during the week when City Council announced it was halting issuance of carnival permits and additional liquor licenses for the rest of the year. . . . O. J. Hegna will manage the theatre business men of the town are opening at Rembrandt, Ia.

Claud Jenkins, son of the owner of the City, at David City, is absent from the theatre while recovering from a heart attack. . . . Virginia Stahmer, Warner Brothers secretary, has resigned.

PHILADELPHIA

Sol Getsow, manager of the Colonial, is in University Hospital for an operation. . . . Sam Gross, 20th-Fox manager, said goodbye to his wife and two sons, as they flew off to Hollywood for a two-month stay. . . . Cass Daley and her husband, Frank Kinsella, arriving here for a visit to the old homestead in the Logan section. . . . Wanda Solimeo, of Warners' booking staff returned from her vacation Mrs. Clayton LeGrimm.

William Goldman's new theatre catches two rumors this week, the name might be "William Goldman," and the opening show might be "Kid from Brooklyn." . . . Eddia Gabriel, Capitol exchange, just back from vacation. . . . Bill Brooker, Paramount exploiter, recently visited the Washington territory. . . . George D. Hutcheon, Warner's office manager, was a Boston vacationist. . . . Jules Lapidus, Warner eastern sales manager, visited the local exchange in connection with the Wild West Sales Drive.

Fred Sandy, PRC's new manager, is now situated at the Adelphia Hotel. The local exchange group made a small party out of his first screenings. . . . The grosses for "The Blue Dahlia" are topping the town in terrific fashion.

PORTLAND

The relapse into hot weather reduced grosses 10 to 15 per cent, patrons flocking to out door amusement. . . . Manager Archibald, Down Town and Blue Mouse theatres, advises the former house is operated on monthly basis, because of lease uncertainty. . . . Lou Metzlaar of Evergreen Theatres, now is associated with the Paramount theatre. . . . Frank L. Newman, Sr., Pacific Northwest general manager of Hamrick-Evergreen Theatres, is ill with virus pneumonia. . . . Albert Finke, Portland manager, is slightly improved.

John Wood Jr., March of Time, New York, met recently with John Hamrick, Al Rosenberg, Frank Christie and Vic Gauntlett, of Hamrick Evergreen; J. G. von Herberg and Leroy Johnson, of Jen & Von Herberg; John Danz, Fred Danz and John Lovett, of Sterling theatres; Joe Rosenfield, Spokane. . . . Foreman theatres, is opening new offices supervising St. Helen and Salem theatres in Oregon.

ST. LOUIS

The much-bemoaned St. Louis hot weather hit the city hard last week and the natives trekked for the customary outdoor attractions. However, strong product at the first run houses enabled the theatres to overcome their handicaps and everyone did good business. . . As an example of what the houses will have to buck, was the record-breaking 100,000 attendance chalked up by the outdoor Municipal Opera in 10 days of "Desert Song." . . . Bob Hope and an all-star Hollywood show, including a cast of 42, arrived here for a one-nighter at Municipal Auditorium Thursday, with tickets scaled from $2 to 4. . . . Griffith, Inc., a Delaware corporation, owning and operating theatres, has been authorized to operate in Missouri as a foreign corporation. It plans to use $23,790 of its capital in Missouri.

MEXICAN INDUSTRY IN CRITICAL SPOT

Over-Production, with 50 Films Held, Too Many Studios Chief Factors

by LUIS BECERRA CELIS
in Mexico City

Too many pictures, too many studios, and too many debts have put the Mexican industry in a critical situation.

Over-production has forced no fewer than 50 pictures into cold storage and several pictures that were expected to be great box office successes developed into poor money-makers.

The advancement of studio expansion at great cost to Mexico, which will soon give this country five large and modern plants, is likely to add up to a heavy loss for investors because of this over-production.

$5,000,000 in Debt

While banks are continuing to lend the industry money, the industry is already in debt about $5,000,000—represented by those 50 frozen films.

The Nacional Bank of Mexico, this country's largest private bank, and the Nacional Financiera, the Federal Government's fiscal agency, are said to be the largest private backers of the industry. Reports are found to be erroneous that the industry's own bank, the Banco Cinematografico, is bankrupt. Profits of this bank during the first five months of 1946 were $46,536, while those for 1945 totaled $265,328, which was 33 per cent of the bank's capital. This capital was recently increased to $1,000,000.

Additionally, the industry has received loans, credits and discounts totaling $78,346 up to May 31, this year, from the film trade bank, the Banco de la Industria Filmica.

Cautious About Loans

Reliable information has it that the industry bank has proceeded with great caution in its loans. The maximum loan the bank has made per picture has been only $60,000. That works out practically at a ceiling loan of between 50 and 30 per cent of the cost of a picture. Since every producer must repay the loan from the first proceeds of the picture and since each producer is almost certain of getting back at least 50 per cent return on his picture, the bank is thus assured of rarely losing money.

Financial conditions of the industry, however, are said to be normal and its only problem is the 50 frozen films, in which the Banco Cinematografico has a cash interest of about 15 per cent. The National Bank had an interest in about 30 per cent of all pictures made in Mexico.

In regard to studio expansion, production circles hold that the present depression in the industry can not merit such expansion. Five studios, they say, have an annual production capacity of 150 picture while 80 pictures can be marketed a year.

Producers who have done well in the foreign market declare that greater effort, chiefly in the form of "quality film," must be made to gain a bigger hold on such markets as Brazil, Spain and some European countries.

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As a parallel to the situation, it is reported that unscrupulous producers who are deemed harmful to the industry at home and abroad will be eliminated from the industry beginning July 1. The Association of Producers of Mexican Motion Pictures, to act as the cleansing agent, will go hard after certain producers who, it claims, give Mexico a bad name by exercising what amounts to fraud: asking and obtaining funds in advance from exhibitors in Central and South America and then failing to deliver. Punishment for producers who do not operate ethically will be expulsion or suspension from the Association.

▽

The exhibition of British pictures here is being aided by the British Society of Mexico. Seven pictures are receiving this patronage: "The Seventh Veil," "Madonna of the Seven Moons," "The Man in Grey," "The Wicked Lady," 'Dead of Night," "Notorious Gentleman" and "Henry V."

Eshelman Named Paramount Rochester City Manager

James H. Eshelman, connected with Paramount for more than 20 years, has been appointed city manager for Paramount in Rochester, N. Y., and will supervise the operations of the Century, Regent and Capitol theatres in that city, it was announced Tuesday by Leonard Goldenson, vice-president in charge of theatre operations. On July 31, when the joint management between RKO and the Monroe Amusement Company in Rochester terminates, the Century, Regent and Capitol will be operated by Paramount. Mr. Eshelman assumes his duties as of that date.

Exhibit New Shadow Box

The Bell & Howell Company will exhibit a newly designed shadow box at the National Association of Visual Education Dealers' convention to be held August 5, 6 and 7 at Chicago's Continental Hotel. According to the company the new box will afford high-quality projection of sound and silent films. Following the NAVED convention, Bell & Howell will hold a special one-day meeting of company personnel attending the convention.

20th-Fox to Open In Middle East

Emanuel Silverstone, home office representative for Twentieth Century-Fox International, returned to New York last week after four months in the Middle East and announced the company would establish offices in Lebanon September 1 for Lebanon and Syria and in Iraq, January 1. The company already has offices in Egypt and Palestine.

Mr. Silverstone visited Greece, Egypt, Palestine, Lebanon, Syria and Iraq and was, in company with a couple of packaged deisel engines, to fly to Iran. That trip was cancelled at the last moment.

A rising market in Palestine, Mr. Silverstone told the trade press Tuesday, indicates that business in Palestine soon will be greater than in any other area in the Middle East. Theatre attendance was increasing there, he said, in spite of one of the highest admission rates in the territory. The country has only 55 theatres, 25 of these in the three largest cities. However, new building is being held up because of the need for housing. Twentieth-Fox product plays as is in Palestine—no subtitles, no dubbing.

Major Studios Dismiss Painters, Carpenters

The major studios last Thursday dismissed approximately 1,000 painters and carpenters, who, with the blessing of the Conference of Studio Uions, have refused to work on sets for Technicolor pictures where cameras were used that were serviced by other than the non-AFL International Association of Machinists, Local 1185.

By midweek the studios were still operating without either the carpenters or painters although set preparations were at a standstill and production faced a gradual stoppage for lack of sets.

Some CSU officials have expressed a willingness to submit this matter to arbitration, but Herbert K. Sorrell, CSU head, told a meeting of workers Sunday, in Hollywood: "We will take up where we left off in last year's strike, concentrating first on MGM," if the studios call in replacements for the painters and carpenters. Meanwhile, studio officials said the studios would not close down.

Set Atomic Bomb Short

Production of "Our Last Chance," a documentary short subject dealing with the atomic bomb, has been announced by Warner Bros. Designed along the lines of "Hitler Lives?", the new subject will be directed by Saul Elkins under the supervision of Gordon Hollingshead.

Siritzky Distributes 3

Siritzky International Pictures Corporation, New York, is distributing Marcel Pagnol's "The Baker's Wife" with Raimu. In September the company also will release two other Pagnol pictures, "The Well-Digger's Daughter" and "Nais."

388 FILMS TO BE OFFERED EXHIBITORS THIS SEASON

303 Released to June 22; Good Flow of Product Expected for Summer

The product trend for the current season, as it has been in past years, is toward fewer pictures than the pre-season commitments indicated. This is considered due to the continuing emphasis on bigger and better pictures with longer running times and more elaborate costumes, settings and production budgets.

According to the announcements last summer from the 11 major companies, the 1945-46 season was to see a minimum of 429 feature pictures. To June 22 some 303 of these have been delivered, and according to the home offices, there will be a maximum of 388 for the season. This compares with the 370 released during the 1944-45 season, when from 462 to 477 were announced.

Numerous Elaborate Films Scheduled

Indicative of the trend toward bigger pictures, the current product year has seen (or will see shortly) such lavish productions as Columbia's "Gilda," starring Rita Hayworth; MGM's "Weekend at the Waldorf," with an all-star cast, and "The Green Years"; Monogram's topical "Allotment Wives" and "Black Market Babies"; Paramount's Academy Award winner, "The Lost Weekend" and the Hope-Crosby vehicle, "Road to Utopia."

The remaining nine weeks of the current season, however, will see from 72 to 79 pictures being released by the companies, guaranteeing a steady flow of product to exhibitors during the summer months. A study of the forthcoming schedules, company by company, follows:

Planned and Delivered

Company	Total Planned 1945-46	Delivered to June 22	To Be Delivered Before Sept. 1	Total to Sept. 1
Columbia	44 - 47	42	8	50
MGM	36	25	4	29
Monogram	44	25	14	39
Paramount	27 - 30	20	4	24
PRC Pictures	50	25	7	32
RKO Radio	37	36	5	41
Republic	64	36	19 - 20	55 - 56
Twentieth Century-Fox	28	26	5	31
United Artists	25	13	4 - 5	17 - 18
Universal	55	40	7 - 8	47 - 48
Warners	19 - 25	15	5	20
Total	429 - 441	303	72 - 75	385 - 388

COLUMBIA

With 42 pictures already released during the current season Columbia has scheduled eight more for the remaining summer months, including: "Return of Rusty," June 27; "So Dark the Night," July 4, and "Cowboy Blues," "Desert Horseman," "Heading West," "Personality Kid," "Sing While You Dance" and "The Unknown."

MGM

MGM has scheduled four pictures for release in the coming weeks, which will make a total of 29 pictures delivered for the season. The pictures are: "Two Sisters from Boston," set for September release but already showing in advance releases in some key cities; "Boys Ranch," "Courage of Lassie" and "Faithful in My Fashion," all set for release in August.

MONOGRAM

By September 1, Monogram will have delivered a total of 39 pictures or five less than announced for the season. To mid-June, 25 have been released. The 14 pictures to come during the remaining weeks include "In Fast Company," June 22; "Strange Voyage," June 22; "Trail to Mexico," June 29; "Shadows of the Range," "Shadows Over Chinatown," "High School Hero," "Below the Deadline," "Bowery Bombshell," "Decoy," "The Ghost Busters" and "The Missing Lady."

PARAMOUNT

Paramount has delivered 20 pictures so far, and another four are set for summer release to bring their total deliveries to 24. The features still to come are "Hot Cargo," June 28; "To Each His Own," July 5; "O.S.S.," July 26, and "The Searching Wind," August 9.

PRC PICTURES

Of the 50 pictures promised to June 22, PRC has delivered 25, with seven still to come. Scheduled for summer release are: "Colorado Serenade," June 30; "Larceny in Her Heart," July 10; "Dangerous Man," July 17; "Queen of Burlesque," July 24; "Secrets of a Sorority Girl," August 1; "Down Missouri Way," August 15, and "Blonde for a Day," August 22.

RKO RADIO

Promising 37 pictures for the current season, to date RKO has delivered that number, which includes six "Specials" and a reissue of "Pinocchio." Still to come this summer are: "Lady Luck," "Sister Kenny," "Step by Step," "Sunset Pass" and "Great Day," to bring the season's total to 42.

REPUBLIC

Republic will deliver 19 or 20 pictures in the coming weeks which, added to the 36 already delivered this season, will bring its final total to 55 or 56 pictures. As yet it has not been decided whether "G.I. War Brides" will be made available this summer. Others still to come are: "Conquest of Cheyenne," "Earl Carroll Sketchbook," "The Inner Circle," "Invisible Informer," "The Last Crooked Mile," "Affairs of Geraldine" (formerly "The Lonely Hearts Club"), "My Pal Trigger," "Mysterious Mr. Valentine," "Night Train to Memphis," "Out California Way," "The Plainsman and the Lady," "Under Nevada Skies," "Man from Rainbow Valley," "One Exciting Week," "Rendezvous with Annie," "Rio Grande Raiders," "Sante Fe Uprising," "Specter of the Rose" and "Traffic in Crime."

TWENTIETH CENTURY-FOX

To June 22 Twentieth Century-Fox has delivered the number of pictures originally announced for the season—28 in all. However, five additional fetaures are scheduled for release this summer. They are: "Smoky," in July, and "It Shouldn't Happen to a Dog," the same month. In August, "Centennial Summer," "Anna and the King of Siam" and "Deadline for Murder" will be released.

UNITED ARTISTS

Four or five pictures are scheduled for release during the summer months to bring the season's total for the company to 18 or 19 pictures. Pictures still to come under the current product schedule include: "Angel on My Shoulder," "The Devil's Playground," "Henry V," "Little Iodine" and possibly "Sin of Harold Diddlebock."

UNIVERSAL

To June 22 Universal has delivered a total of 40 features and for the remainder of the season has four definitely slated for release through July, with three or four more, as yet unannounced, for possible release in August. This will bring the total to 47 or 48 for the 1945-46 season. The five pictures scheduled for summer release are: "Lover Come Back," June 21; "Inside Job," June 28; "Her Adventurous Night," July 5; "Danger Woman," July 12, and "Canyon Passage," July 26.

WARNERS

Warners will meet the commitments made at the beginning of the season when they announced they would release from 19 to 25 pictures. To June 22 a total of 20 have been delivered, and four are scheduled for summer release. They include: "A Stolen Life," July 6; "Of Human Bondage," July 20; "Night and Day," August 3; and "Two Guys from Milwaukee," August 17. Early in the season Warners' also distributed "Appointment in Tokyo" for the War Activities Committee.

"Ah, Wilderness" To Be Set to Music by Metro; 52 Pictures Shooting

Hollywood Bureau

Seven new pictures were started during the week, and work was completed on eight others, which brought the shooting index down one notch to 52.

MGM launched "Summer Holiday," a musical version of the well known Eugene O'Neill play, "Ah, Wilderness." Filmed in Technicolor, it will feature 13 song numbers composed by Harry Warren and Ralph Blane. Mickey Rooney, Walter Huston, Gloria De Haven, Marilyn Maxwell, Agnes Moorehead, Frank Morgan and Selena Royle compose the cast. Rouben Mamoulian is the director; Arthur Freed the producer.

Producers Kay Francis and Jeffrey Bernerd brought before cameras their exposé of the matrimonial bureau racket, "Wife Wanted," which will be released through Monogram. In addition to Miss Francis, the cast includes Robert Shayne and Paul Cavanaugh. Phil Karlson is directing.

Monogram Film Based on "Bringing Up Father"

Another new Monogram venture is "Bringing Up Father," the first of two films based on the George McManus comic strip, which Barney Gerard will produce. The cartoon artist has been signed for a role in the film, and Joe Yule will play "Jiggs," with Renie Riano as "Maggie." Others in the cast include Anthony Warner, Sara Berner and Harry Bradley. Eddie Cline is the director.

"The Gloved Hand," a melodrama, got under way at Columbia. John Haggott is producing, and the film is John Sturges' second directorial assignment at the studio. Heading the cast are Anita Louise, Robert Scott and Michael Duane.

The second of the new series of "Hopalong Cassidy" Westerns for United Artists release was launched on location at Kernville, Cal., with William Boyd, Andy Clyde, Rand Brooks, Jane Randolph and Stephen Barclay in the cast. Lewis Rachmil produces; George Archainbaud directs.

The new Pine-Thomas production for Paramount is "Jungle Flight," with Peter Stewart directing Robert Lowery, Ann Savage, Barton MacLane and Douglas Fowley.

Universal's new venture is "Rustler's Roundup," a Western featuring Kirby Grant and Fuzzy Knight. Wallace Fox is the producer-director.

Incidental News of Pictures-to-Come

Enterprise has purchased "The Love Story of Sarah Q," an original story by the noted British novelist and mystic, Christopher Isherwood. Producer Wolfgang Reinhardt will not put the picture before the cameras until next spring. Barbara Stanwyck is set for the feminine lead, and two male stars will be selected to play opposite her. . . . Tay Garnett has been signed by Paramount to direct "The Big Haircut," a story of the wheat belt. Alan Ladd and Brian Donlevy are to be starred in the Robert Fellows production.

Gene Tierney and Rex Harrison will co-star in "Brittania Mews," a novel by Margery Sharp. The background is a London slum which eventually becomes a fashionable place to live. William Perlberg will produce. . . . Liberty Films has acquired the screen rights to Charles Belden's novel, "Give Us This Night." The picture will be George Stevens' second production for the company, which releases through RKO Radio.

Laraine Day's first stellar part, following her release from her MGM contract, will be the title role in "Alice Adams," a remake of Booth Tarkington's famed Pulitzer prize-winning novel. Bert Granet will produce for RKO Radio. . . . Jane Wyman, Robert Hutton and Janis Paige are set for starring roles in "The Wallflower," which Alex Gottlieb will produce and David Butler direct for Warners.

Paramount Sets Top Musical From "Connecticut Yankee"

Mark Twain's immortal story, "A Connecticut Yankee in King Arthur's Court," has been acquired by Paramount, as well as the songs and score of the Broadway musical based on the book. It was in this production that the Rodgers and Hart hit tunes, "Thou Swell" and "My Heart Stood Still," were introduced. Paramount will combine the musical and story properties into a top-budget musical.

A merger involving the television interests of Patrick Michael Cunning and Edgar Bergen has been arranged. Cunning's present studio, to which will be added two new television stages, will serve as producing center for the pair. . . . Tom Conway, of "Falcon" fame, has been signed to a long term contract by Eagle-Lion, and will appear in a major role with Franchot Tone in "Repeat Performance." . . . Evelyn Keyes has been chosen for the feminine lead opposite Dick Powell in "Johnny O'Clock," which Robert Rossen will direct and Milton Holmes produce at Columbia.

Harry Von Zell, radio and screen comedian, has organized his own company to produce a series of Westerns, starring himself and Bob Steele. The pictures will be set in the present, and will include juvenile delinquency themes. . . . Benedict Bogeaus has signed Henry Fonda to co-star with James Stewart in "A Miracle Can Happen." . . . Linda Darnell has been assigned a top role in the current 20th Century-Fox production, "I Wonder Who's Kissing Her Now."

Hal Wallis Buys Suspense Story for Stanwyck

Hal Wallis has purchased "Be Still, My Love," a suspense story by June Truesdall. Barbara Stanwyck will be starred in the role of a psychology instructor. . . . Anna Q. Nillson, well known star of silent days, has been chosen for a major role in "The Secret Heart," forthcoming MGM film which will co-star Claudette Colbert and Walter Pidgeon. . . . Seymour Nebenzal has signed Peter Lorre for a top role in "The Chase."

A story dealing with the life of Mother Cabrini, first American to be canonized, will be one of Bryan Foy's biggest productions for Eagle-Lion during the coming year. . . . Producer George Jessel has signed a new three-year contract with 20th Century-Fox. Among pictures assigned to him under the new deal are "Band Wagon," "Brooklyn Bridge" and "Missouri Waltz." . . . Minna Gombell has been chosen for a featured role in Samuel Goldwyn's current production, "The Best Years of Our Lives."

Producer Stephen Ames' third Technicolor picture for RKO Radio will be "Out of All Time," an original by Leonard Praskins and Wanda Tuchok, which the studio has purchased for him. Laid in post-war England, it is based on the theme that nothing can separate true lovers. . . . Richard Maibaum has been assigned to produce two pictures for Paramount: "The Innocent Mrs. Duff" and "Abigail, Dear Heart." The former is based on a novel by Elizabeth Sanxay Holding, the latter on an original story by Richard Branston and Ruth McKenney.

Walter Reisch, who directed "Two

COMPLETED

COLUMBIA
Big Bend Badmen

MONGRAM
Gentleman Joe Palooka

PRC
Untitled Buster Crabbe

RKO RADIO
Deadlier Than the Male
Nocturne

SCREEN GUILD
Neath Canadian Skies

UNITED ARTISTS
Short Happy Life of Francis Macomber

UNITED WORLD
Bella Donna (International)

STARTED

COLUMBIA
Gloved Hand

MGM
Summer Holiday

MONOGRAM
Wife Wanted
Bringing Up Father

PARAMOUNT
Jungle Flight (Pine-Thomas)

UNITED ARTISTS
Fool's Gold (Hopalong Cassidy)

UNIVERSAL
Rustler's Roundup

SHOOTING

COLUMBIA
Dead Reckoning
Down to Earth
Thrill of Brazil

INDEPENDENT
Here Comes Trouble (Roach)

MGM
Secret Heart
Sea of Grass
Lady in the Lake
High Barbaree
Beginning or the End
Uncle Andy Hardy
Sacred and Profane

MONOGRAM
Hot Money
Trigger Finger

PARAMOUNT
Emperor Waltz

RKO RADIO
Riffraff
Beat the Band
Katie for Congress
Honeymoon
Best Years of Our Lives (Goldwyn)
Secret Life of Walter Mitty (Goldwyn)
It's a Wonderful Life (Liberty)

REPUBLIC
Sioux City Sue
Home in Oklahoma
That Brennan Girl
Angel and the Outlaw

20TH CENTURY-FOX
13 Rue Madeleine
Carnival in Costa Rica
Razor's Edge

UNITED ARTISTS
Comedy of Murders (Chaplin)
The Chase (Nero)
Dishonored Lady (Stromberg)
Bel Ami (Loew-Lewin)

UNIVERSAL
No Trespassing (Lesser)
White Tie and Tails
Pirates of Monterey
The Killers (Hellinger)
Magnificent Doll (Skirball-Manning)
Swell Guy (Hellinger)
Smash-Up (Wanger)
Ramrod (Enterprise)

WARNERS
Cry Wolf
Deception
Life With Father
Stallion Road
Cloak and Dagger

Hearts in Three-Quarter Time," and other European films, has been signed by Universal to a term contract as a writer-director. . . . Nancy Guild has been assigned the starring feminine role opposite George Montgomery in "The High Window," Raymond Chandler melodrama, which Robert Bassler will produce and John Brahms direct for 20th Century-Fox. . . . Thomas Mitchell has been selected for an important part in "High Barbaree," now shooting at MGM.

Republic has signed Nelson Eddy to a term contract, and has purchased an operetta by Rudolph Friml, "Will Tomorrow Ever Come," to serve as Eddy's first starring vehicle for the studio. Allan Dwan will produce and direct.

Musicals Better Today: Schwartz

Musicals are better than they used to be, and the studios are turning out precisely the appropriate number of them in proportion to the number of pictures of all kinds produced.

This is the opinion of Arthur Schwartz, whose authority for rendering an overall opinion resides in the box-office record of "Cover Girl," which he produced after a distinguished career of Broadway musical production, and in the yet unreleased "Night and Day" which the Brothers Warner regard highly enough to have made it the *piece de resistance* of its Twentieth Anniversary of Sound celebration.

Producer Schwartz confides this opinion, and offers substantiating evidence, over a table at Lucey's, where at noontime top stars are a dime a dozen but a minute steak brings $2.75, and adds that he's off in a week to produce a Broadway show, in collaboration with George S. Kaufman, Nunnally Johnson and Ira Gershwin, before doing another picture.

Among the reasons why musicals are better than they used to be, says the producer-composer who collaborated with MGM's Howard Dietz in staging "The Bandwagon," is that studios have come around to the conviction that the musical is properly an entertainment form distinct from others. Time was, he remarks, when the accepted technique of screen musical production consisted of casting a few players in a little story of some kind, usually having to do with show business, and interpolating into the telling of it as many and as varied extraneous songs, dances and production numbers as the running time and the budget would accommodate. What came up, he points out, was a kind of vaudeville bill on film, lacking, however, the benefit of experienced vaudeville programming, instead of a motion picture.

Says Musical Producers Want Worthy Stories

Latterly, observes the producer who refrained from mentioning having collaborated on the screenplay of the vaudeville-like "Thank Your Lucky Stars," producers of screen musicals have tended to make certain that they have a story worth telling before they start telling it, and to plan the telling in such a way that a musical number comes along in the course of and as a part of the story, advancing the narrative, even if ever so slightly, instead of leaving it parked on a siding while the bespangled express thunders past. As a consequence, he sums up, the musical possesses unity, a circumstance which audiences may not consciously comprehend but respond to no less favorably.

Producer Schwartz' Broadway production is to be a play with music, rather than a musical in the large sense, and it will undertake to register a point against the institution of divorce by satirizing the types of people who go in for it as if it were bridge. He believes a producer should alternate between stage and screen, for the same reasons actors do and for some additional ones, and he expects to return to Hollywood in the winter and do another picture, probably on his own or under a participation deal with a major company. About one picture a year is enough, he says, and the record of "Cover Girl" appears to bear him out.

Goldwyn Plans Four Features

Samuel Goldwyn announced this week final plans for the 1946-47 season, calling for the advancing of production plans for filming the Robert Nathan novel, "The Bishop's Wife," with Cary Grant, David Niven and Teresa Wright. Mr. Goldwyn reportedly paid $200,000 for the screen rights to the novel.

"Earth and High Heaven," the Gwethalyn Graham novel, will be filmed in Technicolor, probably in February, 1947. Many of the exteriors will be shot in Canada.

Two pictures are now in production on the Goldwyn lot. These are "The Best Years of Our Lives," starring Myrna Loy, Fredric March, Dana Andrews, Teresa Wright, Virginia Mayo and Hoagy Carmichael, and the Danny Kaye comedy, "The Secret Life of Walter Mitty," a Technicolor feature which is not expected to be finished before September.

"Best Years" will have a pre-release showing in New York about Christmas time. "Walter Mitty," for which a new title is likely, will be shown next spring.

These four pictures will be released by RKO. The company is expected to make the formal announcement of the deal at its sales convention, July 1-3, at the Hotel Waldorf Astoria, New York.

The current Danny Kaye picture, "The Kid from Brooklyn," is now receiving its first key showings around the country.

Producing Artists Plan Four to Six Yearly

The newly-organized Producing Artists, Inc., plans to produce four to six high budget pictures annually, it was announced in Hollywood this week. Arthur S. Lyons is president and Joseph Justman is vice-president of the company, backed by Hollywood and New York capital.

William S. Hart, Two-Gun Hero of Silent Era, Dies

WILLIAM S. HART, the legendary two-gun hero of the motion picture's earliest "wild westerns," the model for all to follow, died Sunday night at the California Lutheran Hospital in Hollywood of what the doctors described simply as "old age."

Death came only three days after a 10-day court battle in which his son, William S. Hart, Jr., and his long-time friend, G. H. Frost, were awarded custody of his well-being and his estate, estimated at nearly $1,000,000.

Ill frequently during the past five years, death came to Mr. Hart "without a struggle," said his physicians, "just as though he were asleep."

Exact Age Uncertain

His exact age is not known. Estimates range all the way from 73, according to *Who's Who,* to 83, according to hospital records.

A major screen figure during the silent era, Bill Hart was the idol of thousands of boys, the ideal of as many thousands of women.

He was a straight-shooter, a silent, strong and noble screen character, who so firmly set down the rules of behavior for screen cowboys that the Hart formula for entertainment was never tampered with until it was discovered that cowboys could sing.

Mr. Hart made his stage debut in New York in 1899 and played a number of Shakesperian roles, including Romeo to Julia Arthur's Juliet. In that year he created the role of Messala in "Ben Hur," in which he appeared for two years.

By 1905 he was starring in "The Squaw Man," and in 1907 he played the title role of "The Virginian" and from there he went to "The Trail of the Lonesome Pine." Then he was evolving the western character he was later to popularize on the screen.

To Hollywood in 1914

In 1914 he went to Hollywood for $75 a week, fearing an uncertain future. He made his screen debut with Thomas Ince in a two-reel subject, "Two-Gun Hicks," and began to attract attention with "On the Night Stage," a Mutual Master production.

From then until 1926, when he retired, just before the advent of the talking picture, Hart played his imperturbable way through scores of pictures. His staunch defense of a black-and-white moral code, his abrupt and deft handling of screen villains and his sentimental renunciation of all love interests stamped almost all of his films for immediate success.

He shortly formed a company with Mr. Ince and made "Wolves of the Trail" and many others. In 1919 he organized the William S. Hart Company and was his own producer. He made about 27 pictures for the Famous Players-Lasky Corporation at a cost of $4,500,000 and received nearly 100 per cent profit on the deal. He was in the $10,000 a week class, was his own director, sometimes his own scenarist.



WILLIAM S. HART

Although born at Newburgh, N. Y., Mr. Hart lived for the first 15 years of his life among the settlers and Indians of the Dakotas. He knew the west and insisted upon authenticity in his pictures, best known of which were "The Disciple," "The Patriot" and "Travelin' On."

Made "Tumbleweeds" in 1926

Mr. Hart produced his last picture, "Tumbleweeds," in 1926 as a member of the original United Artists group which he had joined about two years earlier. Dissatisfied with the handling of that picture, Mr. Hart filed charges against the company and the matter was fought through the courts until 1940 when the New York Court of Appeals decided in favor of Mr. Hart.

A few years ago he gave a number of his pictures to New York's Museum of Modern Art Film Library where they are shown periodically. In 1943 the actor disclosed that he had completed arrangements to give his 300-acre estate, near Los Angeles, to the community and to turn his house into a museum.

"It's the least I can do," he explained then, "to show my appreciation for the support the public gave me during my long career."

Funeral services were held Wednesday afternoon in the Church of the Recessional at Forest Lawn Memorial Park, Glendale, Cal.

Paul M. Banker

Paul M. Banker, 55, veteran Dayton, Ohio, exhibitor, operating the neighborhood Mecca theatre, died at his home June 24, following a stroke. He had been treasurer of the Dayton Variety Club for eight years. His widow and two sons survive.

Theatres Back Anniversary of Sound Birthday

Warner Brothers' Twentieth Anniversary of Sound celebration gained momentum this week all along the line from theatre lobbies to the halls of Congress.

All theatres in the Warner circuit and an increasing number of outside-the-family circuits and independent exhibitors have placed "talking pictures" advertising copy in their lobbies. Currently well over 2,000 theatres are displaying the 40 by 60 anniversary poster. More than 10,000 will eventually feature the posters.

Anniversary Week Set

Then from Omaha has come a promise that approximately 300 theatres in the Nebraska territory will play Warner product daily through the week of August 6—Anniversary Week. In addition numerous theatres in the San Francisco area will join in the celebration and will cite the anniversary via newspaper advertisements. These include, in addition to the Fox West Coast Circuit, the T. & D. Circuit of 32 houses, the Golden State Circuit of 38 houses, the Blumenfeld Circuit of 27 houses, the Redwood Midland Circuit of 25 houses and more than 125 independent theatres.

Meanwhile, Warners has announced that "Night and Day," the Technicolor Cole Porter musical selected to keynote the anniversary, will have a special advance world premiere Thursday, July 25, at the Hollywood theatre, New York. Following the preview, the picture will play in 250 theatres concurrently beginning August 6.

All of this flurry has caught governmental attention. Pennsylvania's Senator Francis J. Myers took the Congressional floor last Friday to congratulate Warners and the entire industry on the anniversary of sound pictures.

"Every American had occasion, during the years that we were engaged in a second world conflict, to witness the superlative contribution of motion pictures to the winning of that gigantic struggle," the Senator said.

Cites Public Service

Speaking of Warner Brothers, he concluded that "it was a distinct public service to create the sound film and I therefore earnestly congratulate those pioneers in the production of sound motion pictures on this twentieth anniversary."

In a speech read into the *Congressional Record,* the Senator traced the development of the sound film from August, 1926, to date.

Complementing this action, the governor of Ohio has issued a proclamation designating August 6 as Twentieth Anniversary of Talking Pictures Day, and the governor of Massachusetts has set aside the week of August 6 for celebration.

Rank Organizes Overseas Unit For Theatres

London Bureau

To absorb and operate J. Arthur Rank's overseas theatres, Gaumont-British Picture Corporation and Odeon Theatres, both Rank-controlled, jointly have formed Overseas Cinematograph Theatres, Ltd., capitalized at $6,000,000. The new organization will not deal with any future holdings in the United States, but does especially apply to those theatres in Canada, New Zealand and Egypt.

Indirectly, the new arrangement expands Twentieth Century-Fox interests, since that company has holdings in Gaumont-British, on the directorate of which are Spyros P. Skouras, W. C. Michel and Larry Kent, all 20th-Fox executives.

Gaumont-British and Odeon are financing the new company equally. On the board of directors of Overseas are John Davis, Mr. Rank's liaison to his overseas operations; Leslie Farrow, managing director of various Rank companies; Brian Mountain and Mark Ostrer.

The largest property acquired by the company is the Odeon circuit of Canada, which now has more than 110 theatres and is planning between 40 and 70 others.

British Producers Approve Central Casting Plan

The British Film Producers Association has approved the formation of a central casting bureau, it was reported from London last week, and has set up a committee to consider the international exchange of technicians. A further committee was formed to study the position of the British industry under the current Quota Act and to make recommendations to the Films Council, which would in turn be submitted to the Government, for safeguarding the industry when the Quota Act expires. Heading this committee is Sir Alexander Korda. Serving with him are Major Baker, George Archibald, Arthur Jarratt, Robert Clark and Michael Balcon.

ACT Will Demand Import Restrictions for England

The Association of Cine Technicians announced in London June 19 that it would press for restricted film imports when a new film quota act is prepared. George Elvin, secretary of ACT, observed that "when England is producing 200 features a year, an enlightened Board of Trade should have no difficulty in controlling the flow of imports." Ralph Bond, ACT vice-president, urged the replacement of present quota regulations with arrangements based on the number of imported films as related to the volume of British product.

Cutting Sees Expanding Film Markets Abroad

Jack W. Cutting, director of the Walt Disney Studio's foreign department, returned to this country early this week after a five-month trip abroad, during which time he visited England, France, Italy, Sweden, Denmark and India. Mr. Cutting said he was impressed with the possibilities of the Indian film market for American product, and RKO is preparing to distribute a Hindustani version of Walt Disney's "Bambi." No dubbed American pictures have ever played India and almost certain success of this feature will open a new market, he said. Mr. Cutting also indicated that the foreign film market in general was opening up.

Pathe Eagle-Lion To Produce 22

Pathe Eagle-Lion will produce 22 pictures, at a total budget in excess of $20,000,000, during the 1946-47 product season, Bryan Foy, executive producer, announced in Hollywood last week. Three of the projected pictures will be filmed in Cinecolor, and six will be package deals, he said.

The company will name a president within a week or so, and home offices will be established in New York, Mr. Foy said, but the advertising and publicity departments will function from Hollywood. Reeves Espy will remain with the company as executive assistant and general manager.

At some future date, according to Mr. Foy, Pathe Eagle-Lion will join either the MPA, the SIMPP or the Independent Motion Picture Producers Association.

Publicists Aid Food Drive

The Tub Thumpers of America, Inc., Tub No. 1, was to have held a "Famine Dinner" at the Parker House in Boston, Thursday evening. Admission was to have been by ticket plus three cans of food which will be sent to aid the starving countries of Europe. The Tub Thumpers is an organization of public relations and publicity men and women of the amusement industry.

Commons Rejects Plea to Reduce Admission Tax

by PETER BURNUP
in London

After an all-night session, the House of Commons Tuesday rejected by a vote of 205 to 65 an amendment to the Finance Bill calling for a reduction of the cinema entertainment tax.

In moving the amendment, Sir Wavell Wakefield urged that the working-class areas needed cheaper prices.

"Things are pretty grim these days," he said, "and it is only right that some concession be given to help the public maintain its morale. There is nothing like the cinema for keeping people's spirits high."

He also argued that a tax reduction would greatly help the small exhibitors now experiencing difficult times and emphasized the importance of film exports, saying that American producers got production costs back in America and profit from overseas whereas British films are dependent mainly on British showings.

Mr. Wakefield argued that tax reduction would benefit British production and increase export possibilities.

Resisting the amendment, Hugh Dalton, Chancellor of the Exchequer, regretted that nothing was possible this year but promised to reconsider next year. The amendment would have cost the exchequer £10,000,000 this year; £15,000,000 next year, it was estimated.

Casanave, Katz Close Deal

Casanave-Artlee Pictures, Inc., of New York, headed by Charles L. Casanave, closed a deal last week for the southeastern distribution of two of its Selznick reissues, "Adventures of Tom Sawyer" and "Prisoner of Zenda." The distributor is Katz Pictures Corporation of Atlanta, for Atlanta, Charlotte, New Orleans and Memphis territories.

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U. A. Withdraws "Outlaw" From Chicago Release

The United Artists exchange in Chicago has withdrawn "The Outlaw" from local release temporarily. The move followed a statement from Balaban and Katz that the circuit would not continue showings of the film. During the past week, West Side Catholic groups had picketed the circuit's Marbro theatre, where the film had been playing. W. K. Hollander, director of advertising and publicity for B & K, said the circuit "was not going to play it because the church objected to it."

It is expected that some adjustment will be made, as B & K had contracted to play the film at all its houses. To date, it has been shown in downtown Chicago at the Essaness Oriental, and at three outlying B & K houses, the Marbro, Uptown and Tivoli.

Warners Not Playing Film

Alex Halperin, Warner circuit booker in Chicago, said Warners were not playing the film. A spokesman for the Manta & Rose circuit said it also was not playing the picture. At Allied Theatres, a spokesman said that until the picture had been withdrawn from release, Allied had booked it into many of its theatres. A spokesman for Essaness Theatres said the film probably would play at the circuit houses when it was re-released.

Sid Rose, Chicago branch manager for UA, said the company probably would release the film again some time in July.

In Albany, *The Evangelist,* official publication of the Albany Catholic Diocese, again has gone on record in opposition to the film. An editorial stressed that the picture was on the Class C, "condemned" list of the Legion of Decency as far back as 1943, and that no revision to bring it within any other classification had been made.

Grant Delay in Suit

By stipulation with counsel for Howard Hughes, the Motion Picture Association of America last week was granted until July 10 to amend its answers to the anti-trust suit brought in the U. S. District Court, New York, by Mr. Hughes in connection with "The Outlaw."

Meanwhile, exhibitors showing the film have been running into difficulties. In New Orleans the picture was branded "obscene, indecent, lurid and unfit for showing" by Judge Gus Voltz of Alexandria, who also imposed two fines of $100 each, and two 30-day jail sentences upon John W. Sasser, manager of the Joy theatre, Alexandria, for showing the picture for two days. The fines and sentences were suspended.

Scheduled to open at the State theatre, Minneapolis, the film was cancelled after protests from church groups.

In Columbus, O., Dr. Clyde Hissong, chief film censor, said that the film would not be shown in Ohio without a number of deletions and that it was possible the film might be rejected entirely.

Meanwhile from Texas it was reported that attempts to obtain bookings for the picture had failed. A deal to get Interstate Circuit to show the film had fallen through.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 85—Soviet offers own atom bomb plan, upholding veto. . . . Tornado hits U. S. and Canada. . . . Couple faces gem theft trial . . . Monarchists riot in Rome as Republicans hail new regime. . . . Sports: tennis, boxing. . . . Miss Atlantic City chosen.

MOVIETONE NEWS—Vol. 28, No. 86—Vinson sworn in as Chief Justice. . . . General DeGaulle. . . . Mass demonstration in Vienna. . . . Mahatma Gandhi still active. . . . Miguel Aleman hailed in Mexico. . . . Flying stovepipe. . . . Beach fashions. . . . Sports: rowing regatta, sheepdog trials. . . . St. Louis zoo's chimps.

NEWS OF THE DAY—Vol. 17, No. 283—Italian Republicans celebrate. . . . Tornado rips Detroit suburb. . . . Snow in Washington. . . . Crown jewel mystery . . . Beauty parades. . . . Louis and Conn tell about fight. . . . U. S. tennis queens beat British.

NEWS OF THE DAY—Vol. 17, No. 284—President hails new Chief Justice. . . . Spotlight on: Mahatma Gandhi, De Gaulle, Mexican election. . . . Starring circus monkeys. . . . Cornell crew wins. . . . Sheepdog champs.

PARAMOUNT NEWS—No. 86—Report from Tokyo. . . . Jewel suspects fly to trial. . . . Midget Michelangelo. . . . Germany. . . . Tornado in Detroit. . . . Joe Louis explains his punches.

PARAMOUNT NEWS—No. 87—Vinson takes oath. . . . Chimps at St. Louis zoo. . . . Atlanta Ordinance Depot sells jeeps. . . . Berlin rebuilds. . . . Hoover reports on food situation. . . . MCAA track champions.

RKO PATHE NEWS—Vol. 17, No. 88—DeGaulle in limelight again. . . . Future Filipino statesmen. . . . Italians hail new Government. . . . Sweden: Christian Prince and pageantry. . . Japan today.

RKO PATHE NEWS—Vol. 17, No. 89—Vinson sworn in as Chief Justice. . . . Campaigning for Mexican Presidency. . . . Select best barber shop quartette. . . . Paris fashions. . . . Air service: New York to Prague. . . . Cornell wins regatta. . . . Illinois wins national track crown.

UNIVERSAL NEWS — Vol. 19, No. 513 — Tornado devastation. . . . Japan today. . . . Ammunition jettisoned. . . . Cow adopts faun. . . . Beauty queens on parade. . . . Favorite pinups. . . . Midget auto thrills. . . . Motorcycle soccer.

UNIVERSAL NEWS—Vol. 19, No. 514—Big Four turns down Austria and Tyrol. . . . Vinson new Chief Justice. . . . Mexican elections campaign. . . . Magical moments. . . . Fashions. . . . Crew races. . . . Track champions.

Loew Representatives Get Manager Course

Three representatives of Loew's Internation for Finland, Siam and Australia have completed a 10-day orientation course in theatre management conducted by Louise M. Leonard, manager of Loew's Mayfair theatre, New York. The representatives, Armand Lohiposki, Finland; Sutorn Jubandu, Siam, and Cecil Gidley, Australia, will return to their respective countries in July as representatives of Loew's 16-mm motion picture program.

Warner Outing Held

More than 1,500 Warner Brothers home office employees and members of their families attended a company boat ride to Bear Mountain, New York, Wednesday, in a resumption of the annual excursions that were discontinued during the war. A feature of the day's events was a "battle of the sexes" softball contest.

Early High Court Review Asked by Schine Circuit

Declaring that a determination of the merits of its appeal can be arrived at only after a careful examination of the entire record of the case, and also after a full opportunity for arguments, counsel for Schine Chain Theatres last Thursday in Washington asked the United States Supreme Court, in a brief, to decline to consider the move by the Department of Justice to delay the appeal.

In papers filed in the U. S. District Court in Buffalo, N. Y., May 31, the Department had declared the bringing of the appeal was premature in view of the fact that there has not been a final decree entered in the case. Basis for the contention was that the plan for reorganization of the Schine circuit has not yet been ordered by the District Court.

Says Appeal Need Not Wait

In its brief, Schine pointed out that reference to the reorganization plan was cut from the amended judgment of the U. S. District Court at the insistence of the Government and contended that, therefore, an appeal from the judgment does not need to await the formulation of any plan.

Tuesday in Buffalo Federal Judge John Knight denied two recent Schine motions in its post-trail litigation involving reorganization. The first was for a stay of all proceedings concerning reorganization pending determination of the appeal to the Supreme Court; the second for appointment of a special master to take further testimony.

In New Haven, counsel for the Prefect theatre in Greenwich, Conn., pressing its appeal from the April, 1944, decision of Federal Judge Carroll C. Hincks, dismissing its $5,452,575 anti-trust suit against distributors and others, have asked the defendants to select that portion of the court record which they wish to have printed for the appeal. Prefect, on its own, has had printed 400 pages of the 3,000 page record for its appeal, which is based on the question of damages.

Jovan Retains Simon

James Jovan, owner of the Monroe theatre in Chicago, has retained Seymour Simon of the law firm of Schradzky and Gould to advance his charges that clearance of first-run theatres and of McVickers theatre, which is operated by Jones, Linick and Schaefer, together with Balaban and Katz, is designed to restrain subsequent runs in the Loop. The Monroe is dissatisfied with these results of arbitration proceedings filed July 7, 1945.

Defendants in the Jackson Park case, Chicago, filed a final brief with Judge Michael Igoe last Tuesday, reiterating their contention that the Jackson Park plea for an injunction on clearance is entirely a separate matter from the previous Jackson Park case, which they contend was a damage suit.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—Lots of action and beautiful color make this a good drawing card. It will please, and Columbia lets you play it with a flat rental. Played Thursday, Friday, June 6, 7.—Henry Sparks, Sparks Theatre, Cooper, Texas.

GILDA: Rita Hayworth, Glenn Ford—Once in a while Columbia makes a picture and this is a good show from all standpoints. Pleased all who came, but very disappointing at the box office. Played Monday, Tuesday, June 3, 4.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Tindall—Double billed this with "Texas Panhandle." Very good picture. The story never gets too old to bring back. Played to two full houses and no complaints. Weather good. Played Friday, Saturday, June 7, 8.—F. J. Benenie, Star Theatre, Guernsey, Wyo. Small town and rural patronage.

HIT THE HAY: Judy Canova, Ross Hunter—Judy, old girl, if you make any more like this you had just as well quit the business. I thought better of you thin this. Stick to your old time roles.—J. N. Wells, Wells Theatre, Kingsland, Ga.

KISS AND TELL: Shirley Temple, Jerome Courtland—Columbia always come out with something good. Good comedy and good acting. Shirley is going to be tops again, if they will give her roles like this. Some of my customers saw it three times. Weather good. It is always good in Wyoming. Played Sunday-Tuesday, April 28-30.—F. J. Benenie, Star Theatre, Guernsey, Wyo. Small town and rural patronage.

NIGHT EDITOR: William Gargan, Janis Carter—Outstandingly good program picture. Well made and acted. We had favorable comments from the patrons. We have never seen Gargan turn in a better performance. That guy should have better breaks. O.K. business on Giveaway Night. Played Wednesday, June 5. —W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

ROCKIN' IN THE ROCKIES: Mary Beth Hughes, Kirby Grant—Too much of the "Three Stooges." They might be all right in an 18 or 20-minute short, but there was too much of them in this one. Plenty of complaints on this one.—J. N. Wells, Wells Theatre, Kingsland, Ga.

RUSTLERS OF THE BADLANDS: Charles Starrett, Sally Bliss—Just a Western of the regular type. It did not have much of the usual pull as some others in this series. You need some good shorts to hold this one up. Played Friday, Saturday, May 24, 25.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

SNAFU: Micheline Cheirel, Steven Geray—In spite of rain both days this little picture did fair business and pleased. Played Thursday, Friday, May 23, 24.—Henry Sparks, Sparks Theatre, Cooper, Texas.

TARS AND SPARS: Alfred Drake, Janet Blair, Marc Platt—Very good picture. Good comedy by Sid Ceaser. Priced right to make money. Not too heavy. You can always make money with Columbia. Played Sunday-Tuesday, May 19-21.—F. J. Benenie, Star Theatre, Guernesy, Wyo. Small town and rural patronage.

TARS AND SPARS: Alfred Drake, Janet Blair, Marc Platt—Another washout at the box office. Why does Columbia waste money on turning out so much poor product instead of concentrating on a few good ones. My audience got sick of the egg episode and the would-be comedian was very, very tiring. Many walkouts. Just a weekend wasted. Played Saturday, June 1.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Small town and rural patronage.

THAT TEXAS JAMBOREE: Ken Curtis, Jeff Donnell—Good action musical. Columbia comes through again. Westerns of this type go well in our community, although we are really Western. Good music and not too much gunplay. Priced right, too. Weather good. Played Friday, Saturday, May 24, 25.—F. J. Benenie, Star Theatre, Guernsey, Wyo. Small town and rural patronage.

Film Classics

ADVENTURES OF MARCO POLO: Gary Cooper, Sigrid Gurie—Still a good picture, and business was good, too. Played Sunday, Monday, June 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town and rural patronage.

DEAD END: Sylvia Sidney, Joel McCrea—These old-timers are doing as much business for me as the new ones, and the salesman doesn't have to hang his head when he prices them to you. Played Saturday, May 25.—Henry Sparks, Sparks Theatre, Cooper, Texas.

Metro-Goldwyn-Mayer

ABBOTT AND COSTELLO IN HOLLYWOOD: Bud Abbott, Lou Costello—This was silly and not up to their standard, but used it on a weekend for the action fans. They were pleased 100 per cent, with many good comments as they left. The chase in the last of the picture will roll them in the aisles. So, if they are pleased, so am I. Played Friday, Saturday, May 30, June 1.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

ADVENTURE: Greer Garson, Clark Gable—Opened with a bang and slipped on each succeeding day. It is not all it is cracked up to be. Although some thought it was wonderful, the majority were a little disappointed. Played Wednesday-Saturday, June 12-15.—Stanley Leay, New Stanley Theatre, Galena, Ill.

ADVENTURE: Greer Garson, Clark Gable—Overlong, but it seemed to please the ladies. Not up to previous performances at the box office. Played Monday, Tuesday, June 10, 11.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

AMERICAN ROMANCE, AN: Brian Donlevy, Ann Richards—Played this late but did above average business to holiday crowds. It is a story of one man's family. Would recommend "American Romance" if you are in need of a balanced picture with Technicolor. Running time, 122 minutes. Played Wednesday, Thursday, May 29, 30.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

BAD BASCOMB: Wallace Beery, Margaret O'Brien —Metro gave the exhibitors in this state a wonderful opportunity in letting us premiere a picture made in this state. Picture was very good. Priced right. Wonderful scenery. Good acting. Played Sunday-Tuesday.—F. J. Beneni, Star Theatre, Guernsey, Wyo. Small town and rural patronage.

BAD BASCOMB: Wallace Beery, Margaret O'Brien —A good picture and a business getter. Glad I gave it Sunday and Monday playing time. Played Sunday, Monday, June 2, 3.—Henry Sparks, Sparks Theatre, Cooper, Texas.

DANGEROUS PARTNERS: James Craig, Signe Hasso—Nice picture. Well made, etc., but a little weak on the draw. Probably would have done much better as a double. Played Wednesday, Thursday, June 5, 6.—Stanley Leay, New Stanley Theatre, Galena, Ill.

GENTLE ANNIE: James Craig, Donna Reed—A rough riding romance. You can usually play Metro's "Westerns" because they have good plots and casts. Below average business. Played Friday, Saturday, May 24, 25.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

HARVEY GIRLS, THE: Judy Garland, John Hodiak—We do not know what the trouble was, but business was very bad. In fact, we failed to gross film rental the first night. Some who had seen the picture previously had given the picture a black eye. Played Sunday, Monday, June 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HOODLUM SAINT, THE: William Powell, Esther Williams—Picture seemed to please but did below average Sunday and Monday business. A rain storm Sunday night caused some of the low gross. Played May 12, 13.—Henry Sparks, Sparks Theatre, Cooper, Texas.

NORTHWEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll—Went way back and picked up this Metro for the weekend trade. Still a top grosser although we played it here before. Cecil B. De Mille's name spells success for any picture. Running time, 126 minutes. Color fair. Played this one for profit and it was a success. It was well liked. Played Friday, Saturday, May 31, June 1.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

OUR VINES HAVE TENDER GRAPES: Margaret O'Brien, Edward G. Robinson—Margaret O'Brien's name spells box office success and a fair deal from Metro. Played it late and at the same play dates as local competition. A picture that will click with your rural trade. Play it. Played Sunday, Monday, June 9, 10.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

POSTMAN ALWAYS RINGS TWICE, THE: Lana Turner, John Garfield—Good picture. Some folks wondered why the title. The exhibitor who plays it will hear the cash register ring not twice but continuously. Played Sunday, Monday, May 26, 27.—Henry Sparks, Sparks Theatre, Cooper, Texas.

SAILOR TAKES A WIFE, THE: Robert Walker, June Allyson—This was an interesting and clever picture that furnished real entertainment to all present. Played Wednesday, Thursday, June 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SAILOR TAKES A WIFE: Robert Walker, June Allyson—Very nice picture. Good business. Third day wasn't so good, but then it is a rare one indeed that holds up for three days in a small town. Picture pleased everyone. Played Sunday-Tuesday, June 2-4. —Stanley Leay, New Stanley Theatre, Galena, Ill.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne—This was a disappointment to me and many others, especially after the box office took such a nosedive Monday night. Another long one that puts them to sleep, and it could have been done with lots less film and still have a good story and picture. Cast is good. Well made, but it just didn't go over here. They say they are tired of war in their films. Played Sunday, Monday, June 9, 10.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

THRILL OF A ROMANCE: Van Johnson, Esther Williams—Van Johnson, Esther Williams in a modern story, beautifully filmed in Technicolor, and a fair story. Johnson does not appeal to our type trade. Miss Williams is a sensation. Below average at the box office. Played it late, but no regrets. Played Sunday, Monday, May 26, 27.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

TWO SISTERS FROM BOSTON: Jimmy Durante, June Allyson—We got hurt on this one. Definitely not a small town picture. Personally like Melchior's singing, but the picture was top-heavy with classical music and opera. Seems my patrons can take opera in small doses, but not in such quantities as this film offered. Several of the few who came walked out. Played Thursday-Friday, June 13, 14.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

TWO SISTERS FROM BOSTON: Jimmy Durante, June Allyson—They started walking out on Melchior's first appearance on the screen and by the time he came on for the finale there were none left to walk out. Lowest Sunday and Monday gross in many a day. Played June 9, 10.—Henry Sparks, Sparks Theatre, Cooper, Texas.

UP GOES MAISIE: Ann Sothern, George Murphy —Not a super picture, but it is one that will please, as do all the "Maisie" pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

WEEKEND AT THE WALDORF: Ginger Rogers, Walter Pidgeon, Lana Turner, Van Johnson—This is a good picture. It is well made and top bracket in my situation. Many good comments as to the picture, but many complaints on the length. I think a picture can be made good without running 130 minutes, especially ones with so much close dialogue. Played Sunday, Monday, May 26, 27.—F. W. Hamilton, Shelby Thetre, Shelbyville, Mo. Small town and rural patronage.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—I have been trying to figure out why this picture didn't do more business. It is not a bad picture. Color is beautiful, but I just couldn't get them in to see it. Did a very low gross. Played Tuesday, Wednesday, May 21, 22.—Henry Sparks, Sparks Theatre, Cooper, Texas.

ZIEGFELD FOLLIES: MGM Contract Stars—A gorgeous, grand musical with all the ingredients for public appeal. There have been too many heavy

(*Continued on following page*)

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pictures and not enough like these. Good musicals and comedy are what the public want and will support. —A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Monogram

ALLOTMENT WIVES: Kay Francis, Paul Kelly—Played this Saturday midnight only and did above average business. It is a good program picture.—Henry Sparks, Sparks Theatre, Cooper, Texas.

BLACK MARKET BABIES: Ralph Morgan, Richard Dennings—I rented Monogram's roadshow lobby on this and kept it out one week in advance of playdate. Result, good business, and the picture was very well received. Played Tuesday, Wednesday, June 4, 5. —Henry Sparks, Sparks Theatre, Cooper, Texas.

JUNIOR PROM: Freddie Stewart, June Preisser—Another pleasing little musical show from Monogram that pleased the Saturday late show fans and gave fair results at the box office. That young fellow that did the singing near the end of the picture really stopped the show. Even out here in the sticks we can appreciate talent when we hear it, and that kid has talent. Played Saturday, June 8.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

LIVE WIRES: Leo Gorcey, Huntz Hall—They have changed the name from "Dead End Kids" to "Bowery Kids," and in this picture they doff the rags and dress up and break into society. Personally, I like the old type best. Average Saturday business. Played May 18.—Henry Sparks, Sparks Theatre, Cooper, Texas.

MILLION DOLLAR KID: East Side Kids—Poor piece of work. Some of the most pointless jokes are pulled in this. These kids are popular. They would be something in a picture with a good script and good direction. This one is awful. Average business just the same. Why kick? Played Friday, Saturady, June 7, 8.—Curtis Willard, State Line Theatre, State Line, Miss.

SUNBONNET SUE: Gale Storm, Phil Regan—A nice little musical that pleased, but it had no drawing power. Didn't do the business I expected with it. Played Tuesday, Wednesday, May 28, 29.—Henry Sparks, Sparks Theatre, Cooper, Texas.

TWO FISTED JUSTICE: Range Busters—After playing Republic super Westerns this is a letdown. Direction poor, acting poor, sound recording awful. Doubled with "Million Dollar Kid" to average business. Played Friday, Saturday, June 7, 8.—Curtis Willard, State Line Theatre, State Line, Miss.

Paramount

BIRTH OF THE BLUES: Bing Crosby, Mary Martin—Very good show enjoyed by very few. Our advertising was five days late and we had no trailer, which accounts for some of the drop at the box office. I don't think you could go wrong with this picture. Played Monday, Tuesday, June 3, 4.—Curtis Willard, State Line Theatre, State Line, Miss.

BLUE DAHLIA, THE: Alan Ladd, Veronica Lake —Excellent picture which held the audience's attention to the end. Don't know what brought them in. I know it wasn't the murder plot. This is the first time I've played Ladd. Maybe he is that good. Business 40 per cent over normal. After all, that tells the story we want to know. Played Wednesday, Thursday, June 12, 13.—Charles L. Jones, Elma Theatre, Elma, Iowa.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—My patrons are still wondering what this was all about. It even had me guessing. I still contend that radio shows cannot be made into successful pictures. Weather good. Played Sunday-Tuesday, May 5, 6.—F. J. Benenie, Star Theatre, Guernsey, Wyo. Small town and rural patronage.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—The first 30 minutes had the audience wondering what they were going to see. The latter part was good and the specialty acts were well done. The show is fairly good, even though we played it a little late for first run. Played Sunday, Monday, May 19, 20.—Terry Axley, New Theatre, England, Ark. Rural and small town patronage.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—Thanks to Paramount and Miss Hutton for a picture you are proud to play. Beautiful color. Good plot. Running time O.K. Played all around us, but still up to average box office. Well worth playing. Played Sunday, Monday, May 19, 20.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

LOST WEEKEND, THE: Ray Milland, Jane Wyman—Wonderful acting. Story not much. The scene of the bat and the mouse was very realistic. Good direction. It did not sell in this situation. It couldn't even get the bar-flies out. Advance publicity hurt us this time. Weather good. Played Sunday-Wednesday, May 26-29.—F. J. Beneni, Star Theatre, Guernsey, Wyo. Small town and rural patronage.

MIDNIGHT MANHUNT: William Gargan, Ann Savage—The people who came to this one were just about to have a midnight manhunt. They were all after me, but I dodged just in time.—J. N. Wells, Wells Theatre, Kingsland, Ga.

MISS SUSIE SLAGLE'S: Sonny Tufts, Veronica Lake—Funny, but women's names always spoil a picture. A better title would have helped this one considerably. Played to an almost empty house. Story weak. Acting bad. Weather fair. Played Wednesday, Thursday, June 5, 6.—F. J. Benenie, Star Theatre, Guernsey, Wyo. Small town and rural patronage.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker —Lucky we had "Bad Bascomb" on previous date. We would have lost our shirts. Picture did not like the radio show. Never will equal it. Weather good. Played Wednesday, Thursday.—F. J. Benenie, Star Theatre, Guernsey, Wyo. Small town and rural patronage.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker —A screwball comedy with a few laughs and lots of headaches. Don't depend on doing any business with this. Played Saturday, June 1.—Henry Sparks, Sparks Theatre, Cooper, Texas.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—I did not see this one, but from the box office reports it was evidently just what my customers wanted, as the second night was above the first and if it had not been the box office would have taken a nose dive the second night.—J. N. Wells, Wells Theatre, Kingsland, Ga.

RKO Radio

BELLS OF ST. MARY'S, THE: Ingrid Bergman, Bing Crosby—Played this four days. Picture did not do so well following "The Lost Weekend." Maybe I should have played "The Lost Weekend" after the "Bells." Don't bite on this one. Stick to your guns. You will win out. Weather rainy. Played Thursday-Saturday, May 30-June 2.—F. J. Benenie, Star Theatre, Guernsey, Wyo. Small town and rural patronage.

CORNERED: Dick Powell, Micheline Cheirel—Good action picture that will please 100 per cent of the action fans. Business below average. Played Thursday, Friday, May 16, 17.—Henry Sparks, Sparks Theatre, Cooper, Texas.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—Some very good comedy spots in this picture, but in general they must have been overshadowed, as the most common complaint was that it was too depressing. People have enough troubles of their own without wanting to see someone else's on the screen. Business below average. Played Sunday-Tuesday, June 9-11.—Stanley Leay, New Stanley Theatre, Galena, Ill.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—Nothing big about this, except the price. Played Thursday, Friday, May 30, 31.—Henry Sparks, Sparks Theatre, Cooper, Texas.

GAME OF DEATH, A: John Loder, Audrey Long —This is a screwball plot, but it will put your patrons on the edge of their seats if they like morbid murder stories. O.K. for my situation.—Terry Axley, New Theatre, England, Ark. Rural and small town patronage.

IT'S A PLEASURE: Sonja Henie, Michael O'Shea —Bought this at a reasonable price. Even with a superb cast, Miss Henie does not draw any more. Beautiful Technicolor, well-staged dance scenes and good music. The plot is wrong for our trade. Comments fair. Played Sunday, Monday, June 2, 3.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

PAN-AMERICANA: Phillip Terry, Audrey Long—Not a bad musical, but not strong enough to stand alone. Doubled it with an old Gene Autry, "Man from Music Mountain," which brought out the farmers. This formed a pleasing combination. Played Friday, Saturday, June 7, 8.—Stanley Leay, New Stanley Theatre, Galena, Ill.

TARZAN AND THE AMAZONS: Johnny Weismuller, Brenda Joyce, Johnny Sheffield—They flocked to see Tarzan and brought the kids along. It is a usual Tarzan with Cheta, your box office friend. It is a money maker if your fans like Tarzan and animals. Above midweek box office. Played Wednesday, Thursday, May 22, 23.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

TARZAN AND THE AMAZONS: Johnny Weismuller, Brenda Joyce, Johnny Sheffield—This was swell the first time I played it and when I brought it back for the second time it went over big. If you have a good following on this series, play it again. Played Friday, Saturday, May 17, 18.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

Republic

ALONG THE NAVAJO TRAIL: Roy Rogers, Dale Evans—Used on week end double bill. Very satisfactory results with the Western fans. Played Friday, Saturday, June 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CHICAGO KID: Don Barry, Lynne Roberts—Well done little show that did average business. "Red" Barry can rival Cagney. Maybe Republic should star him in a super Western. Give him a chance, Republic. Played Wednesday, Thursday, June 5, 6.—Curtis Willard, State Line Theatre, State Line, Miss.

DAKOTA: John Wayne, Vera Hruba Ralston—Picture did better than average business and pleased everyone, but seemed to lack something to put it in the really big class. The story is quite jumbled up. With only a slight change this could have been really big. Played Friday, Saturday, June 14, 15.—Charles L. Jones, Elma Theatre, Elma, Iowa.

DAKOTA: John Wayne, Vera Hruba Ralston—This not up to John Wayne's standard, but will get by on one of your action days.—J. N. Wells, Wells Theatre, Kingsland, Ga.

Twentieth Century-Fox

BEHIND GREEN LIGHTS: Carole Landis, William Gargan—Just fair. Nothing to brag about at all. Where are all those "A" pictures that 20th-Fox was going to make? I hope this isn't one of them.—J. N. Wells, Wells Theatre, Kingsland, Ga.

CARIBBEAN MYSTERY: James Dunn, Sheila Ryan—One of the best mystery pictures I have played in a long time, and they went for it. It is very interesting. James Dunn was better than I have ever seen him. It is good for a double bill. Played Wednesday, Thursday, May 22, 23.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

COL. EFFINGHAM'S RAID: Charles Coburn, Joan Bennett—Picture fair. Too much politics for this town. Action pretty fair. Some suspense, even at the box office. The title spoiled it. Too long for our marquee. Weather good. Played Wednesday, Thursday, May 22, 23.—F. J. Benenie, Star Theatre, Guernsey, Wyo. Small town and rural patronage.

DARK CORNER, THE: Lucille Ball, William Bendix—Well made and well acted mystery melodrama that pleased. The mystery is, why didn't it do any business? Played Sunday, June 2.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—This was one of the most interesting pictures of this type I have seen for a long time. It was well made and certainly interesting. You could hear a pin drop during the screening. The second night held up well. With the atomic bomb angle, they were all interested. Let's have more like this with some more of the interesting work of the FBI. Played Sunday, Monday, June 2, 3.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—Wonderful picture. Superb acting. Story good. If you miss this one you will be sorry. More pictures of this kind would help out this troubled world. More truth than fiction. Wonderful Technicolor. Weather good. Played Sunday-Tuesday, May 12-14.—F. J. Benenie, Star Theatre, Guernesy, Wyo. Small town and rural patronage.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—Play this picture by all means. Very good acting, producing and very beautiful color. Everyone was satisfied. Played single bill during fair weather. Just advertise the title. Played Wednesday, Thursday, June 5, 6.—Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—This is a swell show and the people will tell you so. The only drawback is the terms.—J. N. Wells, Wells Theatre, Kingsland, Ga.

SHOCK: Vincent Price, Lynn Bari—A really good picture which held the audience's attention to perfection. Not very good at the box office, as the public is fed up with murder mysteries, although this is on a very high plane as far as that goes. Hollywood owes us more than every fourth picture a mystery or a murder. Played Wednesday, Thursday, June 5, 6.—Charles L. Jones, Elma Theatre, Elma, Iowa.

STATE FAIR: Jeanne Crain, Dana Andrews, Dick Haymes—One of my top grossers this season. Played all three days to packed houses. It is a natural and has a national buildup that makes them want to see it. The color is well up to the 20th-Fox standard for this type. I want to play it again midweek as soon as I can get the time. Played Sunday-Tuesday, May 19-21.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

WALK IN THE SUN, A: Dana Andrews, Huntz Hall—If you want to take a shellacking at the box office play one of these post-war features. There is just as much turmoil in the country today as when the war was on. With shortages of all products and lines waiting for bread and meat, the public is in no mood for either war pictures or psychological pictures, of which there have been too many and still coming. —A. E. Hancock, Columbia Theatre, Columbia City, Ind.

YANK IN LONDON, A: Anna Neagle, Dean Jagger—A splendid picture for grownups. The picture is

(*Continued on following page*)

(Continued from preceding page)

well made and has a good story. Played during fair weather. Played Monday, Tuesday, June 3, 4.—Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.

United Artists

ABOUT FACE: William Tracy, Joe Sawyer—For my situation these are tops, although played second run. The length was right. So many pictures that are made now contain too much wasted film. Played Tuesday, Wednesday, May 21, 22.—Terry Axley, New Theatre, England, Ark. Rural and small town patronage.

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—Too far from the networks that carry this program to benefit. We had average business and played to a well satisfied audience. Has Spike Jones, King Cole Trio, Tom Breneman and Zasu Pitts. It is a radio show with romance. Played Friday, Saturday, June 7, 8.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

Universal

ALLERGIC TO LOVE: Noah Beery, Jr., Martha O'Driscoll—This is a little picture that did well on a midweek with plenty of comedy and a fair story. However, Beery is well liked here and that means something. It has a surprise ending that gets the laughs. It is a little different type. Fuzzy Knight has a surprise gag that gets the laughs. Played Wednesday, Thursday, June 12, 13.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—I played this one in two situations and lost money at both places. Plenty of walkouts. Deanna, you had better stay out of this type. You are too sweet a girl to let pictures like this ruin you.—J. N. Wells, Wells Theatre, Kingsland, Ga.

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—Universal fell off on this one. The audience started leaving as soon as Charles Laughton appeared. Pictures such as this will ruin Miss Durbin. Her singing was good and that is all. Played Monday, Tuesday, June 10, 11.—Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.

BLONDE ALIBI: Little program picture which will not stand alone. Business was poor. Played Tuesday, June 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEN IN HER DIARY: Jon Hall, Louise Allbritton—A fair story. Fair comments, but it did not stand up to the usual midweek trade. Comedy romance loaded with laughs. Just average "movie" fare. Played Wednesday, Thursday, June 5, 6.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

NAUGHTY NINETIES: Bud Abbott, Lou Costello—A good succession of comedies would have done as well and made as much money. Abbott and Costello are losing ground, but fast. Rainy weather. Opened Easter Sunday.—F. J. Benenie, Star Theatre ,Guernsey, Wyo. Small town and rural patronage.

SHE WROTE A BOOK: Joan Davis, Jack Oakie—This started off like it was going to be a good comedy but somehow failed to jell. Was rather disappointing as the box office returns were not good. Played Sunday, June 6.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

SUSPECT, THE: Ella Raines, Charles Laughton—It was a good thing I booked a Gene Autry with this one. Anything with an English setting is poison at my box office. Picture was too deep. We don't do those things in this country. Played Thursday, Friday, May 15, 16.—F. J. Benenie, Star Theatre, Guernsey, Wyo. Small town and rural patronage.

THAT'S THE SPIRIT: Jack Oakie, Peggy Ryan—This is a light, impossible picture that had a good draw and was interesting and received many good comments. I got a kick out of it myself. Peggy Ryan and her boy friend were tops in this one. The story idea was different. Played Wednesday, Thursday, May 29, 30.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

Warner Bros.

CONFIDENTNAL AGENT: Charles Boyer, Lauren Bacall—Pleased and did above average business on Tuesday and Wednesday. Boyer's role is somewhat different and his performance is good. Played May 14, 15.—Henry Sparks, Sparks Theatre, Cooper, Texas.

DANGER SIGNAL: Faye Emerson, Zachary Scott—This one was used on a weekend double bill to poor business. Played Friday, Saturday, June 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DANGER SIGNAL: Faye Emerson, Zachary Scott—Best Faye Emerson I have seen, which doesn't mean a lot. Below average business. Picture held attention, but no power at the box office. It was murder number two for the week. I'm trying to play all my murders up in June and from here on I am buying no more murder pictures. Played Friday, Saturday, June 7, 8.—Charles L. Jones, Elma Theatre, Elma, Iowa.

DANGER SIGNAL: Faye Emerson, Zachary Scott—Just a program picture. Business was poor. Played Wednesday, Thursday, June 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MY REPUTATION: Barbara Stanwyck, George Brent—Hit this during a wind and electrical storm. Business off 50 per cent. Second night business off 30 per cent. This is no "Christmas in Connecticut." Fair picture, but that is as far as I'll go. Should give Miss Stanwyck better stuff. Four walkouts. Played Sunday, Monday, June 9, 10.—Charles L. Jones, Elma Theatre, Elma, Iowa.

TORRID ZONE: James Cagney, Ann Sheridan—Good for program day business. Good print and plenty of action. Played Sunday, May 19.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

ONE MORE TOMORROW: Ann Sheridan, Dennis Morgan—Personally, I thought this a pretty cool number but our patrons, especially the ladies, liked it and said so. Enough of them didn't put down the shekels so business rated only fair. Played Thursday, Friday, June 6, 7.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

SAN ANTONIO: Errol Flynn, Alexis Smith—The title sells this picture in a small town like this. House packed every performance with satisfied customers. Played single bill during bad weather. Played Wednesday, Thursday, June 12, 13.—Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.

SAN ANTONIO: Errol Flynn, Alexis Smith—Fair Western. If you can buy it right, it will get by on your best playdates.—J. N. Wells, Wells Theatre, Kingsland, Ga.

THREE STRANGERS: Geraldine Fitzgerald, Sydney Greenstreet—Good mystery. Good acting. But my patrons do not like this type of mystery. It is too slow and too deep. Weather fine. Played Friday, Saturday, May 10, 11.—F. J. Benenie, Star Theatre, Guernesy, Wyo. Small town and rural patronage.

THREE STRANGERS: Geraldine Fitzgerald, Sydney Greenstreet—Not good for a small town. Had complaints and walkouts. "Too deep for me." they said. Business below average.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Product in First Run Houses

NEW YORK—Week of June 24

ASTOR: Pluto's Kid Brother ..... ***RKO***
Feature: The Kid from Brooklyn ..... RKO

CAPITOL: The Milky Waif ..... ***MGM***
Treasures from Trash ..... ***MGM***
Feature: Two Sisters from Boston ..... MGM

CRITERION: Bikini—Atom Island ..... ***MGM***
Fair Weather Fiends ..... ***Universal***
Feature: Lover, Come Back ..... Universal

GLOBE: Daffy Duck and Egghead .. ***Vitaphone***
Peaks at Hollywood ..... ***Vitaphone***
Feature: Diary of a Chambermaid ... United Artists

HOLLYWOOD: Snow Eagles ..... ***Vitaphone***
The Hair Raising Hare ..... ***Vitaphone***
Feature: A Stolen Life ..... Warner Bros.

PALACE: No Place Like Home ..... ***RKO***
Feature: Without Reservations ..... RKO

PARAMOUNT: The Lonesome Stranger ***Paramount***
Popular Science, No. 5 ..... ***Paramount***
Together in the Weather ..... ***Paramount***
Feature: The Bride Wore Boots ..... Paramount

RIALTO: Louis-Conn Fight ..... ***RKO***
Feature: The Spider ..... 20th Cent.-Fox

RIVOLI: Throwing the Bull .... ***20th Cent.-Fox***
Feature: Cluny Brown ..... 20th Cent.-Fox

ROXY: Golden Horses ..... ***20th Cent.-Fox***
In My Old Kentucky Home .... ***20th Cent.-Fox***
Feature: Somewhere in the Night ... 20th Cent.-Fox

STRAND: Hush My Mouth ..... ***Vitaphone***
Down Singapore Way ..... ***Vitaphone***
Smart as a Fox ..... ***Vitaphone***
Feature: Janie Gets Married ..... Warner Bros.

WINTER GARDEN: Swingin' Down the Scale ***Universal***
Tiny Terrors of the Timber Lands .. ***Universal***
Feature: She Wrote the Book ..... Universal

Short Features

Metro-Goldwyn-Mayer

BUS PESTS: Pete Smith Specialties—Another of this series that gets the laughs. There is no limit to this series. Give us more on any pest angle. They might might help some folks who do a lot of those things without realizing they are doing it.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

GUEST PESTS: Pete Smith Specialties—This is swell on this subject and we would like to see some more. Why not some more "movie" pests and make it stronger? It would do a lot of good in any theatre. —F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

PURITY SQUAD: Two-Reel Specials—One of the best of this series. It is really interesting and well liked. We had many good comments from the patrons. If you have never played one of these, play it and advertise it.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

WHERE TIME STANDS STILL: Fitzpatrick Traveltalk—A very interesting short and up to the standard in this series. Very good color and recording. Why not some of these with the locales in the U.S.A.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Paramount

HILL BILLIES: Speaking of Animals—Best of this short subject series. The audience loves them. A natural for the kids and the family.—Charles L. Jones, Elma Theatre, Elma, Iowa.

KLONDIKE CASANOVA: Popeye the Sailor—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NAUGHTY NANETTE: Musical Parade—Very good two-reel Technicolor musical from Paramount. The boy and the girl in this are tops. Enjoyed by all. —Curtis Willard, State Line Theatre, State Line, Miss.

UNUSUAL OCCUPATIONS: No. 3—Entertaining reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

MAID TROUBLE: Leon Errol—Good two-reel comedy with Leon Errol.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

MY OLD KENTUCKY HOME: Terrytoons—Good color cartoon with Mighty Mouse.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

SING AND BE HAPPY: Special Single Reel Musical—Worthwhile musical reel.—E. M. Freiburger, Paramount Theatre, Dewey Okla.

TAKIN' THE BREAKS: Name-Band Musicals—Good two-reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

ALICE IN JUNGLELAND: Vitaphone Varities—A very good short on this topic of the jungle and the ways and means of jungle life. Very entertaining and educational for all and well received.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Acquires "L'Affaire LeFarge"

Cavalcade Pictures, Inc., has acquired the rights to the French film, "L'Affaire Le Farge" for North, South and Central America.



When You Want a shipment to go the fastest way, the word "rush" is not enough. Specify "Air Express" and be sure.

Phone For Pick-Up as soon as package is ready. Special delivery at other end often means same-day delivery between many airport towns and cities as far as 1,000 miles apart.

Air Express goes everywhere. In addition to 375 airport towns and cities, it goes by rapid air-rail schedules to 23,000 other communities in this country. Service direct by air to and from scores of foreign countries in the world's best planes, giving the world's best service.

RATES CUT 22% SINCE 1943 (U. S. A.)					
AIR MILES	2 lbs.	5 lbs.	25 lbs.	40 lbs.	Over 40 lbs. Cents per lb.
149	$1.00	$1.00	$1.00	$1.23	3.07c
349	1.02	1.18	2.30	3.68	9.21c
549	1.07	1.42	3.84	6.14	15.35c
1049	1.17	1.98	7.68	12.28	30.70c
2349	1.45	3.53	17.65	28.24	70.61c
Over 2350	1.47	3.68	18.42	29.47	73.68c
INTERNATIONAL RATES ALSO REDUCED					

Write Today for the Time and Rate Schedule on Air Express. It contains illuminating facts to help you solve many a shipping problem. Air Express Division, Railway Express Agency, 230 Park Avenue, New York 17, N. Y. Or ask for it at any Airline or Railway Express office.

AIR EXPRESS
GETS THERE FIRST

Phone AIR EXPRESS DIVISION, RAILWAY EXPRESS AGENCY
Representing the AIRLINES of the United States

Paramount Tells FCC Dumont Is Not Controlled

At a Federal Communications Commission hearing in Washington Monday on Los Angeles television applicants, it was disclosed that Paramount owns 560,000 "B" shares of Dumont stock and 38,200 shares of class "A." Paramount contended it did not control the New York affiliate.

Paul Raibourn, treasurer of Dumont, and president of Television Productions, Inc., a Paramount affiliate, presented data on Paramount interests in United Detroit Theatres Corporation, Balaban & Katz, New England Theatres, Penncom Corporation, Comerford Publix Theatres and the Interstate Circuit.

It was said that Paramount was not going into the television business and did not seek to form a monopoly. Its only station in operation is at Chicago. Three applications are pending for Los Angeles, Detroit and Boston. Scophony connections with Paramount were also aired at the hearing as Mr. Raibourn said the company had put thousands of dollars into Scophony for research. Because of Paramount's connections with Scophony, it faces possible denial of existing television applications and the cancellation of existing licenses.

The study of Paramount's theatre and television interests closed unexpectedly Monday afternoon.

Howard Hughes was among those directed to attend the Washington FCC hearings by Harry Plotkin, FCC assistant general counsel. Mr. Hughes is an applicant for Los Angeles.

"Centennial" Premiere Plans For Philadelphia Start

Preparations for the premiere of 20th Century-Fox's "Centennial Summer" in Philadelphia, July 10, at the Fox theatre are progressing and city-wide participation in the program is being arranged by Albert M. Greenfield, chairman of the Mayor's Citizens' Committee. Judge Vincent A. Carroll has announced that he will arrange with the merchants of Chestnut and Market Streets for a parade route on the morning of the premiere.

Douglas Fairbanks Pictures Plans Three Productions

Douglas Fairbanks, Jr., has announced the formation of a new company, the Douglas Fairbanks Company, which has completed plans for three high-budget pictures. Arrangements for their production are being negotiated by Mr. Fairbanks and his associates, Clarence E. Erickson, William Goetz and Leo Spitz. The pictures are to be produced at the International Pictures studios and released through United World Pictures. According to present plans Mr. Fairbanks will star in two of the three pictures.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Does It Sell Tickets?

Along with the increasing number of theatremen who have been submitting campaigns in the Showmanship Competitions, one notes a departure from the customary technique employed by the manager when entering his campaigns.

The usual method is to supply photographs, newspaper tearsheets and other samples of handiwork along with a resume of the overall activities. The purpose, obviously, is to attract the attention of the judges, with an occasional entrant going to extremes by way of decorations and gingerbread to dress up his manuscript.

Lately we have observed that some of the less ostentatious contributions have been accompanied by a note setting down the results of the individual's effort. Characteristically, we might point out the concluding paragraph of a recent letter which was attached to a theatreman's campaign: "Incidentally, we were gratified that our effort helped to set a new house record on opening day, exceeding even the important holiday dates like Christmas and New Year."

Sometimes it is rather difficult to determine exactly the extra business which exploitation contributes to the theatre gross, although it is an established fact that the manager who does exploit his attractions usually does a higher gross than the one who feels his product can stand solely on its merit.

With business showing a decline during these past few months, it is a good sign when managers begin to consider their promotion efforts in the light of the box office take.

Also, in determining the skill of one manager against another, the Judges' Committee is more likely to give recognition where the effort is in more direct proportion to results attained. That is in keeping with the showman's objective: "Does it sell tickets?"

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Teaser Technique

The teaser advertising technique, long a favorite with theatremen and the distributors, has been advanced by exploiteers of Twentieth Century-Fox to introduce new motion picture stars to the public. The method employed is both commendable and effective.

Emphasizing the new technique is the fine assortment of posters which the company has created to introduce Mark Stevens in "The Dark Corner" and Nancy Guild to be seen in "Somewhere in the Night."

Poster treatment for these current releases is a useful method of focusing attention upon newcomers by direct appeal to the imagination of the prospective patron. The larger posters for "Dark Corner" extend an exciting invitation to every romantic and impressionable woman in the nation. They show the back of Mr. Stevens' head with the catchline, "Wait till you meet Mark Stevens face to face."

Posters for "Somewhere in the Night" are also aimed at cutting corners in the process of helping Miss Guild to a fast build-up. This ambition may well be realized.

The teaser idea will also be used to promote two of the company's new pictures which feature stars who are more familiar to theatre audiences. And the company has expressed its intention of using this type of advertising on all future attractions that lend themselves to the treatment.

So long as there is no attempt to find in every release an excuse for using this particular form of advertising, the idea will undoubtedly prove a decided factor in focusing advance attention on pictures or stars with special merit. If we get around to overdoing the device, needless to say, its value will be seriously handicapped.

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Last week, in Harrisburg, John Ehrlich, manager of the Grant theatre, Philadelphia, received the annual award given by the Pennsylvania Department of the Jewish War Veterans. Mr. Ehrlich was cited for his patriotic service during the war, cooperation in charity drives and service to his community. Theatremen who have had the impression that active community interest is wasted in very large cities may find an object lesson from Mr. Ehrlich's experience. By population, Philadelphia is the third largest city in the nation.

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Coincidental with the newspaper reports of the earthquake which shook up citizens of Portland, Ore., and the adjacent area last week, comes word that Universal's "Canyon Passage" will shortly open at the J. J. Parker Broadway theatre in that city. Just some pre-campaign ballyhoo being stirred up by our friend, Jack Matlack, no doubt. —CHESTER FRIEDMAN

How to Increase Your Theatre Grosses



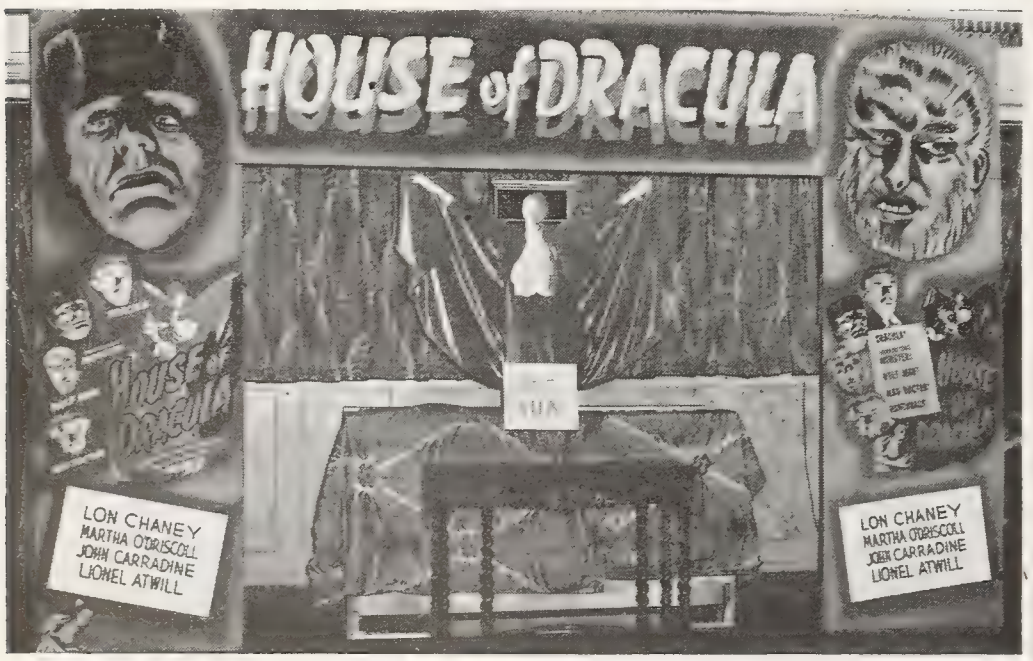
TANDEM BICYCLE proved an effective and inexpensive ballyhoo to promote "Two Sisters from Boston" for manager Harry Moore of the Paramount in Cedar Rapids, Iowa.



EXHIBIT of stuffed animals gave realistic touch to the current date of "Dangerous Journey" at the Telenews theatre, San Francisco. Manager Charles E. Shutt borrowed these and other props which attracted unusual attention from passersby.



ADVANCE SALE lobby booth for all-horror show, left, at the Poli-Palace, Meriden, Conn., helped to promote a special midnight show for manager Mollie Stickles.

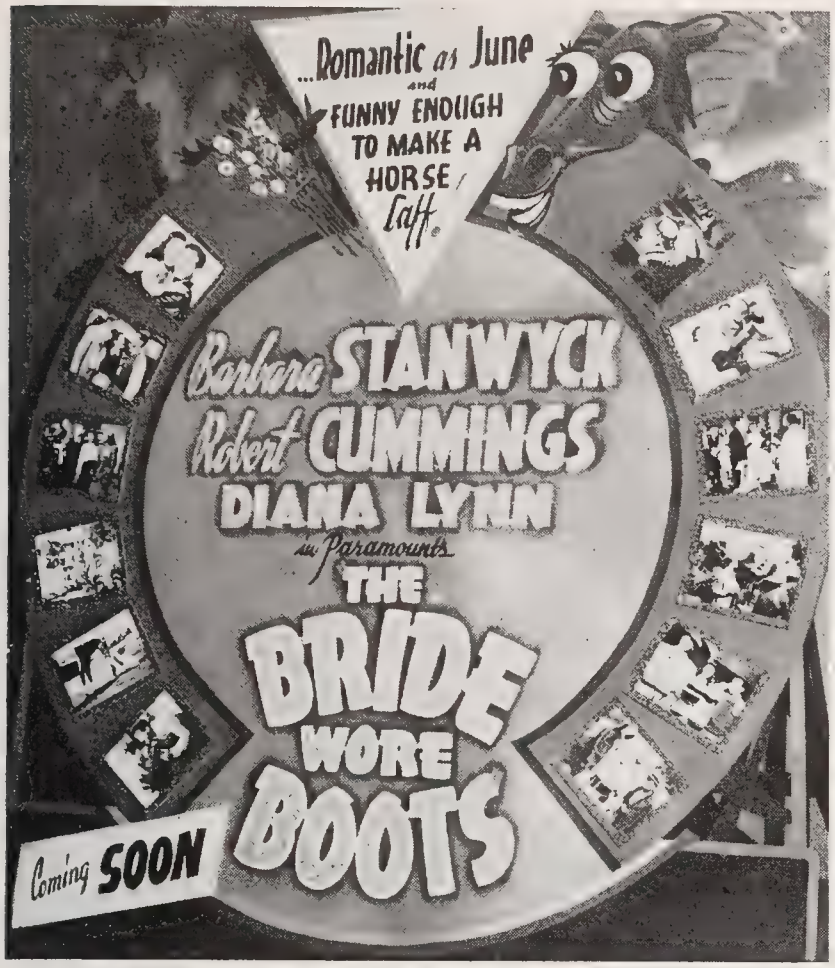


HORROR DISPLAY in the lobby of the Imperial theatre, Augusta, Ga., did an excellent selling job for manager P. E. McCoy's engagement of "House of Dracula." Blinking lights behind the eyes animated the display.



FREE DINNERS were offered to Washingtonians who could watch a screening of "A Night in Casablanca" without laughing. Patrons were invited to leave their names and addresses, and contestants were notified when to attend the free showing. Winners were to be dined at one of the city's smart supper clubs. Created by F. O. Hinz, assistant manager of the Capitol.

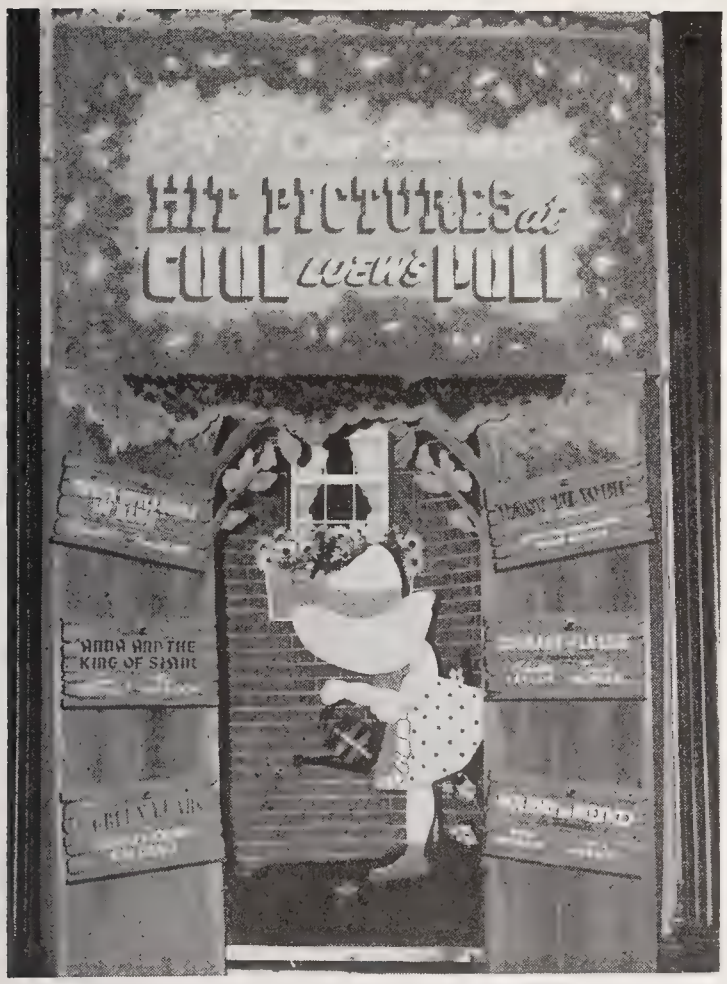
Display Suggestions By Theatre Men





COMEDY ANGLE is emphasized in this attractive lobby set-piece, left, created by manager Harold B. Lyon to promote "The Bride Wore Boots" at the Des Moines theatre in Des Moines. Still display added to patron interest.

NEW CHAPTER PLAY, "The Scarlet Horseman," gets the advantage of this full merchandising tieup in connection with the film's opening at the Vogue theatre, Bronx, N. Y., for manager Richard Berner. Scarlet horseman games are featured in the display.

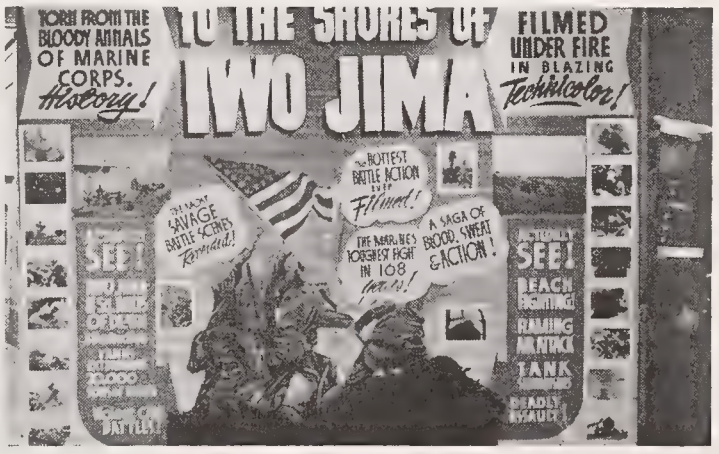


ANIMATION provided by water spouting continuously from the gardening can made this lobby display into an effective attention-getter for Morris Rosenthal, manager of Loew's Poli, New Haven, Conn.



PASTEL PAINTINGS, the handiwork of a local artist, are used by John Heflinger, manager of the Park theatre, Pasadena, Calif., to supplement his regular lobby displays. The portraits are made in return for a credit card which has already resulted in the young artist getting a regular paying job through one of the impressed patrons in the neighborhood.

MARINE SENTRY and equipment exhibit adjacent to this attractive lobby display, right, helped to promote "Shores of Iwo Jima" for manager John Parsons at the Telenews theatre, Oakland, Calif.



The Selling Approach
ON NEW PRODUCT

A STOLEN LIFE (Warner Brothers): Bette Davis plays a dual role in this picture, suggesting a newspaper, radio or lobby contest in which the participants are twins. (One birth out of every 60 results in twins.) The topic could be: "Our most interesting experience as a result of mistaken identity." A newspaper columnist or radio commentator could publicize the contest and solicit letters from contestants.

Sets of twins could be invited to the theatre and photographed in a group for a newspaper plant. Arrange with a local photographer to award free portraits to the "most identical twins" selected in a newspaper or a lobby contest. Many items of merchandise are used for a dual purpose, such as a radio-phonograph. Work tie-ins on such items with a display card reading: Doubly economical in its double role."

The title lends itself to a teaser ad campaign in the classified section of the local newspaper. A typical ad could read: "STOLEN! A young woman's identity, believed to be assumed by a twin sister. A thousand thrills will reward anyone who discovers 'A Stolen Life' at the, etc." Teaser post cards also could be used to advantage.

The National Safety Council has adopted the slogan, "Every Drowning Is a Stolen Life", in their recently launched campaign to reduce the toll of accidents on the road and in the home. Where possible contact the local chapter of the Council to align their campaign with the playdate on the picture.

THE RETURN OF RUSTY (Columbia): A dog story, this picture naturally lends itself to tieups and contests on canines. Suggested is a "King of the Canines" competition on the stage opening night. Publicize the event through lobby signs, throwaways and notices on school bulletin boards, inviting dog owners to show off the accomplishments of their pets. Each owner would be required to put his dog through a routine, demonstrating the dog's intelligence, loyalty, beauty, etc. Audience applause could decide the winner.

Promote a community search for the local dog most closely resembling "Rusty" in appearance. Advertise the hunt with lobby and out front signs, notices in pet shop windows and on school bulletin boards, dog food package stuffers and throwaways. Have a prominent citizen select the winner in the lobby or on stage.

Stimulate the interest of children in the playdate by arranging an essay contest based on the theme, "Why I Want to Own a Dog". For a prize to the boy or girl submitting the best essay promote a puppy through a tieup with a local pet shop.

With the aid of a cooperating newspaper arrange for a contest in which contestants are required to supply the native habitat of a list of dog species. The first 10 readers submitting the longest lists could be awarded guest tickets.

Hat Contest Big Draw for Adams In Shawnee

A "Goofy Hat" contest arranged by manager Elmer Adams, Jr., resulted in additional patronage for the playdate of "Breakfast in Hollywood" at the Bison theatre, Shawnee, Okla. The contest was well publicized in local newspapers, over the radio and by lobby and front of theatre displays.

The theatre staff wore hats that were secured from Tom Breneman, star of the picture, in Hollywood. The hats were later used in a window display in the downtown sector. Telegrams from Bing Crosby, Bob Hope and others congratulating Breneman on the picture were pasted on a one-sheet mat-board in a glass display frame.

Cards were placed in regular advertising holders in city buses. 25 special counter cards with theatre and playdate were used. Several grocery stores used Kellogg displays which featured a picture of the star and copy on the national "Breakfast in Hollywood" radio show.

The picture received plugs on the "Picture Parade," radio show sponsored by the Bison theatre over KGFF. Women were interviewed on the subject of hats on a "Man on the Street" broadcast daily. Each day three guest tickets were given to women who answered the questions correctly. Several spot announcements also were used.

Parade Marks Opening Of "Badman's Territory"

In connection with the opening of "Badman's Territory" at the RKO-Boston theatre in Boston arrangements were made to have a colorful western parade through the downtown streets.

More than 40 ponies, champion rodeo riders, the Lexington and Roxbury Rangers, stage coaches, buckboards and cattle vans paraded.

The parade proceeded through the streets in the theatrical district and downtown shopping center to the Park Department Annual Pet Show on the Boston Common. At the Common members of the parade furnished entertainment in the form of trick riding and roping, an equestrian drill, precision riding, and other feats. Music was furnished by the Boston Fireman's Band, two hillbilly groups from the Charlestown and Roxbury Boys' Clubs, and one of Boston's leading fife and drum corps.

Red King, publicity manager for RKO theatres in Boston, arranged the promotion.

Hold Midnight "Spook" Show

A Saturday midnight "Spook Party," publicized in the local newspaper through teaser ads and editorial breaks, was arranged by manager Ken Rockwell in conjunction with his playdate of "Devil Bat's Daughter" at the New Babcock theatre, Wellsville, N. Y. Tickets were sold in advance for the show.

Lynton Exploits Date by Contest

Manager Jimmy Lynton attracted considerable extra business for the playdate of "The Wicked Lady" with a "Hidden Title" contest and an effective exploitation stunt. Lynton manages the Palace theatre, Swindon, Wiltshire, England.

The "Hidden Title" contest was started in the local newspaper two weeks in advance of opening and continued for a week. To sustain interest the solution was carried over until the following week. Over 200 entries were received. Autographed photos of stars were awarded as prizes.

Lynton drove through town in an open car with two usherettes dressed in the costumes worn by Margaret Lockwood and Michael Rennie in the picture. Stops were made at department stores, newspaper offices, factories and dances and in each case a crowd gathered to view the promotional stunt. The two usherettes also wore the costumes on duty at the theatre.

Morales Plants Wealth of Material in Cuban Press

An all-embracing newspaper campaign was conducted by manager Rafael Morales for "Love Letters" at the Encanto theatre, Havana, Cuba. A wealth of feature stories, photos and human interest yarns concerning the picture and the stars were planted in the Cuban press to publicize the playdate.

CIRCUIT AD PRAISES PRESS AND RADIO

At a recent local election in Miami, Fla., public approval at the polls of needed community improvements was due in great part to the campaign waged by local newspapers, radio stations and public schools. Wometco Theatres ran an ad in the newspapers complimenting the stand of the press, radio and schools and awarded "Oscars." The ad copy was written by Mark R. Chartrand.

Gillon Exploits Movie "Month" In Davenport

A "Make May Movie Month" campaign was conducted by manager Francis C. Gillon in newspaper ads, by trailers and with a lobby display to augment his promotional activities on playdates at the Esquire theatre, Davenport, Iowa.

For his first program in May, consisting of "Tangier" and "Spider Woman Strikes Back," Gillon used a striking lobby display. Over a life-size cut-out of Marie Montez large letters spelled "Tangier" and were illuminated by red and amber climax units. In addition, 100 window cards were distributed.

Two men dressed in cowboy regalia paraded the streets to ballyhoo the date on "Jesse James" and "The Return of Frank James." One of the men carried a card, reading: "I'm Frank, looking for Jesse." The names were reversed on the other card.

A three-sheet was pasted to the lobby floor a week in advance of the engagement of "Little Giant" and "House of Horrors." A special teaser ad was used two days before opening, with copy reading: "Sorry, no ad today—our ad man went cuckoo after seeing, etc." 1,000 imprinted blotters were distributed in local office buildings and schools.

Promotes Full Page Co-Op For "Follies" in Dayton

A full page cooperative newspaper display ad was promoted by manager Bill Reisinger to advertise his date on "Ziegfeld Follies" at Loew's theatre, Dayton, Ohio. The Home Store paid for the ad which featured a photo of Lucille Ball centered in a perfume display. The ad ran in the *Daily News*. Another co-op ad was arranged with Ludlow Furs, which appeared in the *Journal* and the *Herald*. Through a tieup made with the Royal Crown Cola Company trucks were bannered with playdate and theatre copy.

Limerick Contest Aids "Kitty"

A limerick contest highlighted the campaign arranged by manager Charles A. Zinn for the engagement of "Kitty" at the State theatre, Minneapolis. The contest was conducted through Bob Murphy's "The Show Window" column in the *Star-Journal*. More than a thousand entries were received. Cash prizes and guest tickets were awarded to winners.

FOREIGN LANGUAGE FILMS
FRENCH, ITALIAN, SPANISH, ETC.

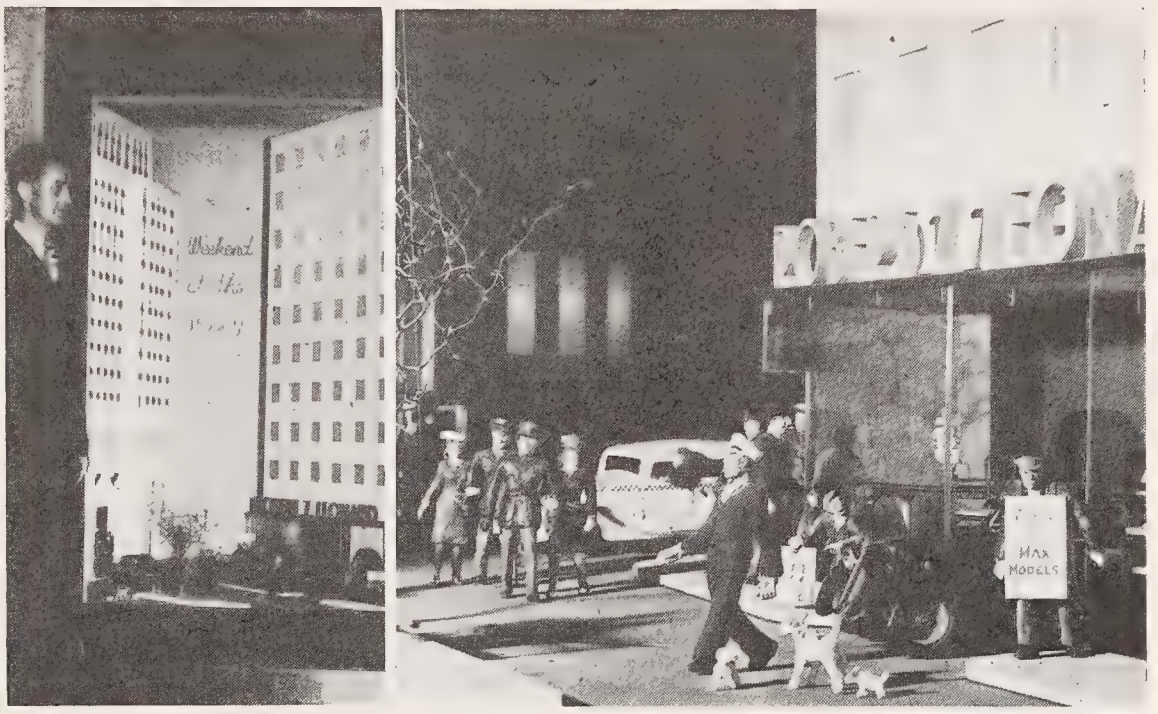
Current Release

Whirlwind of Paris

The First New French Musical Since the War

HOFFBERG PRODUCTIONS, Inc.
620 Ninth Ave., New York 18

Collins Sells "Weekend" With Model Exhibit in Dublin



The imagination of Kevin Collins, assistant manager of the Savoy cinema, Dublin, Ireland, was recently responsible for an unusual promotion in connection with the showing of "Weekend at the Waldorf."

Remembering the public interest which has been aroused by models made by an Irish officer for a recent military exhibition, Collins persuaded the officer, Lt. Max Moffatt, to join him in building a working model of the Waldorf Astoria Hotel in the Savoy vestibule. Completed, the model stood 7 feet high, measured 5 feet wide, and 6 feet in depth.

In the photograph, above left, Collins is pictured with the unique display, while at the right is a closeup of the lower section showing the figures created by Lt. Moffatt.

On one side of the model stands the facade of the Waldorf, with lights flashing on and off, and lifts moving up and down. On the other side is a replica of a large department store, with accurate mahogany models of antique furniture in its window.

The road between is peopled with figures of G.I.'s, sailors, pedestrians and page boys, who carry handbags with the star's name imprinted thereon.

At intervals a car drives up to the hotel entrance, the car door opens and a neat nyloned leg comes out. The leg is drawn back into the car again, the door closes and the car drives slowly off.

Dublin's leading columnists wrote up the idea, and further press exploitation resulted.

Figures similar to those used in the Savoy model were exhibited in shop windows.

This type of exploitation gives a fresh lead to Irish exhibitors who, surprisingly enough in a country which abounds with imagination and creative talent, seldom bother to rise above the ordinary "personal appearance" and "special preview" type of publicity.

Distributes Numbered Heralds

Numbered heralds were distributed house to house by manager Thor Hauschild to advertise "The Enchanted Forest" at the Arcade theatre, Cambridge, Md. If the number on the herald corresponded to a number on a list posted at the box office, the patron was admitted free. Hauschild contacted the Women's Club, Parent-Teacher Association and Sunday school classes for their support.

Promotes Displays for Playdate

Manager Helen Wingeard used an attractive one-sheet on a board in front of the theatre to exploit "Desert Song" at the Forsythe theatre, East Chicago, Ind. Window tieups were arranged with Newberry's Department Store, a record shop, and a delicatessen store. Helen also promoted a display in the public library.

Kirkconnell's Pet Parade Exploits Cartoon Show

A pet parade, the first held in the area, was promoted by manager Charles Kirkconnell to exploit a kiddie cartoon show at the Lee theatre, Fort Myers, Fla. The parade was led by the chief of police and the judging of the pets was by the mayor and two prominent citizens. The local newspaper ran a front-page story and picture on the parade. The cartoon shows are held every Saturday morning.

Coloring Contest Aids Date

A newspaper coloring contest was used by manager Mel Blieden to promote "Abilene Town" at the Voge theatre, East Chicago, Ind. 50 free tickets were awarded for the best colorings of a black and white drawing which ran in the *Globe*.

Ackery Promotes Special Events For "Bandit"

A kiddies' matinee, a bathing suit fashion show, and a "Teen Town Jamboree" were arranged by manager Ivan Ackery to augment his campaign on "The Bandit of Sherwood Forest" at the Orpheum theatre, Vancouver, B. C.

For the Saturday kiddie matinee, Ackery selected 10 old cartoons for the screen program and arranged a tieup with a local dance school for a stage show. Additionally, two magicians performed for the kids. Toys were promoted from merchants for giveaways.

The bathing suit show was tied-in with the short subject, "Fashions by Canada," which features Rose Marie Reid, local designer of bathing suits. The Skin-Tite Suit Company, which Miss Reid represents, put on a campaign in department stores. Ten girls modeled the suits on stage.

"Teen Town" is a project of the Vancouver *Sun* to overcome juvenile delinquency throughout the province. The organization was having a local convention in Vancouver during the playdate of "The Bandit of Sherwood Forest," so Ackery staged a 50-minute rally on the stage of the theatre. This consisted of a fashion show donated by the Hudson's Bay Company and a jitterbug contest. Ackery reports that results were excellent and hundreds were turned away.

Costume Parade Ballyhoos Clark's Western Program

A crowd estimated at 25,000 saw a costume parade promoted by manager L. C. Clark to draw attention to a program of westerns and the start of a new serial at the Bucklen theatre, Elkhart, Ind. The feature attraction of the parade was 100 western horses, including the national champion western parade horse. A man wearing a Royal Northwest Mounted Police uniform on horseback ballyhooed the serial "The Royal Mounted Rides Again." The playdate was further publicized by the distribution of 3,000 lucky number heralds at local schools. Guest tickets were awarded to kids holding the heralds with the lucky numbers.

Nylon Giveaway Draws Big For Turner in Parsons

Manager Arthur Turner attracted considerable extra business by holding a nylon giveaway at the Parsons theatre, Parsons, Kan. Turner started a whispering campaign to publicize the giveaway two weeks in advance. An attractive display consisting of the office safe and a lobby board was set a week in advance. Copy read: "This safe contains 10 pair nylon hose until our giveaway nites." A tieup was arranged with all three local banks for 14x22 in. cards to be placed in their windows, with copy reading: "Our vault contains five pair of nylons for safe keeping, etc." Turner planted a story on this angle on the front page of the local newspaper. Starting two days in advance phone calls were made advising people of the giveaway.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship which justifies their names being placed on the final list as contenders for the Second Quarter period.

IVAN ACKERY
Orpheum, Vancouver, B. C.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

MEL BLIEDEN
Voge, East Chicago, Ind.

JOSEPH BOYLE
Poli-Broadway, Norwich, Conn.

CARROLL M. BRADLEY
Forest, Forest Park, Ill.

WALTER CHENOWETH
Alexandria, San Francisco, Calif.

L. C. CLARK
Bucklen, Elkhart, Indiana

BERT CLOUGH
Lorin, Berkeley, Calif.

LOU COHEN
Loew-Poli, Hartford, Conn.

BURNS ELLISON
Columbus, Columbus, Nebr.

MICHAEL EVAN
Elco, Elkhart, Ind.

HAROLD GEORGE
Mayfair, Miami, Fla.

FRANCIS C. GILLON
Esquire, Davenport, Iowa

PAUL E. GLASE
Embassy, Reading, Pa.

ALICE GORHAM
United Detroit, Detroit, Mich.

LEO HANEY
Lido, Maywood, Ill.

BOB HARVEY
Broadway, Timmins, Ont, Canada

ROBERT A. HYNES
Midwest, Oklahoma City, Okla.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

SID KLEPER
Poli-College, New Haven, Conn.

PAUL O. KLINGLER
Poli-Strand, Waterbury, Conn.

JIMMY LYNTON
Palace, Swindon, Wiltshire, Eng.

P. E. McCOY
Miller, Augusta, Ga.

CYRIL MEE
State, Harrisonburg, Va.

E. D. MILLER
Orpheum, Elkhart, Indiana

PAUL T. MITCHELL
Magic, Barbourville, Ky.

HARRY R. MOORE
Paramount, Cedar Rapids, Ia.

HARRY MURRAY
Odeon, Liverpool, England

LOUIS NYE
Hoosier, Whiting, Indiana

A. G. PAINTER
Center, Oak Ridge, Tenn.

JOHN PARSONS
Telenews, Oakland, Calif.

FRED PERRY
Liberty, Cumberland, Md.

LESTER POLLOCK
Loew's Rochester, N. Y.

NORMAN PRAGER
Wicomico, Salisbury, Md.

ED PYNE
Keith's 105th St., Cleveland, O.

PATRICK REED
Odeon, Portsmouth, England

EDWARD RICHARDSON
Granada, Cleveland, Ohio

HARRY ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Loew's Poli, New Haven, Conn.

J. G. SAMARTANO
Loew's State, Providence, R. I.

NORTON SHAPIRO
Rivoli, Roxbury, Mass.

CHARLES E. SHUTT
Telenews, San Francisco, Calif.

SOL SORKIN
RKO Keith's, Washington, D. C.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
Loew's State, White Plains, N. Y.

ERIC V. WALLS
Clifton, Great Barr, Birmingham, England

BROCK WHITLOCK
Capitol, Washington, D. C.

NATE WISE
RKO Palace, Cincinnati, Ohio

Plants Cut and Story In Sport Pages

Manager Mollie Stickles planted a three-column cut on the sports page of the Meriden *Daily Journal* and a story in Samuel Cohen's sports column in the same newspaper to publicize the showing of "The Good Old Days" at the Poli-Palace theatre, Meriden, Conn. The cut showed a scene from the Jack Dempsey-Jess Willard heavyweight championship fight. Special playdate announcements were made at the local boxing hall.

Arranges Attractive Marquee

"Ziegfeld Girl" cutouts from one and three sheets and attractively arranged on the marquee drew attention to manager W. P. Stone's date on "Ziegfeld Follies" at the Sunset theatre, Asheboro, N. C.

Army Tieup Aids Date on "Sun"

A tieup with the Army Recruiting Service was arranged by manager Louis Nye to exploit his engagement of "Walk in the Sun" at the Hoosier theatre, Whiting, Ind. The Army provided Nye with a sound truck which was used for street ballyhoo.

Army equipment also was used for an effective lobby display. A soldier was in attendance explaining the various pieces of equipment. The mayor of Whiting issued a proclamation designating the period as "Army Recruiting Week" and urged the citizens to see "Walk in the Sun" at the Hoosier.

For his date on "Tangier" Nye had two boys dressed in Arabian costume parade the streets of Whiting. Signs on the boys' backs were sniped with playdate copy. A 40x60 board was installed in the lobby. Above the word "Tangier" was a star, which patrons were invited to hit with a dart. If they hit the star they received a guest ticket.

Postman Walks Boston Streets For Ballyhoo

A man dressed in a postman's uniform and carrying a mail bag was used for street ballyhoo to exploit "The Postman Always Rings Twice" at the State and Orpheum theatres in Boston. The bag was equipped with a hidden set of dry cells and bell, which was rung twice at intervals, attracting considerable attention.

The campaign was conducted by managers Jim Tibbetts and Jack Mercer, of the State and Orpheum, respectively, and Loew's publicists George Kraska, Vaughn O'Neill and Joe Di Pesa.

Five of the city's oldest letter-carriers in point of service were feted at a dinner and later were guests of the State theatre management. 10,000 teaser cards were distributed. Copy read: "When addressing letters or cards remember your zone number and 'The Postman' will always ring twice."

A radio contest was promoted on the Mary Ruth program over station WORL. Twenty-five pair of guest tickets were awarded for the best answers to the question: "What is the meaning of the title 'The Postman Always Rings Twice.'" Stills of Lana Turner, star of the picture, were planted on the beauty pages of the *Traveler, Record* and *American.*

Arrangements were made with leading cocktail lounges, night clubs and restaurants for a special "Postman Cocktail" on their liquor list in advance of opening. Window displays were set with music and department stores.

Ballyhoo in Hartford

In Hartford, Conn., manager Lou Cohen and assistant manager Sam Horwitz used all media of promotion to exploit the picture. For street ballyhoo, an usher paraded around town with a 40x60 cardboard blow-up of the book sniped with theatre and playdate copy on "The Postman Always Rings Twice."

One of the highlights of the campaign was a display on the miniature stage of the lobby entitled "Great Books Make Great Movies." It was backed up by colored flourescent lighting with a spotlight hitting it from the front. An arrow pointed to the title of the picture and the names of the stars.

Extensive newspaper breaks, including a beauty cooperative ad and radio space were promoted. 5,000 book marks were distributed to stores. 5,000 booklet-type heralds were given out at local parks. 25 book insert cards were used in counter displays in local book and department stores.

Manager Lester Pollock employed a sound truck to exploit "The Postman Always Rings Twice" at Loew's theatre, Rochester, N. Y. Pollock was advised that local newspapers would not carry advertising during the rail strike so he spotted 15 two-inch ads in the Sunday *Democrat* and *Chronicle,* the last editions carrying ads.

A special lobby display was designed featuring blow-ups of Lana Turner and John Garfield and a cut-out of the book with copy reading: "Read the Book, See the Picture." 400 paper snipes were posted on lampposts and in stores.

Arranges Merchant Tieups

Tieups with local five-and-ten-cent stores for Max Factor make-up displays on "The Postman Always Rings Twice" were arranged by manager Joe Boyle of the Poli-Broadway theatre, Norwich, Conn.

Heralds were imprinted for distribution at the theatre and lending libraries. Two of the libraries used counter cards. Boyle also arranged a window and counter display, tying in the picture with the book, at the Cranston Company store.

WHEN IN TOWN, VISIT HERALD, SAYS SHOWMAN

To the Readers of MOTION PICTURE HERALD:

I'm an exhibitor from a small town. I manage the Gray theatre in Gray, Georgia, a Martin & Thompson operation.

Recently I was in New York during my vacation and had the pleasure of meeting "Chet" Friedman and his charming secretary, Miss Walton, at the Round Table.

During my visit, I was given a most interesting tour of the Quigley Publishing Company. I was assisted in obtaining tickets to various places of entertainment, and shall always remember the courtesy.

So I say to you other theatre men, if you are ever in New York, stop in at the Managers' Round Table and your trip will be a success. One can easily see why MOTION PICTURE HERALD is such a success with such an efficient and courteous staff.—*James C. Balkcom, Jr.*

Alger Exhibits Work and Lectures on Art

Jack Alger, publicity director for L & P Theatres, Peru, Ill., recently lectured on the subject of commercial art before students of the La Salle-Peru township high school. As an example of his work, Jack exhibited a poster he designed for "Confidential Agent" at the Majestic theatre and water color portraits of his father and grandmother. The poster was reproduced in the *Daily Post-Tribune.*

Detwiler Uses Heralds To Sell "Spellbound"

For "Spellbound," manager A. C. Detwiler had flash heralds overprinted on a page of the local newspaper to publicize the picture at the Manos theatre, Hollidaysburg, Pa. 2,000 of the heralds were distributed from house to house. Detwiler also arranged a Lynette Perfume "Spellbound" window at Glen's Drug Store.

Grimes Promotes Special Events In Erie, Pa.

An automobile giveaway, a Sportsman's League midnight show and presentation of well known orchestras on the stage were arranged by manager Ken Grimes to augment his promotions on current screen attractions at the Warner theatre, Erie, Pa.

The car giveaway was a 1946 Pontiac streamliner coach. For this promotion, Grimes arranged a tieup with four local merchants. A coupon good for one chance on the car was given for each adult ticket purchased at the theatre or with any 50 cent purchase at any one of the four cooperating stores. The merchants contributed equally towards the purchase of the Pontiac.

The midnight show was sponsored by the Erie County Sportsman's League and featured special screen attractions of interest to sport-minded persons. Tickets were sold by members of the league. Items of sport equipment were given away from the stage to holders of lucky tickets.

The orchestras were sponsored by organizations for the purpose of raising funds for local causes. The bands were Woody Herman's and Guy Lombardo's. In addition, Grimes presented a stage show sponsored by the Zem Zem Temple, consisting of music by the Zem Zem Oriental, Kiltie and Temple bands, and the Zem Zem Chanters.

Donates Use of Theatre For Community Affair

Considerable newspaper publicity and goodwill resulted from the recent gesture of manager James J. Kolbeck in donating the use of the Jersey City theatre, Jersey City, N. J., for a community affair. The event was the awarding of proficiency charters to 10 Jersey City representatives of the Junior Achievement Organization. The presentations were broadcast from the stage of the theatre by station WHOM.

Newspaper Tieup Helps Dates

An effective newspaper tieup was arranged by manager Sam Fitzsimmons to exploit a week of playdates at the Medina theatre, Medina, Ohio. For this tieup, an extra edition of the *Sentinel* was published, featuring headlines and stories devoted to playdates. The papers were distributed free at busy street corners.



SHOWMEN PERSONALS

In New Posts: Clifford Swick, Mohawk Drive-In, Albany, N. Y. Margaret Lowden, Maryland, Baltimore, Md. Robert L. Fox, Palace, Troy, N. Y. Sidney Lewen, Avon, Newark, N. J.

In Philadelphia the following changes have been made among Stanley-Warner neighborhood managers: Edgar Wolf, from the Waverly to the Wynne; Maurice Goldberg, from the Wynne to the Avon; Edward Coyle from the Avon to the Parker; Joseph Forte from the Parker to the Waverly.

Jimmy O'Connell, city manager for Hamrick-Evergreen, Spokane, Wash. Jack Hamaker, Orpheum; Delmo Larrison, Coliseum; Chris Casper, Blue Mouse; all in Seattle, Wash. William Hickey, Plaza, Philadelphia. Gus Hartman, Princess, Camden, N. J. Sid Shane, manager, Globe theatre, Bronx, N. Y. John Fitzpatrick, Midway, Brooklyn, N. Y.

Assistant Managers: Jack Crowe, RKO-Schine-Paramount, Syracuse, N. Y. Alex George, Sheridan, Miami Beach, Fla. Charles Woodruff, relief assistant, Treat, Newark, N. J.

Returned Servicemen: Joe Bugla, Manos, Elwood City, Pa. John Senise, New Atlas, Pittsburgh, Pa. Paul Kessler, Suffolk, Holyoke, Mass. Guy Greathouse, Palace, Aurora, Ind.

Junior Showmen: Lynn Kamern, 6½ pound girl, born June 16th to Mr. and Mrs. Lee Kamern. Father is general manager of Metro theatres in India and assistant managing director for Loew's International there.

Birthday Greetings: Joseph G. Seyboldt, Wilbur Werthner, Henry Witulich, Leo H. Henderson, Dwight Van Meter, Paul S. Gottschall, Fred S. Vassar, Bob De Laneo, William J. Gates, Deborah B. Washer, Ray R. Summers, Erwin Janot, Franklin Jameson, John J. Jackson, Peter S. Meredith, Paul Francis Novely, Jane Beckwith, Sam Ornstein.

George W. Coleman, Gertrude Bunchez, James J. Kolbeck, Larry Morris, R. E. Eason, T. W. Lewis, Rodney L. Cron, Harold E. Old, Jack Hazlett, Clarence Groetke, Richard L. Moss, Milton Bundt, Abie Beter.

George A. Steeb, Robert M. Watts, Jack Nixon, Jr., Frank Staley, Eddie Hohler, Jack W. Bartholic, Carroll Smith, Byron E. Abegglen, Ed C. Curdts, M. Honnaker, Milton Brenner, Earl Lewy, Lawrence M. Forrest, Max Kuperstein.

Guido Trusty, Mott P. Blair, Fred C. Lentz, Paul J. Poag, Oliver Menke, Paul Hefner, David Schaer, J. Barros Browne, Harvey Kny, William W. Birchfield, George J. Flicker.

Gerald M. Westergren, A. J. Kalberer, S. S. Holland, H. G. Moore, Louis Schnitzer, Y. L. Bain, Clay Walker, Charles M. Moross, Dave Vorzimer, L. G. Hertl, Charles Feinberg.

Showmen's Calendar: August 1st: Beginning of World War One—1914; Colorado admitted to Union—1876. 10th: Missouri admitted to Union—1821. 12th: Patents for sewing machines granted I. M. Singer and A. B. Wilson—1851. 15th: Panama Canal opened —1914; Sir Walter Scott born—1771; Napoleon Bonaparte born—1769. 16th: Bennington Battle Day, observed in Vermont. 17th: First Atlantic cable message—1858; Discovery Day, Yukon Territory; Fulton steamboat—1807. 23rd: First steamer to cross Atlantic launched —1818. 26th: First kindergarten in America established in St. Louis—1873; United States gave suffrage to women in 19th amendment—1920. 29th: Oliver Wendell Holmes born—1809.

Norfolk Manager Started In Business as Usher

Herman Edward Townsend, manager of the Hampton theatre, Norfolk, Va., has had experience as usher, doorman, operator and stage manager during the 16 years he has been associated in the motion picture industry. Herman started as usher at the Arcade, Salisbury, Md., his birthplace, later becoming relief operator there. When the Schine circuit bought the theatre he was assigned as doorman, then transferred as assistant manager of the Wicomico.



Herman E. Townsend

The Army occupied Herman for the next four and one-half years, after which he went to work as operator of the Hampton. Last April, when the manager resigned, he assumed his present capacity. The new Round Tabler is 37 years old, married and has three children.

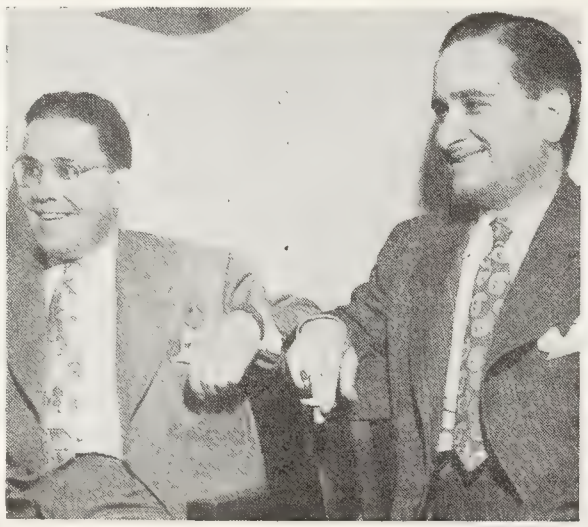
Einstein Returns to Sutter

Al Einstein, assistant manager at the Sutter theatre, Brooklyn, N. Y., has worked at that house continuously for the past seven years except for a two-year hitch in the Army and a brief period after his return at the Liberty theatre in New York City. He started as usher in 1939, working his way up through the ranks. During his Army service he saw action with the 6th Armored Division in four countries on the continent.

Newspaper Breaks Garnered For "Follies" Contest

Loew's publicist Gertrude Bunchez obtained six days of excellent newspaper breaks in the Baltimore *News Post* to publicize a "Miss Ziegfeld Follies" contest she arranged to advertise the engagement of the picture at the Century theatre, Baltimore, Md. On opening night a radio broadcast from the front of the theatre was held. Participants included the vice mayor, a congressman and the winner of the contest. A 30-piece band also was used for front of the theatre ballyhoo. A window display was arranged with Bonwit Lennon Company featuring the original costume worn by Lucille Bremer in the picture.





by The Herald

OUT OF TOWNERS in New York, recently, follow the regular custom of showmen and visit at the Round Table. At left is Milton Woodward, publicity manager for RKO theatres in Chicago. Above, Sam, left, and Nick Korman, Canadian exhibitors from Rouyn, Quebec, and Englehard, Ontario. At right, Ray Gingell, manager of the Hiser theatre, Bethesda, Md.



Inaugurates Weekly Broadcast

Manager Bill Burke recently inaugurated a weekly radio broadcast from the lobby to augment his promotion of playdates at the Brant theatre, Brantford, Ont., Can. The broadcast, called "What's Your Opinion," is sponsored by a local merchant. Patrons entering or leaving the theatre are interviewed and awarded guest tickets.

Promotes Ad for "Dragonwyck"

A three-column cooperative newspaper ad was arranged to advertise the engagement of "Dragonwyck" at the Palace theatre, Cincinnati, Ohio. In addition, manager Erwin Bock and RKO publicist Nathan Wise promoted a co-op newspaper ad, counter and window displays with eight King Drug stores. Five other downtown stores used window displays.

Sets "Ziegfeld" Display

An attractive window display featuring one of the original costumes worn in "Ziegfeld Follies" was arranged by manager Boyd Sparrow to exploit the picture's engagement at Loew's theatre, Indianapolis, Ind. "Ziegfeld Girl" stills also were included in the window display in the William H. Block department store.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

A NIGHT IN CASABLANCA (UA)

First Report:

Total Gross Tabulated	$250,500
Comparative Average Gross	240,600
Over-all Performance	104.1%

ATLANTA—Loew's Grand	126.1%
BALTIMORE—Century	102.2%
BOSTON—Orpheum	107.0%
(DB) Mysterious Intruder (Col.)	
BOSTON—State	125.2%
(DB) Mysterious Intruder (Col.)	
CHICAGO—Oriental, 1st week	112.5%
(SA) Vaudeville	
CHICAGO—Oriental, 2nd week	89.4%
(SA) Vaudeville	
CLEVELAND—Loew's State	86.6%
INDIANAPOLIS—Loew's	83.6%
(DB) Mysterious Intruder (Col.)	
KANSAS CITY—Midland	87.7%
(DB) Notorious Lone Wolf (Col.)	
ST. LOUIS—Loew's State	118.2%
ST. LOUIS—Loew's Orpheum, MO 1st week	145.8%

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BREAKFAST IN HOLLYWOOD (UA)

Final Report:

Total Gross Tabulated	$362,500
Comparative Average Gross	369,600
Over-all Performance	98.0%

ATLANTA—Paramount	97.4%
BALTIMORE—Century	93.9%
CHICAGO—Oriental, 1st week	152.3%
(SA) Vaudeville	
CHICAGO—Oriental, 2nd week	119.1%
(SA) Vaudeville	
CINCINNATI—RKO Palace	92.7%
CLEVELAND—Loew's Stillman	110.5%
DENVER—Denver	65.5%
(DB) Notorious Lone Wolf (Col.)	
DENVER—Esquire	50.0%
(DB) Notorious Lone Wolf (Col.)	
INDIANAPOLIS—Circle	119.6%
(DB) Joe Palooka, Champ (Mono.)	
LOS ANGELES—Music Hall Beverly Hills, 1st week	114.5%
LOS ANGELES—Music Hall Beverly Hills, 2nd week	82.2%
LOS ANGELES—Music Hall Beverly Hills, 3rd week	50.0%
LOS ANGELES—Music Hall Downtown, 1st week	106.1%
LOS ANGELES—Music Hall Downtown, 2nd week	75.3%
LOS ANGELES—Music Hall Downtown, 3rd week	54.7%
LOS ANGELES—Music Hall Hawaii, 1st week	104.4%
LOS ANGELES—Music Hall Hawaii, 2nd week	70.8%
LOS ANGELES—Music Hall Hawaii, 3rd week	50.0%
LOS ANGELES—Music Hall Hollywood, 1st week	98.0%
LOS ANGELES—Music Hall Hollywood, 2nd week	74.5%
LOS ANGELES—Music Hall Hollywood, 3rd week	50.0%
MINNEAPOLIS—State	97.3%
MONTREAL—Princess	107.1%
(DB) Night Editor (Col.)	
OMAHA—Orpheum	81.4%
(DB) Wanderer of the Wasteland (RKO)	
PITTSBURGH—Warner	120.8%
PITTSBURGH—Ritz, MO 1st week	97.2%
SALT LAKE CITY—Utah	112.2%
(DB) My Name Is Julia Ross (Col.)	
SAN FRANCISCO—United Artists, 1st week	78.9%
(DB) The Notorious Lone Wolf (Col.)	
SAN FRANCISCO—United Artists, 2nd week	88.8%
(DB) The Notorious Lone Wolf (Col.)	
SAN FRANCISCO—United Artists, 3rd week	65.7%
(DB) The Notorious Lone Wolf (Col.)	
ST. LOUIS—Fox	129.2%
(SA) Vaudeville	

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CLUNY BROWN (20th-Fox)

First Report:

Total Gross Tabulated	$273,900
Comparative Average Gross	298,200
Over-all Performance	91.8%

BUFFALO—Buffalo	95.1%
(DB) Rendezvous (20th-Fox)	
CLEVELAND—Warner's Hippodrome	80.0%
DENVER—Denver	71.0%
(DB) Phantom Thief (Col.)	
DENVER—Esquire	52.9%
(DB) Phantom Thief (Col.)	
LOS ANGELES—Chinese	129.7%
LOS ANGELES—Loew's State	94.8%
LOS ANGELES—Uptown	120.0%
NEW YORK—Rivoli, 1st week	110.6%
NEW YORK—Rivoli, 2nd week	86.7%
NEW YORK—Rivoli, 3rd week	65.0%
PHILADELPHIA—Fox	111.5%
ST. LOUIS—Ambassador	83.3%
(DB) One Way to Love (Col.)	

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DIARY OF A CHAMBERMAID (UA)

Intermediate Report:

Total Gross Tabulated	$257,800
Comparative Average Gross	269,300
Over-all Performance	95.7%

BALTIMORE—Century	99.4%
BUFFALO—Hippodrome	148.4%
(DB) Portrait of Maria (MGM)	
CHICAGO—Oriental, 1st week	118.5%
(SA) Vaudeville	
CHICAGO—Oriental, 2nd week	89.2%
(SA) Vaudeville	
CINCINNATI—RKO Grand	108.4%
CINCINNATI—RKO Lyric, MO 1st week	61.4%
CLEVELAND—Loew's Stillman, 1st week	134.6%
CLEVELAND—Loew's Stillman, 2nd week	91.3%
DENVER—Paramount	106.7%
(DB) Romance of the West (PRC)	
DENVER—Webber	88.8%
(DB) Romance of the West (PRC)	
PHILADELPHIA—Earle, 1st week	79.6%
PHILADELPHIA—Earle, 2nd week	52.5%
PITTSBURGH—Fulton	105.2%
PROVIDENCE—State	84.1%
(DB) Devil's Mask (Col.)	
SALT LAKE CITY—Utah	126.4%
(DB) Meet Me On Broadway (Col.)	

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THE WELL GROOMED BRIDE (Para.)

First Report:

Total Gross Tabulated	$125,600
Comparative Average Gross	123,700
Over-all Performance	101.5%

BALTIMORE—Keith's, 1st week	100.0%
BALTIMORE—Keith's, 2nd week	89.6%
BUFFALO—Buffalo	99.4%
(DB) Hot Cargo (Para.)	
BUFFALO—Hippodrome, MO 1st week	95.8%
(DB) Hot Cargo (Para.)	
MINNEAPOLIS—Radio City	92.4%
NEW YORK—Victoria, 1st week	130.2%
NEW YORK, Victoria, 2nd week	93.7%
TORONTO—Shea's	102.7%

Czech Monopoly Producing First Agfacolor Film

by JOSEPH B. KANTUREK
in Prague

The Czech state film monopoly is producing its first Agfacolor feature in the Prague-Barrandov Studios. It is an historical novel from Czech history of the 15th Century. The production is expected to cost $480,000. Arrangements have been made for showing the picture in Holland, and it is expected it will find a market in other countries of Europe.

A preliminary agreement has been signed here between the monopoly and a representative of four Dutch importers, calling for the showing in Holland of five Czech features. The preliminary agreement must now be approved in Holland, and must conform to Dutch currency regulations. A part of the general agreement was for the exchange of short subject motion pictures between the two countries.

▽

On June 14 was held here the premiere of American Office of War Information shorts and documentaries. The local first run Alfa theatre introduced them as a program "From the land of the Stars and Stripes." The public's eagerness to see American films was indicated by the long lines at the box office from early morning. The first documentaries shown were: "Memphis Belle," "Northwest, U.S.A.," and "A Better Tomorrow."

Because of the French International Festival in Cannes in September, the Prague festival has been postponed until October. The British are understood anxious to show their Technicolor productions. Films they plan to exhibit include "Henry V," "Caesar and Cleopatra," "Blithe Spirit," and the documentary, "Western Approaches."

Landaiche Opens Booking Service in New Orleans

E. V. Landaiche recently resigned as branch manager of the 20th Century-Fox exchange in New Orleans, and has organized The Independent Booking Company, Inc., there. So far 21 theatres have joined the organization, he reports. Mr. Landaiche had been with the 20th Century-Fox exchange for some 26 years.

Technicolor Votes Dividend

Technicolor Motion Picture Corporation has announced a dividend of 25 cents a share payable July 16, 1946, to stockholders of record July 3.

Ugast Joins Monogram

Edward Ugast, formerly with Paramount and United Artists, has joined Monogram International as that company's representative for Cuba.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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EXPERIENCED THEATRE MANAGER. VETERan. Now working. BOX 2001, MOTION PICTURE HERALD.

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BLOWERS AVAILABLE WITH NEW MOTORS 11,000 cfm—$218.90; 13,500 cfm—$276; 22,500 cfm—$348; 27,500 cfm—$410.40; 24" blade pedestal Fans with motors, $92.10; Navy surplus—dimmers, 2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; Sound screens at old prices until August 1st; Vocobeaded, square foot, 44½c; Flextone plastic, washable, 37½c. Send for catalog. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

USED EQUIPMENT

PRICES REDUCED—COMPLETE ARMY THEatre Outfits—Holmes professional latest sound projectors, 2000′ magazines; lens; arc lamps; rectifiers; motors; heavy pedestals; 30W amplifier; monitor; 2-way multicellular horn system, ready to go, $1,695. With regular amplification and single speaker, $1,295. S. O. S. CINEMA SUPPLY CORPORATION, 449 West 42nd St., New York 18.

THEATRE CHAIRS—1,000 STREAMLINED FULL upholstered American Seating Company Chairs. 1,000 spring-cushioned, relacquered, ¾ inch padded backs. 900 spring-cushions. 1,000 veneer Chairs. Write for prices and photographs. JESSE COLE, 2565 McClellan Ave., Detroit, Mich. Phone LEnox 3445.

130 PORTABLE TWO SECTION ASSEMBLY Chairs, $3.60 per chair; 2,000 Stadium Chairs, $4.35; 400 American late model metal lined reupholstered padded backs, box-spring cushions, rebuilt, $7.95; 150 rebuilt, reupholstered American panel back boxspring Chairs, $5.95; 300 American rebuilt, reupholstered red striped velour padded back, box-spring metal lined, $7.95; 408 American ditto. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd St., New York 18.

3 SIMPLEX ACME SOUND PROJECTORS, 1000-watt projector lamps complete with horns. Make offer. Write: MRS. LUSSO, Magnolia Room, 300 Duaphine St., New Orleans, La.

CHAIRS 65 FOLDING, 85 CUSHION THEATRE. MARK SCHMIDT, Wrightstown, Wis.

COMPLETE MIRROPHONIC WESTERN ELECtric horn system, including Network—capacity up to 2,500 seats—as good as new. $250. F.O.B. SAVOY THEATRE, JAMAICA, N. Y.

THEATRES

WANTED TO LEASE OR RENT. THEATRE IN town of 1,000, 4,000. Prefer Western state. LYLE KAY PORTER, Box 331, Morgan, Utah.

WANTED TO LEASE—THEATRE IN EASTERN or Southern states by former manager, excellent references. G. P. E., Box 45, Ampere, N. J.

WANTED TO BUY

CIRCUITS ATTENTION—OLD OBSOLETE AIR conditioning equipment, compressors, condensers, etc. Carrier, York, Carbondale, Curtis, Westinghouse, G.E., other standard makes. Sizes to 300 tons, centrifugal preferred. Send for details. BOX 2002, MOTION PICTURE HERALD.

HELP WANTED

BRANCH MANAGERS, 16MM. EXCHANGES, preferably 35mm. experience. Photo with qualifications. BOX 2004, MOTION PICTURE HERALD.

OPERATOR-MANAGER. SALARY $40. MUST have car. Give all details in first letter. LYON THEATRE CIRCUIT, Franklin, Va.

STUDIO EQUIPMENT

BELL & HOWELL STUDIO TRIPODS, $69.50; Magazines, 1000′, $95; 400′, $59.50; Mitchell early model Studio Camera, 3 lenses, 400′ magazines, tripod, $2,450; DeVry motorized 35mm. Newsreel Camera, 400′ magazines, 3 lenses, tripod, $695; Moviolas, $195; Densitometer, $125; 2000W Fresnel Spots, $57.50. Send for list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

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BINGO CARDS, DIE-CUTS, 1 to 100 or 1 to 75, $2.50 per thousand, $22.50 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

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BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Skouras Theatres to Stage 18 Famine Drive Rallies

Skouras Theatres' Community Service Department, headed by Nick J. Matsoukas and Harry J. Fuchs, was host last Friday to the press at the launching of a series of 18 New York Famine Emergency Committee relief rallies, which are to be held until July 31 at 18 Skouras theatres in the New York area. The event at the 20th Century-Fox home office, featured addresses on worldwide famine conditions by Assistant Secretary of State William L. Clayton; Newbold Morris, who served as chairman, and Alexander Williams, FEC coordinator. The reception included screenings of four documentaries on famine conditions abroad.

Theatre Damaged by Fire

The Grand theatre, Lancaster, Pa., was damaged June 12 by a fire which took the lives of two and injured 14. None of the injured or dead, however, was in the theatre, which was closed at the time of the fire.

Puerto Rico Tax Rose Steadily

by REUBEN D. SANCHEZ
in San Juan

Admission taxes in Puerto Rico have increased considerably since the first tax was passed by the Insular Legislature, but admissions, too, have increased during the war years. Today the average admission for a first run in San Juan is 65 cents to $1. Before the war it was 50 to 75 cents.

On July 1, 1938, admissions were taxed one cent for each 20 cents or fraction thereof in excess of the first 20 cents, which was tax-exempt.

Three years later the admission tax was 10 per cent, with all admissoins less than 10 cents exempt.

Then, in 1943, the tax was revised so that admissions less than 10 cents were taxed one cent and those above 10 cents were taxed two cents on each 10 cents.

Again, in 1945, the Insular Legislature approved a bill calling for a 10 per cent tax on admissions of 10 cents and less and a 20 per cent tax on all admissions over 10 cents. This is the tax system now in effect.

▽

"The Bells of St. Mary's" has topped all first-week grosses for Hollywood product shown in Puerto Rico. It is estimated the picture grossed $9,000 during its first week and $3,500 during its second week at the Paramount here.

Cobian Buys Three 16mm Units for Puerto Rico

Three 16mm mobile film units have been purchased by Ramos Cobian, Puerto Rican circuit operator, to bring programs to the people of that country who seldom, if ever, see films. Eventually, Mr. Cobian on a recent visit to New York said, he expects to have more than a dozen mobile units in operation. He said also that he was adding six theatres in the area of San Juan to his circuit of 22 houses.

Legion of Decency Reviews Six New Productions

The National Legion of Decency reviewed six new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were "My Pal Trigger" and "The Return of Rusty." In Class A-II, unobjectionable for adults, were "Crack-Up," "Danger Woman" and "Till the End of Time." "Lover Come Back" was placed in Class B, objectionable in part, because of "light treatment of marriage."

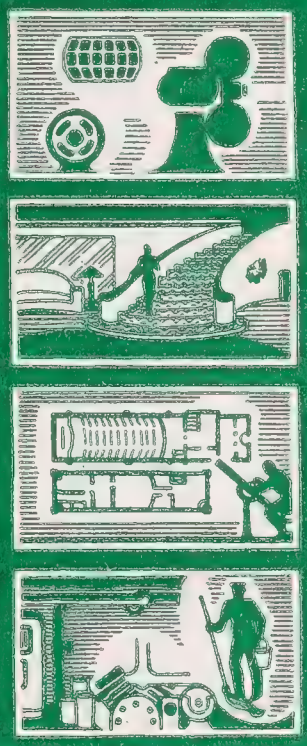
MGM Gets Foreign Films

Simon S. Schiffren, film scout for MGM International Films, has returned from a three-month buying trip, during which he obtained American rights to four films to be added to MGM's program calling for the U. S. distribution of outstanding foreign pictures.

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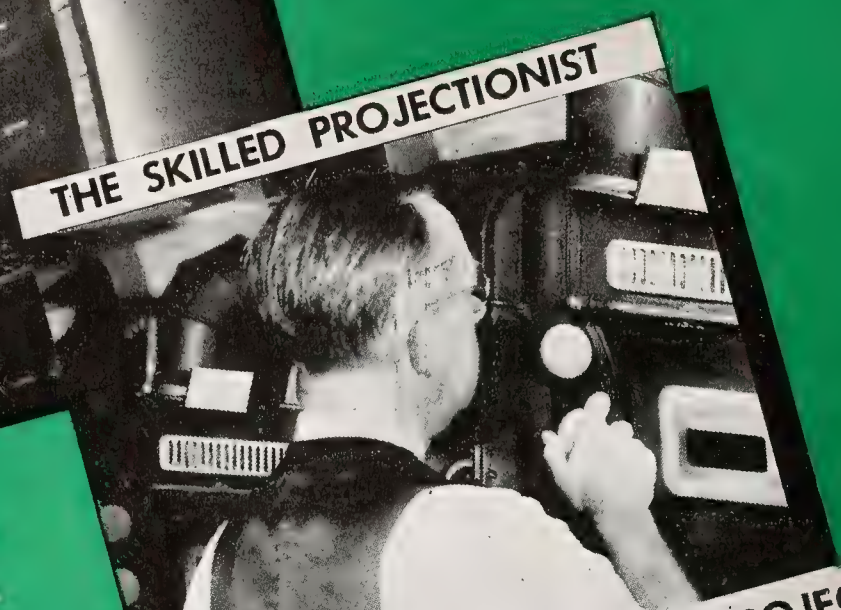
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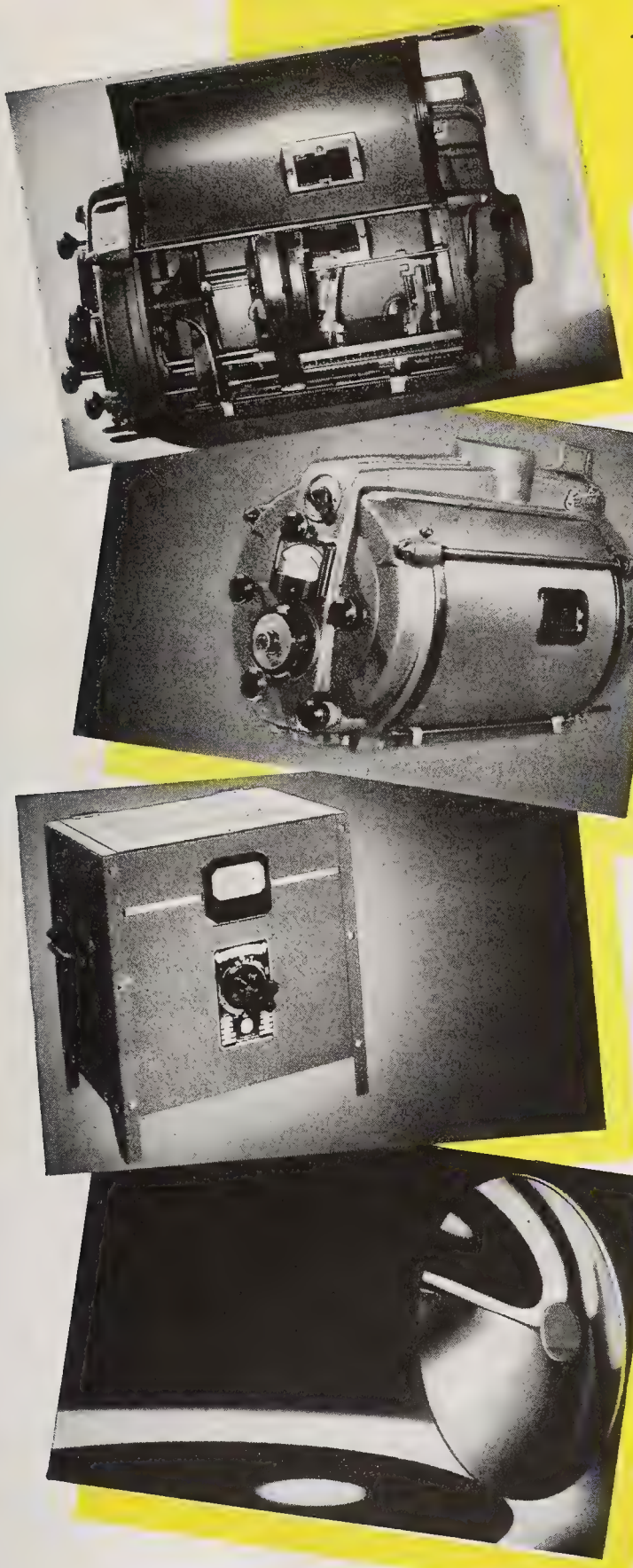
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The Simplex High Projection Arc Lamp delivers twice as much light as any low intensity lamp—the snow-white light that is essential to the satisfactory projection of Technicolor pictures.

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About Products for the Theatre

and people who make and sell them

$100 AND NEW CHANGEOVERS OFFERED AS CONTEST PRIZE

Projectionists with Strong changeovers that may look a bit the worse for age, but are still in service, have a chance to get a new pair free, plus a 100 U. S. Savings Bond as a personal prize. This prize is offered by Larry Strong, president of Essannay Electric Manufacturing Company, Chicago, in celebration of his 26th year in the business of manufacturing changeovers. The prize represents a cash value of $186.25.



LARRY STRONG

The purpose of the competition, states the announcement, is "to demonstrate the year-in, year-out trouble-free performance of motion picture projection accessories and the care given his equipment by the average projectionist."

The contest closes September 1st. Prior to then, projectionists having Strong "Zipper" changeovers should write Mr. Strong a short description of the installation and give certain other information (full particulars are given in the company's advertisement on page 27).

LIGHT OUTPUT INCREASED FOR FLUORESCENT LAMPS

The rated light output of four Westinghouse fluorescent lamps has been increased, it is announced by the Westinghouse Lamp Division, Bloomfield, N. J. The lumen increases are as follows:

The 20-watt white lamp, from 860 to 920; 20-watt daylight, from 760 to 800; 40-watt white, 2100 to 2320; and 40-watt daylight, from 1880 to 1920.

NEW SELF-POWERED FLOODLIGHT EQUIPMENT

Specifications of two new types of lighting units, floodlighting lamps and their own electric power generating plants, have been released by the Consolidated Diesel-Electric Corporation, Mount Vernon, N. Y.

One of the units is portable, being mounted on rubber-tired wheels with the chassis designed integrally with the plant housing. The other unit is mounted on skids. Either can be had with equipment to supply 120-volt, single-phase current, or 208-volt, three-phase current. The lamps, numbering four and mounted on the top

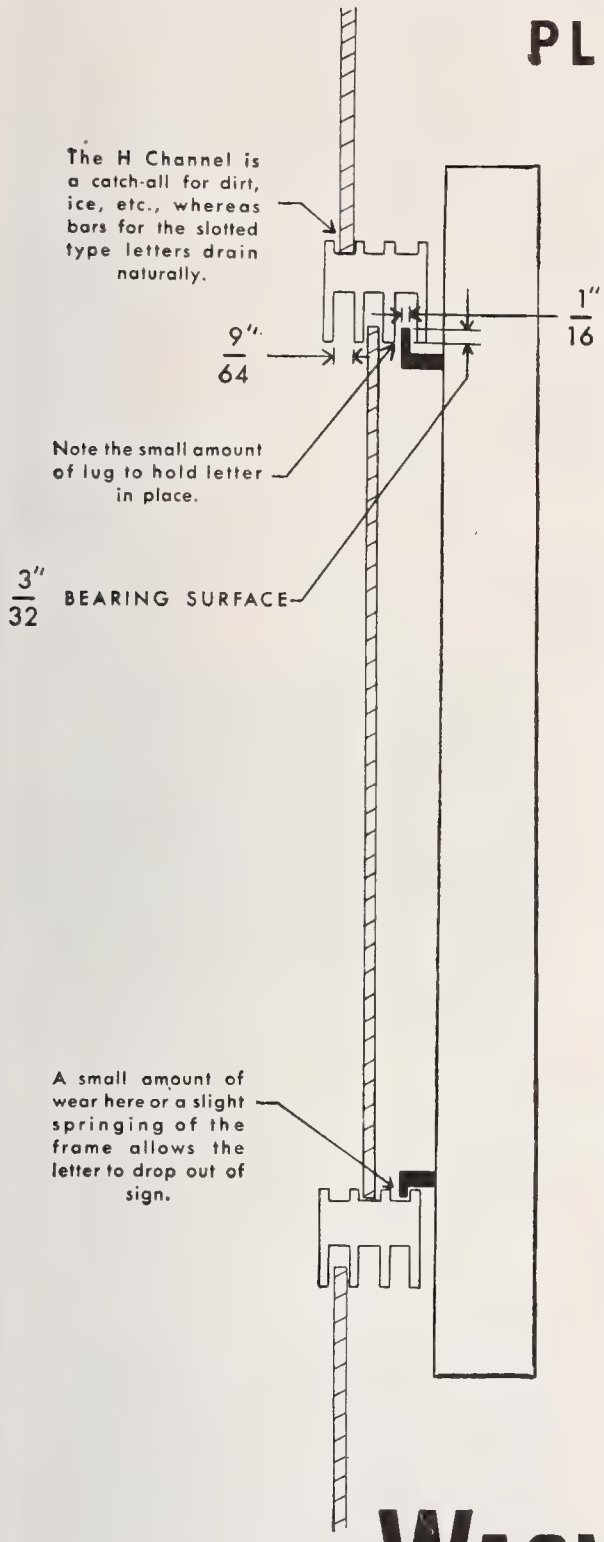
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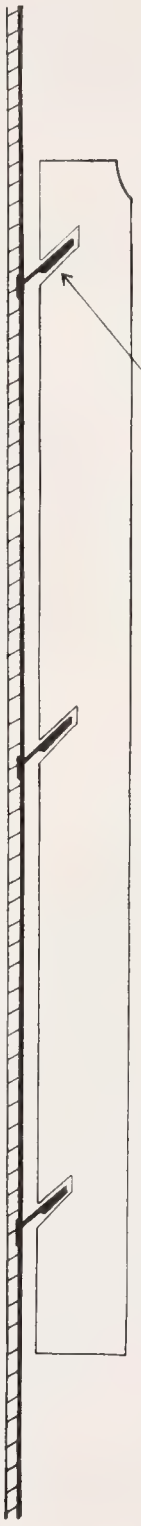
are mounted by the safety proved method which employs 18-8 stainless steel bars.

Wagner Plastic Letters are a proved success because of the slotted method of mounting. This method allows more than six times the bearing surface of the lug type letter.

Frame structures, containing heavy glass, are not practical when made of plastic, because of shrinkage and possible breakage. Safety is assured only with stainless steel frames such as employed by Wagner and approved by Underwriters' Laboratories.

The Wagner slotted mounting arrangement permits the play that is necessary because of the slight shrinkage, or warpage, of plastic.

Wagner Letters, furthermore, cannot freeze to the sign as in the case of letters designed for mounting arrangements which employ channels.



As against the poor engineering of lug-type letters note the sturdy, correct engineering of WAGNER Multi-Size Letters. The diagonal down-slant of the slots in the letter and the diagonal up-slant of the bars receiving the letter slots make the letters set firmly on the bars under all circumstances. There is nothing in the construction to gather dirt or water to deface the sign.

WAGNER DOES NOT *and* WILL NOT *make a* Lug-Type Letter

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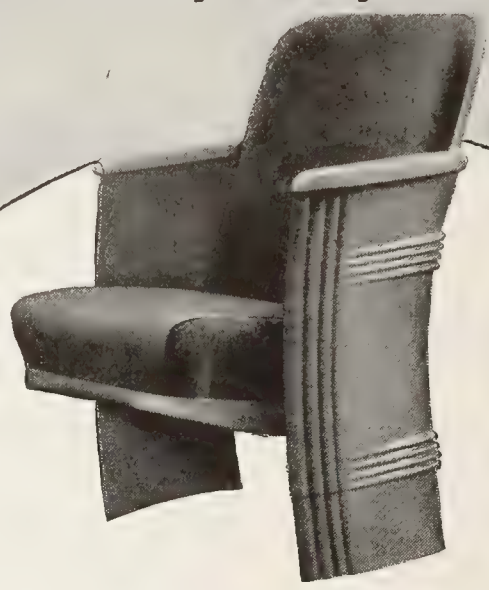
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Four beautiful lines to meet every need and fit every budget.

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READ THE ADS – they're news!

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

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328 East Town Street **Columbus 15, Ohio**
"The Buildings We Build Build Our Business"

of the housing, are of 1000 watts each, with wide-diffusion reflectors and lenses and mountings directionally adjustable. Among the applications to which they are adapted is emergency and special location lighting in drive-in theatres, as well as for other outdoor amusements, night construction work, etc.

The generators are powered by gasoline motors. Starting can be either by hand or electricity. Voltage is automatically regulated. Lamps are protected by circuit breakers, and they have Pyrex lenses.

FORMS NEW SUPPLY FIRM

Gordon O. Gibson, who has been associated with the A. & S. Steinberg theatre supply business in Pittsburgh, has organized his own firm under the name of the Atlas Theatre Supply Company, at 425 Van Braam Street, Pittsburgh.

NEW FURNITURE CATALOG

An illustrated catalog of 24 pages devoted to its post-war line of tubular metal modern furniture has been issued by the Doehler Metal Furniture Company, New York. Luxuriously upholstered chairs and



settees, as well as simpler lounge models are pictured and described. The catalog also shows the other items of the line, which includes tables for foyers, lounges and cosmetic rooms, cashier chairs, etc.

(*Continued on page* 8)



As Norman D. Olsen, export manager of the DeVry Corporation, Chicago, projector and sound equipment manufacturers, attended the third convention of the Latin American Association of Theatre Exhibitors at the Hotel Normandie in San Juan, Puerto Rico. Shown are (front row) Juan Perez Grovas, Mexico; Mr. Olsen, Mariano Rivero, Venezuela; (back row) Mr. Gomez, Dominican Republic; Dr. Cesar Camejo, Cuba; Mr. Villanueva, Dominican Republic; Vincente Blanco, Venezuela.



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"Not *almost* perfect—but *perfect.*" That was the thinking behind the plans for the Naylor, the most modern neighborhood theatre in Washington, D. C.

After including new features like "The Congressional Room" for private theatre parties . . . and "The Naylor Nursery"—so the "little" audience could enjoy the show without disturbing the adults...architects added the final touch for perfection: Anemostat air-diffusers!

They knew that even the best air-conditioning system can be rendered useless by imperfect air-distribution. That is why they specified Anemostat air-diffusers and obtained true air-conditioning comfort. No drafts! No stale air-pockets! *Constant* temperature and humidity equalization!

Anemostat air-diffusers are scientifically designed to distribute conditioned air in pre-determined patterns, *always* in proper proportion to the air in the room. This is how:

Anemostat air-diffusers siphon theatre air (equal to about 35% of the supply air) into the flaring metal cones. The theatre air is then mixed with the supply air *within* the Anemostat—and revitalized—before the air mixture is circulated at low velocity. Heated or cooled air, therefore, flows silently from the Anemostat—spreading uniformly throughout the theatre . . . spreading true air-comfort. Drafts and stratification are eliminated completely.

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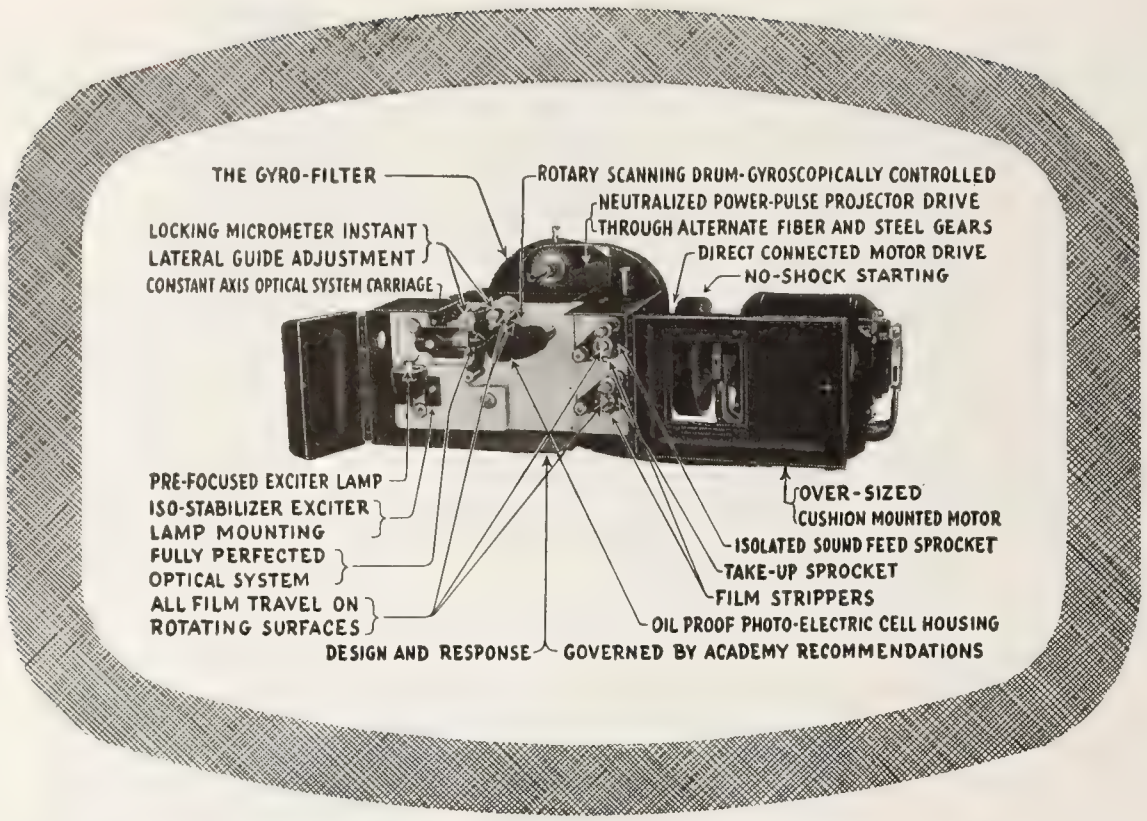
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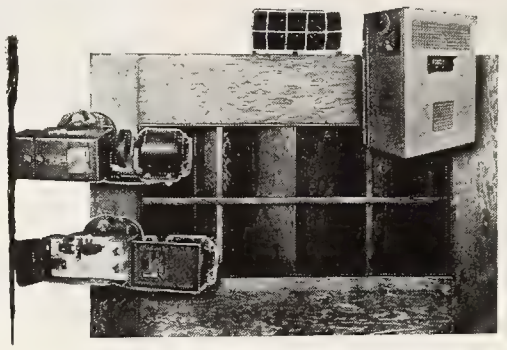
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Cable Address "GENISTER" NEW YORK

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"AUTOMATICKET"
THE TICKET MACHINE OF PROVEN DEPENDABILITY
GENERAL REGISTER CORPORATION
36-20 33rd ST., LONG ISLAND CITY 1, NEW YORK

The settee here illustrated is one of the deeply upholstered models with polished chromium frame, spring-filled cushions, and reversible back cushions. Included with the catalog is a color card with small samples of the simulated leathers available for any of this furniture.

BUILDING FOR TEXAS FIRM

A new building to house the operations of the American Seating Company of Texas, affiliate of the American Seating Company of Grand Rapids, Mich., manufacturers of "Bodiform" auditorium chairs, is under construction in Dallas. Constructed of concrete, tile brick and limestone, it is one story, with provisions for a second floor to be added later.

Officers of the Texas affiliate, which was formed in 1914 and distributes auditorium and other seating, are H. W. Leuthstrom, president; H. C. Powell, vice-president; and J. H. Crumbie, secretary-treasurer.

APPOINTED DISTRIBUTOR

The Theatre Equipment Company, Charlotte, N. C., headed by Bob and Lewis Saunders, has been named distributors in that territory of projection and sound equipment manufactured by the DeVry Corporation, Chicago, according to an announcement by W. C. DeVry, president, and Bob Engel, general sales manager.

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BETTER THEATRES is published every four weeks as a section of MOTION PICTURE HERALD . . . George Schutz, Editor. . . . Ray Gallo, Adv. Mgr.



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FEATURE ILEX PROJECTION LENSES

Projectionists all over the country enthuse about the screen performance of Ilex *f*:2.5 Projection Lenses available in various focal lengths from 2½″ to 9″. Screen brilliance, sharpness of image, maximum contrast, absence of distortion and chromatic aberration, characterize their dependable quality.

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Pictured above is the popular Ilex f:2.5 Projection Lens. Made in a variety of focal lengths from 2½″ to 9″.

Ilex Projection Lenses are also available for 16mm projectors—1″, 1½″, 2″, *f*:2; 2½″, 3″, 3½″, 4″, *f*:2.5; 2″, 4″, *f*:1.6. All lenses coated if desired.

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Pilot Light

Plexiglas illuminated, colored panel has arresting eye appeal.

Electrically welded, all aluminum frame, light but strong.

Heavy corn screen.

Heavy ¼ inch, plate glass windows on front and sides.

Side trim highly polished, heavy cast aluminum.

Cash drawer with 6 coin and 3 bill tills.

Corn bin with curved, slotted bottom so any chaff will drop through to old maid bin below.

Side and front panels of heavy, stainless porcelain on vitreous enameling steel.

Kettle lid has bayonet slots for easy removability.

Precision-built Tip-T-Matic, thermostatically controlled, Kettle, scientifically balanced with new safety and popping features.

Unbreakable, heavy plexiglas doors.

Special hinges allow doors to swing back against sides.

Warming pan for popped corn and packaged corn, keeping it hot.

Flexible seasoning tube that carries oil without fuss or muss.

Seas-O-Matic Pump governs the correct amount of seasoning in kettle.

Seasoning well with 25 lb. capacity, easily accessible for refilling and cleaning.

Utility doors reinforced with sheet steel and equipped with piano hinges for easy action.

Rubber-tired, ball-bearing, heavy duty swivel castors.

Old maid bin with one bushel capacity.

Storage bin with sliding shelf accommodating 50 lb. can of seasoning.

Storage space for empty bags and boxes.

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Better Theatres

GEORGE SCHUTZ, Editor

What People Want When They Go to the Theatre

THE THEATRE of Jo Mielziner is that of the dramatic and musical stage. He is probably Broadway's most sought stage designer. But in writing about the building of *his* theatre, in the June issue of *Theatre Arts,* he states functions and values quite as applicable to the theatre of the motion picture, which of course is serving the same purpose.

His appraisal of the part the physical theatre plays in the satisfactions of going to the theatre, are not new to us of the motion picture business, but they could stand more energetic, more general appreciation even in our business. Mr. Mielziner, most definitely a person extremely sensitive to all of the things called Theatre, apparently does not believe that "the play's the thing" altogether.

"The truth is," he declares, "the performance is really on both sides of the footlights. The ticket window, the hat-check concession and the lobby are as important as the seats and the auditorium itself. Whether the performance is comedy or drama, the essential appeal is one of release from the actualities of daily life. Very few people go for purely intellectual or academic enjoyment. The sooner you take the audience out of the humdrum world, the more complete the enjoyment of the evening. . . . "

Are we those who urge higher standards of comfort and taste throughout the motion picture exhibition plant over-emphasizing the importance of the physical theatre? "How much wiser," says Mr. Mielziner, "and more progressive are the planners and designers of most of our moving picture theatres. They discovered years ago that the audience thrives on a presentation and revels in the luxuries of comfort. Did you ever hear anyone say, 'Let's go to the X legitimate theatre and see the play there' as they say, 'Let's go to the Music Hall (or the Roxy or the Paramount)?' Many movie patrons get attached to a certain theatre, even down in the Roaring Forties. They will fight the traffic problem because they know they will have comfort and luxury once they get there."

"Theatre," submits Mr. Mielziner, with at least one eye on home television, "is a communal experience. The understanding of this is essential to understanding the theatre. . . . Therefore the half of the theatre that houses the audience is supremely important."

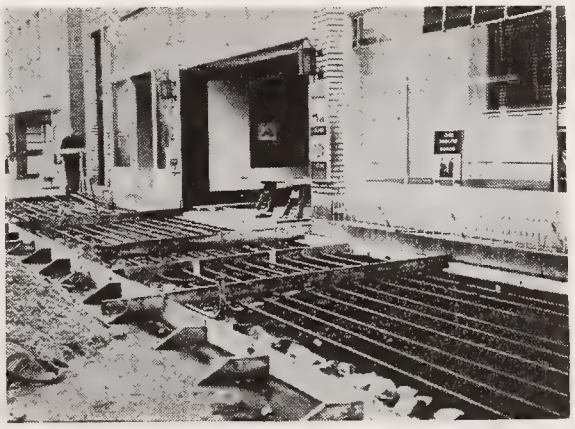
Sidewalk Heating Ends His Snow Shoveling!

Edward J. Modie has quit cleaning the walks in front of his two theatres in Barnesville, Ohio, of snow and ice, and good riddance. He now heats the walks.

The buildings housing his theatres almost adjoin each other, and that made quite a stretch of walk to be shoveled and scraped in the wintertime. When the walks had to be replaced, he decided to incorporate a low-temperature heating system in the new walks, to keep them too warm for snow to stay or ice to form on them.

The walk in front of each of the theatres, named the Ohio and the State, contains wrought iron piping shaped into coils, placed over the gravel fill, and embedded into the walk concrete. The tops of these coils are approximately 2½ inches below the surface of the walk. The concrete is from 6 to 8 inches thick.

In the theatre basement there are a small automatic gas heater and a circulator pump, which forces water into the coils just hot enough to melt snow as it falls. The water temperature in the system is kept at 95° to 100° by means of an aquastat on the return main. Antifreeze solution is added to the water to keep it from freezing when the heat isn't on.



Heating pipes in place for pouring of sidewalk in front of the State theatre in Barnesville, Ohio (see adjoining story).

"It is quite true," Mr. Modie admitted in reply to our inquiry about his installation, "that such a system may not justify itself if one were to replace a perfectly serviceable sidewalk in order to accommodate it."

The fact that the Ohio and State theatre walks are always clear of snow and ice, even during a heavy snowstorm, "intrigues" the townspeople. "The installation has tremendous advertising value," says Mr. Modie. "Additionally, it gives peace of mind—the walks are safe and I don't have to worry about the labor."

•

Reports from both Ray Colvin, president of the Theatre Equipment Dealers Protective Association, and Oscar Neu, head of the Theatre Equipment and Supply Manufacturers Association, indicate preparations for one of the largest gatherings of equipment people and exhibitors of all such conventions when these organizations concurrently hold their meetings from September 30 through October 3. Both will be held at the same hotel; in Chicago if accommodations can be arranged, otherwise New York. According to Roy Boomer, secretary-treasurer of the manufacturers' organization, members will conduct a national exhibit of their equipment.

•

Concerning the televsion broadcast of the Louis-Conn "fight," which he saw in an NBC studio, James Burchard, sports writer of the New York *World-Telegram,* reported: "To say it was satisfactory is correct. To say it was completely satisfactory would not be true. . . . The old ringside customer missed the crunch of leather smashing into flesh, the grunt of the hurt fighter. Facial expressions were hard to read. It was more or less impersonal, like sitting at your favorite movie watching Lilliputian figures on a screen eight by ten inches." But he added, "its [television of fights] future seems assured." Not, we think, for the home, however. The fight promoters aren't wacky. —*G. S.*

Management: An Assortment of Special Know-How's

AN ESTIMATE OF THE MANAGER'S JOB

By MAUREY L. ASHMANN
Zone Manager, Interboro Circuit, New York

IN TRAVELING around from theatre to theatre in supervisory capacity, or just visiting, the writer has had innumerable occasions to *hear* managers and to see their ideas, methods, etc., in varied individual applications. I have listened and learned that few managers can put their fingers on which phase of theatre operation is *the* most important. One fellow emphasizes advertising, another maintenance, another booking, etc.; but the general expression is that all are important and interdependent, and that theatre management requires diversified knowledge and application of special *know-how!*

Let's take booking! We find that there is more to the movie than meets the eye. Pictures are our business. Do we know all the angles and use them? Sure, it's a grand and glorious feeling when those big hits come along, and big business with them. But how about that particular booking? Was it carefully checked for the opposition playing time? (In connection with this, every theatre should maintain an accurate opposition chart indicating policies, prices, seating, etc.) That playing time will of necessity have an effect upon your business and it should be analyzed outside of the necessary showmanship and advertising.

Did you schedule the show properly for turn-over with the consideration your situation requires? Considering your schedules, or your youngster attendance, or your normal heavy periods, or perhaps your operating time limitations?

To illustrate: One manager was telling about a fellow who played "Snow White" in a 600-seat theatre, opening it Sunday according to regular policy of the theatre, from 1 to 11 o'clock, with the show booked for three days. Now by opening a half-hour earlier and paying a few cents overtime, he could have manipulated his schedule so as to reap additional revenue.

The same type of theatre operated by another manager, with the same booking, was handled in this fashion: (1) He selected a short-length second feature, (2) he shifted his dates to Wednesday to Saturday, (3) he opened at 10:30 Saturday morning, and (4) he scheduled and advertised special Thursday and Friday premium shows for children to reduce the pressure at the Saturday matinee, thereby increasing gross potentialities.

THE AIM IS REVENUE

This may seem like routine, but it shows managerial know-how and analysis of revenue problems. The smart manager wants to get every dime in, so he arranges his booking, where possible, to get the maximum patronage that the attraction will draw.

In scheduling premium matinees prior to the Saturday matinee, this manager spent a few dollars extra to prevent crowding and turn-aways and at the same time to make certain that he "milked" the picture. The earlier opening on Saturday night might have caused some overtime, but certainly that attraction had to get this business in during the day hours. A late show that Saturday night wouldn't have been too helpful.

The booking of pictures, in circuit operation, has often been an issue between home office and field. I find that almost invariably the booker will extend himself and "pull them out of the hat" for the manager whose request for changes is based upon true *knowledge* of his situation. And that knowledge should be complete as to availabilities, opposition and comparable playdates of similar attractions.

Maurey L. Ashmann writes regularly in Better Theatres on management problems and methods, usually in the department "Method in Management."

The short subjects can become a big subject in your theatre if handled properly. Advertising can make them outstanding. Proper scheduling can make them an aid to your house turnover. Proper booking can make them an important part to your theatre trade. (There is no such thing to the smart manager as a single or double reel; it is, instead, a hot news, or a top cartoon or featurette—a tangible item of entertainment, not just 900 feet of film.)

Very often, when a new manager goes into a theatre, an increase of business the first couple of weeks leads to the saying "he's got his name up on the marquee." Well, his name is up there, figuratively, because he displays good operating judgment, his know-how.

I've not tried to explain trade policies and the complexities of film buying; but the film buyer is purchasing for the manager, and Mr. Manager should be always expressive of the entertainment needs of *his* situation and help in the selection of program material even if no other means is available than that of suggestion, comparison and complaint.

Now let's consider physical matters. When managers get together, it is inevitable that they should discuss various "housekeeping" experiences. During the shortage days of the war good housekeeping assumed its rightful place in management. When equipment was irreplaceable, *know-how* kept theatres operating.

When your patrons come to *your* theatre, they not only want, they *expect,* an atmosphere of comfort and welcome, an environment of cleanliness and good order. Good housekeeping provides this for you.

LET'S LOOK AROUND

Walking around the theatre reveals a lot of possible sources of deficiency in this respect. Rubber mats in lobbies have a tendency to curl and slip. Check the handling of them, make sure your cleaner does not replace the mats on a wet floor, that he rolls, not drags, them when moving, that he trims edges, that he reverses and shifts them to correct curling, bends, etc. This will preserve mats and avoid accidents.

Seats are more than metal, wood, cloth. They are potential trouble makers. Loose screws mean torn clothing, patron injury, seat deterioration. Seat vermin conditions must be checked regularly. Keep in mind that clearing up one condition does not give you insurance against itch. You have got to watch those seat arms, tears in fabric, etc., consistently.

A well maintained theatre is a safe theatre; a clean theatre is protection against "headaches." Pursue a sound housekeeping program by clean-up schedules for out-of-

(*Continued on page 27*)



*A registered trade name describing plastic leathercloth.

. . . CALLS FOR TOLEX* UPHOLSTERY

★ **IT'S SUPER-TOUGH!** Won't scuff in rough, hard service usage.

★ **IT'S SUPERBLY SMART!** Offered in broad range of striking colors and leather-like effects.

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FOR WALL COVERINGS—TEXTILEATHER brings richness, color and charm to theater interiors. Resists scuffing . . . easy to clean . . . enduring beauty.

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MODERN WITHOUT MODERNISMS

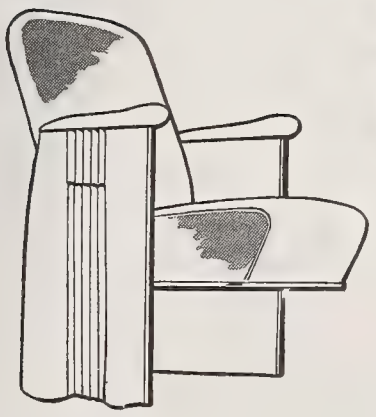




■ In these two studies of fronts for post-war theatre projects, the designers of the F & Y Building Service, Columbus, Ohio, have sought a definitely modern feeling without departing from the established principles and usages of traditional, or classic, architecture. In the use of tower-like structures at one side, instead of as central forms around which the remainder of the front is balanced, these designs suggest modern styling. But this is not carried to the extreme of the "modernistic," while surfaces are conservatively embellished with devices long established in architecture of every purpose. Either scheme lends itself either to the use of traditional materials, such as terra cotta, stone and marble, or to at least partial use (as in the "towers") to that of architectural glass, which, with accents in warm color, would tend to emphasize those characteristics which suggest modern.



The world's finest theater chair



KROEHLER *Push-Back*

KROEHLER PUBLIC SEATING DIVISION

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Please send details about the NEW DeVRY 35 mm. Theater Projectors and Sound Systems.
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City.....*State*.....

MOTION PICTURE SOUND EQUIPMENT



Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.



by
BEN SCHLANGER
Theatre Architect & Consultant

STANDEE ELIMINATION

IN SOME situations it is feasible to dispense with space behind the last row of seats. This is, of course, desirable because the seated patrons are least disturbed in this way. If the standee wall is completely eliminated and the auditorium aisles empty directly into the foyer, additional ushering is required to direct the patrons to available seats.

This may not be practical in a small low-budget theatre; therefore, it may be necessary to retain crossover space behind the last row of seats, between the foyer and the seating, to eliminate this problem. This crossover can be as little as 4 feet wide if it meets with all the other exit requirements of the particular theatre, and if the wall behind the last row of seats is so constructed as to discourage viewing the picture from the crossover.

•

A preview of new theatre carpet patterns brings forth a very encouraging report even though we will have to wait before much carpet can be delivered. Many of the new patterns show a better decorative sense as to color and design. They are of an abstract type of design, which is highly practical for theatre carpet, especially with respect to concealment of soil.

•

SCREEN AREA PAINT

UNLESS THE auditorium wall and ceiling surfaces adjoining the screen are specially designed to control screen light reflections, extra care should be taken in repainting these surfaces. Only paint that has a highly diffusive surface characteristic should be used, to avoid annoying reflections. This means that enamel or paint that has any amount of gloss in it is not suitable.

There are many paints sold having a so-called "flat" finish which actually dry too smooth for theatre interior surfaces. Most of the water paints prove to have a highly diffusive truly flat finish.

A simple test can be made to compare the diffusive characteristics of paint by placing a number of painted samples of approximately 2x4 inches on a flat board and raising and tilting the board in relation to a fixed light source, so that the source reflects a maximum amount of light to the eyes of the tester. At that position and tilt you will be able to compare the light reflection characteritsics of all the samples.

•

16MM PROJECTOR LOCATION

THE USE of a 16mm film, along with 35mm, is in greater prospect because of the increased amount of 16mm product available. The product will be mostly of the short subject variety apparently, and is to be regarded only as supplementary in regular theatre projection. The point of interest here is the position of the 16mm projector.

The normal position for the 35mm projectors, as close as possible to the optical center of projection, should not be changed for the accommodation of the 16mm machine. The latter can be placed at either side of the 35mm installation.

The distortion of the picture caused by this side position of the 16mm projector may be somewhat noticeable, but not enough to warrant removing the 35mm machines from the best possible position.

•

CEILING LAMP SERVICING

A COLLAPSIBLE type of ladder should be used for servicing ceiling lighting fixtures in auditoriums where the construction does not permit catwalks above the ceiling for this purpose. A not too elaborate ladder design could be made for ceiling heights up to approximately 25 feet. A level platform on the top of the ladder should be approximately 5x3½ feet in area.

The ladder should fit in between rows of seats, and top platform should span two rows of chairs. The platform could have a guard rail around it for maximum safety. It should come approximately 7 feet below the level of the ceiling to be serviced.

Downlighting built into the ceiling of the auditorium has proven highly successful, even to the point of eliminating the need for chair aisle lights, where the lighting design is properly executed, and for servicing such light sources an efficient and safe ladder is important. A special ladder closet, conveniently located, should be included in all theatre planning.



SNAPLITE

The Projection Lens of Quality



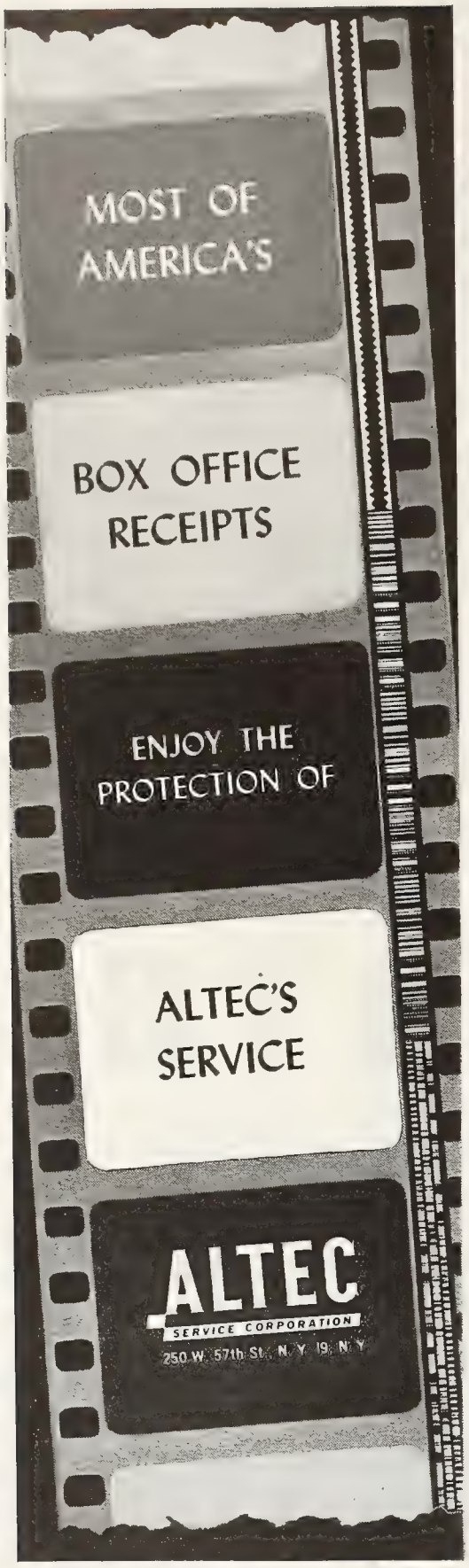
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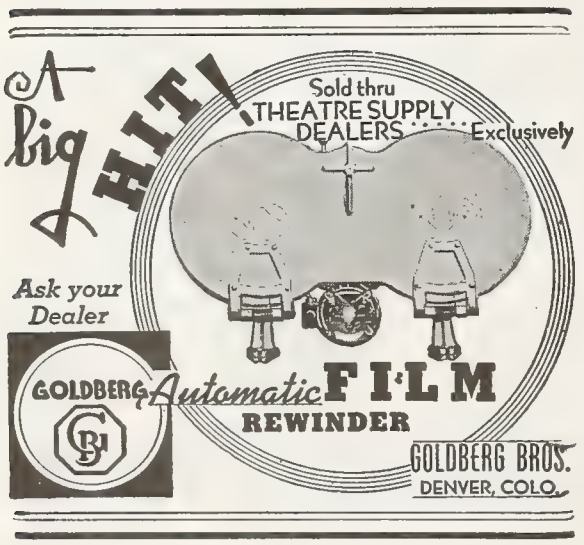
Image quality outstanding in definition, contrast, flatness of field and freedom from color fringes is afforded by the new SNAPLITE Series II projection lens. This unit has been recently improved to provide a speed of f/2.0 in all focal lengths up through 5". Mounts are hermetically sealed against dust and oil for lasting, trouble-free performance. Anti-reflection coatings are regularly supplied.

Also available is the new SNAPLITE Series I, which takes advantage of improvements in optical glass to produce a lens as fast as f/2.3 in the shorter focal lengths. Better color correction and improved flatness of field are combined with crisp contrast and distortion-free image. Regularly supplied in focal lengths from 2" to 7" in ¼" steps. Anti-reflection coatings can be provided.

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The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS



"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." *—TERRY RAMSAYE*

Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

Projectionist and Management Co-Operation

RECENTLY WE had occasion to be in Allentown, Pa., and while in that city we paid a visit to James Rau, business agent of Allentown Local No. 585 of the IA. Jim showed us around a bit and in the course of our travels we had the opportunity of meeting several projectionists and managers. We could not help but be impressed with the businesslike manner in which things were being done in that territory, and the respect which the projectionists and everybody else around those theatres have for Jim.

A high spot of our trip was a visit to Jim's workshop. Jim is a real mechanic, and with very adequate equipment he maintains the projector mechanisms for many theatres in his vicinity.

Each projection room which we visited was a model for neatness and operating efficiency. One cannot stay in one of these projection rooms for more than a few minutes before he is conscious of the extra care that is taken by every projectionist to insure perfect presentation of his show. For instance, we noted that during the first presentation of a show the men wrote down spoken or action cues for changeovers, just so there would be a double check in case a cue mark was missed by one of the men.

In Jim's projection room at the Rialto theatre, instead of the common method of each man operating one of the machines, we noticed that one man did all of the threading, made all of the sound changeovers, and took care of both lamps, while the other man made all of the picture changeovers. It goes without saying that there was a pair of eyes looking at the screen every minute that the show was going on. Jim informed us that each day the men reverse their jobs and thereby perform the same duties only every other day.

We asked Jim for a few facts about this very successful local, and he obliged with the following information:

"Local No. 585 was chartered December 13, 1919. The charter was recommended and financially supported by our sister local, No. 157, the Allentown stage hands. We are, of course, very grateful to that local and to all other stage hand locals which laid the foundations that our locals now build on.

"When our local became self-supporting we had to learn what all unions need, and that is common sense and good judgment in order to negotiate salaries and working conditons and the settling of disputes between management and projectionists. We have never tried to make ourselves believe that we are always right and the management or manager is always wrong. We have tried to find the causes of any trouble and lay the blame where it belongs.

A POLICY OF FRIENDLY FEELING

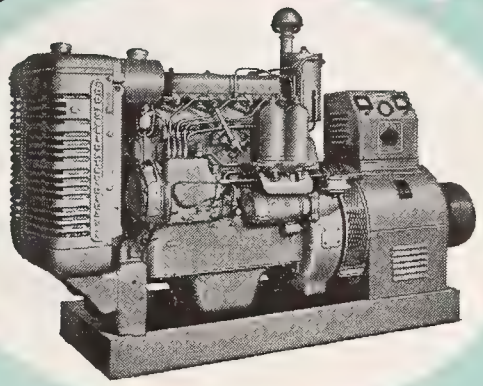
"We realized very early in our life that alibis do not take the place of being honest and admitting when you are wrong in performing duties for which you are being paid. We have also maintained that a friendly feeling should exist between the management and the projectionists if the theatres are to operate in the most successful manner.

"We have had our difficulties, including disputes and lockouts, which forced us to resort to picketing. We may have been right or wrong, who knows? But we have always felt that we were right.

"We never find ourselves too busy to sit down and discuss any difficulties that arise between our employers and ourselves. When this privilege is denied us we feel that the



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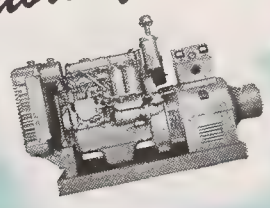
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right of collective bargainng is being violated, and we take this attitude to mean that no settlement is desired by the offender. Then we must use all means within the law to make it known that the offender is not in accord with the union.

"Through our years of existence we have had bad years as well as good ones, and this brings to the front another very important factor in the life of a union organization. When you have the misfortune of running into a bad year which causes theatres to close and you have men out of work, it is



James Rau and Peter Wister, business agent and president, respectively, of Local 585.

then that a local either makes or breaks itself. Selfishness in the ranks of your organization in trying times, and the lack of a leader that can make the selfish understand, is sure to cause disaster. Union men must help each other and divide the hardships with their brothers, even though hardship does not strike first at their own doors.

"Local 585 now has 30 members, and in addition 15 members of other locals are working in our jurisdiction. All of these men are working full time. We have signed contracts with every theatre in Allentown. All members in the armed forces have returned home and are now back at their old jobs, which just about puts our local back to normal.

"Our working conditions are two men to a shift, five hours per day, six days a week. Allentown recently obtained Sunday movies and this created full-time work for six projectionists. All of our relief men work a full week the same as our regular men. All of our men, including the relief men, alternate their days off so each man has a different day off each week. Every seventh week each man receives a full weekend off. Each projection room has a schedule of duties posted, and all of our men work from this schedule. All of our members like this system of working and very few misunderstandings have occurred.

"You asked for the facts, George, and there you are."

TYPICAL COMMENT OF MANAGEMENT

We sort of consider Jim and his local a model that has been proved by good results, but we shouldn't take Jim's word alone about the good feeling that exists between the management and the projec-

tionists. So we asked two Allentown exhibitors, picked at random, what they had to say on the subject. We picked the largest exhibtor and one of the smallest ones. Mr. Charles Bierbauer, city manager for Fabian-Wilmer & Vincent Theatres, says:

"Of course you readily understand that I can speak only for the Fabian-Wilmer & Vincent theatres, the Colonial, Rialto and State, but I am pleased to say to you that as far as these three theatres are concerned I know of no finer relationship existing anywhere between employe and employer than that which exists between the motion picture operators and the theatres here in Allentown.

"We have found the projectionists in Allentown always ready and willing to co-operate in every way and lend their assistance in a constructive way towards making our screen presentations second to none in this industry. All the projectionists are well trained, keep their booths and mechanism in first-class condition at all times and, to sum it all up, are giving 100% service."

The small exhibitor is Sol Schocker, manager of the Franklin theatre, who says:

"The Motion Picture Operators of Local No. 585 in our city of Allentown, Pa., have shown the utmost co-operation with this management. Dispute and dissension, so often heard of, are unknown words in our business associations. There is much confidence here that loyalty and teamwork will continue in the future as it has in all the past years."

We have submitted these remarks in the interest of better relations between two branches of our industry that cannot get along without each other, projection and management. There are a lot of examples of healthy management-projectionist relations like those cited here; we just happened to know about Allentown. And there are situations where antagonism and resentment are the rule. The Allentown's show that friendly co-operation, with each side recognizing the responsibilties of the other, is possible, and certainly no one would deny that it is something worth striving for.

Selecting a Screen and Other Light System Units

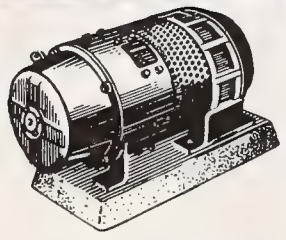
THE SCREEN is really a component of the projection light system, no matter how we may be in the habit of thinking about it, and it therefore deserves consideration similar to that properly given the lamps, lenses, etc. Of three inquiries concerning light on the screen received during the past few weeks, two present questions relative to the screen itself that suggest comment of general interest.

One of them, raising the old question of whether it is worthwhile to resurface a screen, is from H. D. McCloughan, pro-

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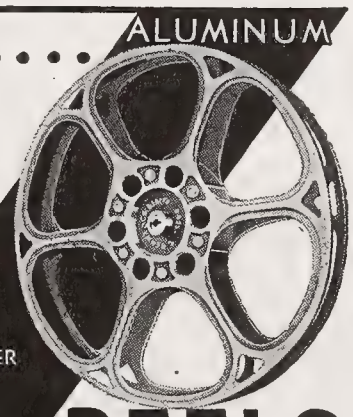
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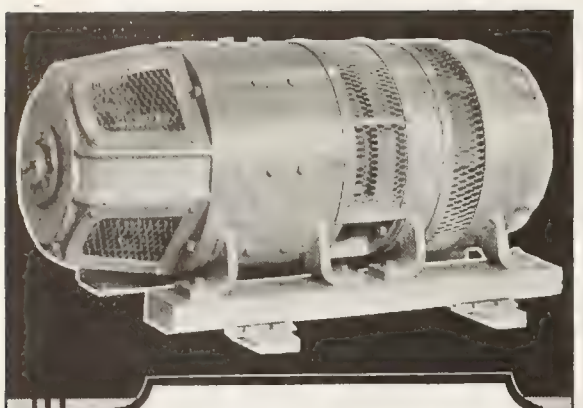
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prietor of the Midway theatre in Protection, Kans. He writes:

"We have a sound screen which had taken on a yellowish cast, and last year we gave it several coatings of a flat white screen paint which is water soluble. We were considering giving the screen another coat of the same and decided to get your opinion as to whether it is good practice to refinish a screen, and if so, what is really the best material to use so as to obtain the best results. If it is not good practice to refinish a screen, what is the most satisfactory screen to use in an auditorium approximately 25 by 80 feet? Would like your opinion on a beaded screen."

If coating a screen actually would renew its light reflecting ability substantially and not clog the perforations, well and good. Get a small piece of a new screen from your supply dealer and put it on your screen to compare it with your recoated screen. This would tell you how near a recoating job could bring your screen to a new one. But a screen is so inexpensive an item, in view of its importance, that it warrants replacement when it has deteriorated sufficiently to make a good image impossible.

A beaded screen reflects light in just one direction—right back where it came from. In a wide auditorium the beaded screen is not good because the seats on the sides will get relatively little light. In an auditorium where there is a steep projection angle (like a theatre with a high balcony) a beaded screen is not good because the balcony seats will get much more light than the seats downstairs. Your theatre is narrow enough for effective use of a beaded screen, and if your projection angle is not great you should get a lot of added light from the use of such a screen. We assume that you have low-intensity lamps, as with high-intensity the use of a beaded screen should not be necessary.

CHOOSING PROPER SCREEN TYPE

Another letter comes from W. Freeman Smith of the Kentucky theatre in Cadiz, Ky. We note that Mr. Smith is chairman of the board of directors of the Kentucky Association of Theatre Owners, and we welcome him to our column. Mr. Smith writes as follows:

"May I avail myself of the service which you so graciously offered in BETTER THEATRES. I own and operate a very small theatre which seats only 200. The auditorium is approximately 23 by 64 feet. We have two Simplex-Acme projectors (Type A) equipped with Strong 22-ampere low-intensity arc lamps. We are using 7mm and 10mm carbons at approximately 18 amperes. Our mirrors are 6⅝ inch Crown glass. Lenses are B&L Acme, 5 inch. Our present picture is 12 feet, 6 inches wide on an old silver screen.

FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION

This department is available, without charge, for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. Since this kind of information concerns only an individual theatre, it is transmitted by mail. In writing for this service please supply all data directly related to projection and sound reproduction—make and model of the various items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.

"A beaded screen is on hand to be installed, as are two new mirrors. I would like to know what other changes can be made to the end of getting maximum light from this equipment without going to the expense of trading these lamps for larger ones. For example, can I increase my light by using a faster lens without using larger mirrors (as you know this is impossible with these lamps)? Will there be more light if I buy new coated lenses, or have my present ones coated? Can I change carbons and increase amperage for an improvement in light?

"Now for a more hypothetical question relating to the above equipment. It is possible that within a few months I may be forced to use the Acmes in a larger house. This house will be 45 by 80 feet (from the booth wall to the proscenium). I plan to trade my 22-ampere lamps for the Acme 45-65-ampere high-intensity lamps for use in this house. What carbon trim, amperage and lenses would you recommend for this set-up?"

Your present carbons will work up to 22 amps and you state that your lamps are rated up to 22 amps, so it appears that you should not attempt to use the next larger sizes. If you did use larger carbons in order to burn, say, 25 amps, you would no doubt have to change the jaws in your lamps.

It is our opinion that the new screen and the new reflectors will make a very noticeable difference in your light.

We note that you are replacing a silver screen with a beaded screen. If you will refer to our answer to Mr. McCloughan which immediately precedes this one, you will see the characteristics to expect from the beaded screen. A silver screen, unlike the beaded screen, reflects light like a mirror, in a direction at an angle with that from which it is coming. Either type will be satisfactory in a narrow house, such as yours, if you have only a slight projection angle. If you had a balcony, the silver screen would be apt to give you a much brighter picture downstairs than in the balcony—just the opposite of the beaded screen. With



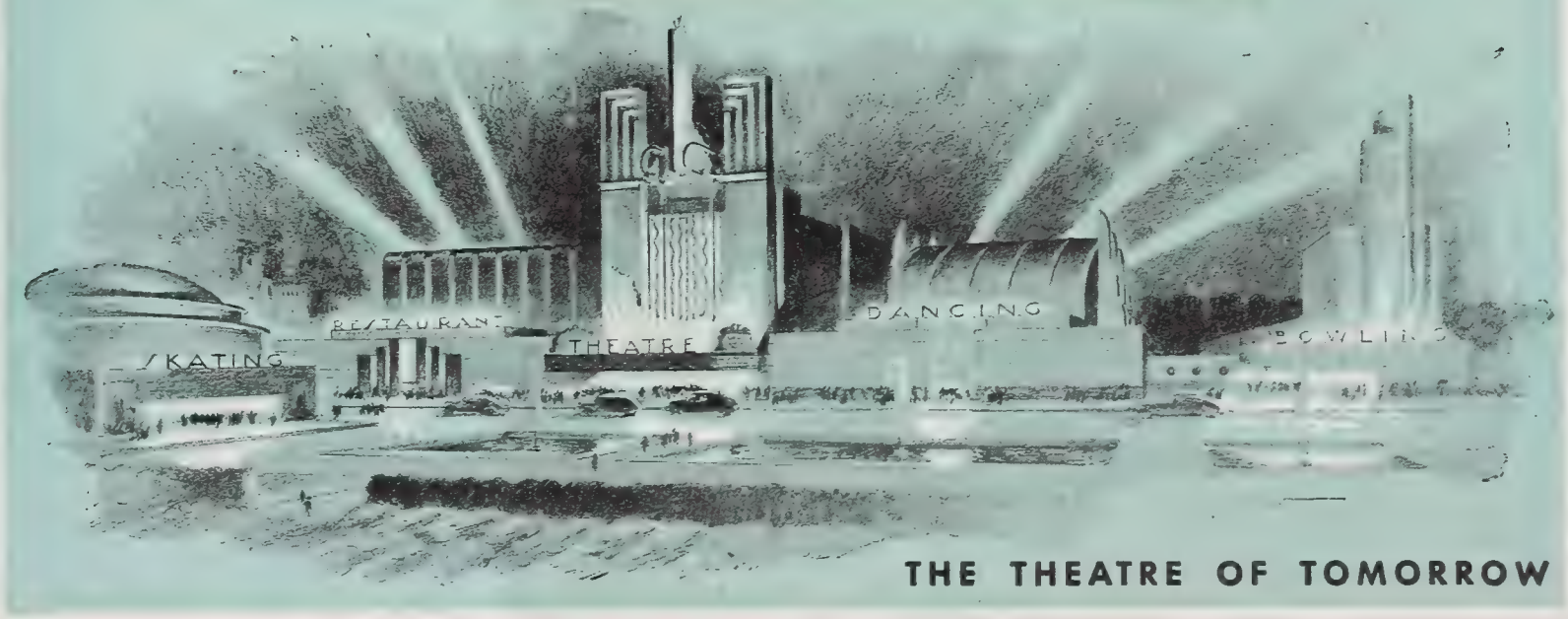
Vertical carbon arc lamps were usually employed in the theatres of the early 20th Century. Shown is The Cascade, Newcastle, Pennsylvania, in 1903. (Illustration from "Stages Through the Ages" by Harry H. Strong).

There Have Been Some Changes Made!

Projection lighting has been constantly improved since the days of the first nickelodeons. Recent years especially have witnessed important developments, notable among which is the Strong One-Kilowatt High Intensity Projection Arc Lamp which puts the utmost in screen lighting within reach of even the most modest theatres.

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THE THEATRE OF TOMORROW

a silver screen you can change the location to which the most light goes by tilting the screen, but not so with the beaded screen, which will always reflect the light back where it came from regardless of any change in the angle of the screen.

After the replacements you are about to make, coating your lenses or buying new coated lenses would, we believe, be worth the cost.

An optical system is no faster than the slowest part of it, so new fast lenses would be capable of receiving more light than your present system can deliver. There is no objection, however, in having lenses faster than you actually need, and if you buy new lenses you may as well buy them fast enough to take care of your future needs as well as the present conditions. For the method of changing the speed of your optical system you may refer to our answer to another exhibitor in the May 4 issue of BETTER THEATRES.

With reference to your question about the amperage at which to operate the new high-intensity lamps, the size of the picture would govern this. You will get the same amount of light on a picture of given size regardless of the throw (using lenses of different focal lengths, of course), but as you make the picture larger the amount of amperage required to keep the light the same increases quite rapidly. Neither we nor the manufacturer of the lamps could answer this question until the size of the picture that you want were determined.

ONE-KILOWATT LIMITATIONS

The other letter on the subject is from P. H. Brotherton, projectionist of the Plaza theatre, Lamar, Mo. (the letterhead of the Plaza theatre proudly carries the fact that Lamar is the birthplace of President Truman). The projection equipment of the Plaza has been comprehensively replaced; the new equipment includes one-kilowatt lamps, which are being operated at 41 amps, 27 volts, with results at the screen that do seem to Mr. Brotherton to be adequate. The other new items are National rectifiers, Strong 11⅜-inch reflectors, Super Simplex rear shutter heads, Bausch & Lomb 5-inch f/2 lenses. The screen is 18 feet wide, and the throw 105 feet. The reflectors are 30¾ inches from the aperture plate.

This equipment is certainly up-to-date and of the latest type, and if low-intensity arcs were replaced, the light is undoubtedly much better than it was, even though it is not up to what was sought.

We believe that for a picture 18 feet wide, a one-kilowatt outfit is not adequate. Our aim is always to have at least 15 foot-candles of light, average, across the screen.

We figure that the new lamps, at the working distance (30¾ inches) are giving 4800 screen lumens without the shutter running; this means about 19 foot candles without the shutter running, and less than an average of 10 foot-candles *with the* shutter running.

The lenses are fast enough to accept all of the light any present-day lamps can give, and the present speed of the optical system is f:2.5. To cut down the working distance would be to increase the speed of the optical system. For instance, a working distance of 29 inches would give a speed of f:2.4 and would increase the screen lumens to 5200, and the foot-candles proportionately. As you speed up the system, however, all adjustments become more critical, and the limitations of the lamps put a limit on how far you can go, anyway.

As we pointed out to Mr. Smith it is *the size of the picture* that decides the amount of illumination required. For a picture as large as Mr. Brotherton's we would recommend regular Simplified High-Intensity lamps, not one-kilowatts. Such lamps, with a speed of around f:2.3, would give an average, in his case, of about 14 foot-candles with shutter running at 48 amps.

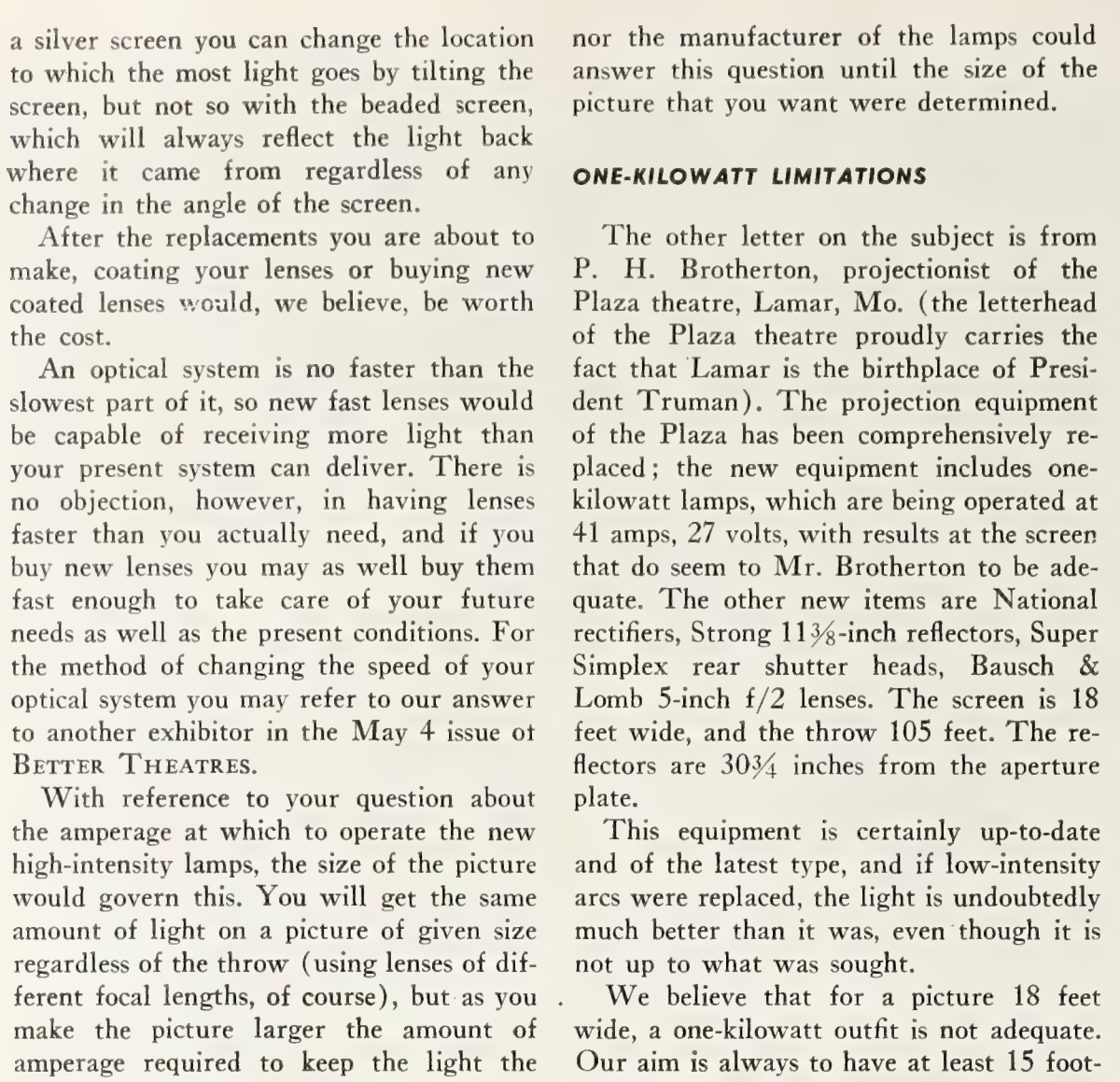
You could also borrow, Mr. Brotherton, some lenses from your supplier to see how you would like a picture a couple of feet smaller with your present size; this would be considerably brighter if the same quality lenses as your present ones were used. We prefer rather large pictures, however, so the regular SHI lamps are our preferred recommendation.

Don't Read This—If You Know All About Shutters

Most of our readers who have been in their jobs for many years are familiar with the operation of shutters, and how the various types of shutters found on projectors now in use function. But the others, newcomers especially, in both the fields of management and projection to whom the important facts of shutter action are pretty much a mystery.

We received a letter recently from Frank Ostramski of Buffalo, who raised a question about shutter action as dealt with in Richardson's Bluebook of Projection, so we shall here answer the points raised by Mr. Ostramski, and follow through with further information that this inquiry seems to suggest. First, Mr. Ostramski's question:

"Would you be so kind as to give me a more thorough explanation on what is meant by a three-to-one movement, a four-to-one movement, and a five-to-one movement? In Richardson's Bluebook of Projection, Seventh Edition, page 312, paragraph 77, it states, 'the variation is small but since the shutter goes into action 96



times each second (two blades each with two edges) it is an item of importance.' Would you also be so kind as to explain that paragraph to me as to why the shutter goes into action 96 times each second. I was under the impression that the shutter went into action but 48 times each second."

The term "three-to-one movement" means that the intermittent movement in a projector is designed so that the film will be standing still at the aperture three times as long as it is in motion. If the speed of moving the film from one frame to the other was increased, let us say, to four-to-one, or five-to-one, we would have more light on the screen because we would be projecting each frame longer and making up for this extra projection time by moving the film faster to the next frame. Faster movements than three-to-one have been proven impractical, however, because of the wear on the film sprocket holes and the intermittent device itself.

WHY 96 TIMES PER SECOND?

As to the question about Bluebook statement that the shutter goes into action 96 times per second, we think that the following explanation will clear up this point.

The purpose of a *master* blade on any shutter is *to cut off the light from the screen while the film is moving across the aperture.* The purpose of the *second* blade is *to make the light on the screen go off and on twice as many times, so that the eye cannot detect the flicker* (the flicker would be due to the response of the sense of sight to a period of rest too long and not uniform). A shutter that is unnecessarily wide will cut off more light than is necessary to accomplish the purpose.

Inasmuch as we cannot permit the film to move until the light is almost completely blocked off, the light that is lost *from the time* the shutter starts to move across the beam of light, *until* it has completely blocked off the light, is an unnecessary loss as far as the actual purpose of the shutter is concerned. And also, inasmuch as we must keep the light blocked off only while the film is moving, the light that is lost *from the time* that the film stops moving and the shutter starts to allow the light again to be projected, *until* the shutter has completely cleared the light beam, is also an unnecessary loss of light as far as the purpose of the shutter is concerned.

We project 24 frames per second, and we have two shutter blades, so you are correct with your figure of 48 if you are referring to how many times we intercept the light beam per second. But a blade does two jobs each time; it shuts off the light, and it then allows the light to reach the screen again. Each of these jobs is concerned with one edge of the blade, and the other job with the opposite edge. So Richardson explains that the shutter "goes into action" 96 times per second, meaning that



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each blade stops the light 24 times, and allows it to be projected again 24 times, a total of 96 times for the two blades, and clarifies his remark in parentheses ("two blades, each with two edges").

Every exhibitor should know the facts about shutters, because the double shutter arrangement enables one to get around 20% more light on the screen than we previously could with the same makes of projectors. This increase in light is brought about, in double-shutter projectors, by the use of two complete shutters instead of one, each shutter running in such a manner that it intercepts the light beam from an opposite side. The saving in light is brought about by the fact that the two shutters, travelling in opposite directions, completely block off the light when each one of them has travelled only *half way* through the beam. And an additional saving is accomplished because of the fact that the light is still completely blocked off when each of the two shutters has half cleared the beam and the picture is about to be projected again. In other words, with wheel-shutter projectors, the double shutter system wastes less light while it is getting ready, as it were, to do its job of shutting off the light.

There are three general types of double-shutter systems in use today—the cylindrical shutter at the rear of the aperture, as in Motiograph projectors; two shutters of wheel types running in opposite directions and both at the rear of the aperture, as in Brenkert and Century projectors; and two wheel type shutters, one at the rear of the aperture, the other in front of the projection lens, as in Simplex projectors.

U.S. in the Mailbag

Lawrence C. Underwood, manager of the Hiram College theatre, Hiram, Ohio, writes: *"Referring to the old discussion of film volume range, why not let the large theatres use amplifiers with volume expansion if they want the sound of earthquake to knock the spectators out of their seats in a realistic manner? Small theatres amplifying sound in the usual way and from film recorded as they wish it were would then get a usable range of volume."*

As a matter of interest we might mention another double shutter system which does not appear on any projector now being marketed, but which we tried out in a theatre quite successfully for several weeks. This device was patented by Alvin Sloan, general manager of the circuit for which we work, and was designed as an attachment for a standard Simplex rear shutter head.

This double shutter, which is made as a single unit, consists of one two-blade shutter, and one four-blade shutter. These shutters revolve in *opposite directions* on the *same shaft* by the means of planetary gears in the center of the unit. It is a well known fact that you cannot make two things run in opposite directions at the same speed with planetary gears, so in this device the four-blade shutter runs at exactly half the speed of the two-blade shutter, and the blades are just half as wide, which makes up for the fact that they take twice as long to cross a given space.



Section of the spacious projection gallery of the celebrated Radio City Music Hall in New York, photographed following installation of four new Simplex E-7 projectors and Peerless Type 15 Hycandescent (super-high-intensity) lamps. Charles Muller, chief projectionist, is shown (center) with two of his staff of thirteen—Isadore Cohn and August Brower.

The Know-How's Of Management

(*Continued from page* 12)

the-way places—behind the radiator grills, the porter's slop sink room, the back stage lofts, the boiler room, the inner ceiling, and so many places around the theatre that are possible depositories for fire hazards and sources of foul odors.

NO END TO DETAILS!

Check regularly and you will keep your house up to the standard your marquee and million-dollar-attractions imply. Take a drink at your water fountain. Is the fountain clean? Is the water cold? Is the pressure right? Is your cup machine banging? Take a walk into your rest rooms. How about the partitions—are they defaced with markings (that a little paint will cover)? Do the latches work? Are the exposed pipes and flushometers clean-polished or clean-painted? Is that tissue box in good order? And the lighting fixture—is it clean? Check the mirror—is it so placed and in such condition as to be conveniently used (mirrors are as necessary in the men's room as in the women's).

Projection is a phase of operation that has its housekeeping needs. The proper storing and supply of spare parts, the correct setup of maintenance and equipment care are in the manager's province. Yes, even the correct cataloging of special trailer strips for future re-use, and the checking of the screen, the drapes and curtain, the right effect from the footlights—everything that goes with the presentation of your picture.

Is your house lighting what it should be? No 40's where 15's can do the job? Are your replacements checked by you?

How about your cooling system? Whether it's a giant compressor or just a blower, is it being *handled right?* Are the louvers adjusted correctly? Are the motors and belts checked regularly? Are the filters clean? Are the exposed housings weatherproofed?

These and many other such matters of the physical side of theatre operation call for application of managerial know-how to the same degree that the show—its booking, scheduling, exploitation—require. The smart manager knows the kind of entertainment his community wants, and how to keep his theatre fit to present it to give maximum satisfaction while his patrons are his guests.

Index of BETTER THEATRES *advertisers in this issue appears on page* 8.

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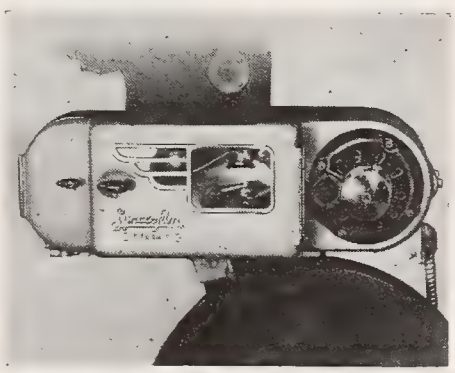
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A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

BY LEO T. PARKER, Member Ohio Bar

Failure to Get Materials No Release from Contract

THERE IS quite a variety of higher court decisions of immediate interest to theatre operators among those most recently handed down, and of these the following is likely to be one especially worth remembering and filing.



LEO T. PARKER

According to this decision a property owner is liable in damages to a contractor for inability, either because of insufficiency of "priority" rating or other cause, to obtain materials to complete a building construction or repair contract. This has been handed down in Detroit Independent Sprinkler Company, 18 N. W. (2d) 387.

Here it was shown that a property owner entered into a contract with a contractor to equip the building with a sprinkler system. The contractor was unable to obtain a priority rating high enough to obtain materials to fulfill the contract. The building owner assumed that the contractor had abandoned the job, and he had the sprinkler system installed by *another* contractor.

The first contractor sued the property owner for heavy damages and based his suit upon breach of contract. The higher court held the first contractor entitled to recover the damages and said that *when a building owner agrees to pay a contractor for work, he must pay the contractor's profit if he, the building owner, fails to obtain the material.*

A Futile Effort to Evade Lease Assignment Ban

ACCORDING TO another late higher court decision the owner of a theatre building may compel the theatre lessor operator to cancel his lease if he violates a clause in the lease contract prohibiting assignment of the lease.

In Bedgisoff v. Morgan (167 Pac. [2d] 422), reported in May, 1946, it was shown that a man named Morgan had leased a theatre building from its owner under a lease contract that contained a clause prohibiting assignment of the lease. Morgan sold his business and equipment to a party named Graf for the sum of 20,000, payable $7,000 down and the balance in monthly installments of $250. The owner of the theatre building refused to assign the lease to Graf.

Then Morgan and Graf entered into a written agreement by which Graf was employed "as manager" of the theatre, and agreed to pay Morgan regardless of whether the operation of the business resulted in profit or loss, $250 a month from September 1, 1943, to January 31, 1948.

In subsequent litigation the building owner proved that Morgan had retained the $7,000 paid by Graf when he purchased the theatre equipment. Therefore, the higher court cancelled the lease to Morgan and held the contract void under which Morgan had employed Graf to manage the theatre at $250 per month. This court said:

"Ordinarily, Morgan . . . could have employed managers to operate the theatre on whatever terms they saw fit, it is true. But, in a situation such as we have here, this court will look beyond mere surface appearances and consider the motive and purpose of the parties, . . . It is equally inconceivable that Graf would pay $7,000 as consideration for a contract of employment. . . ."

The court also allowed Graf, the new owner of the building, $500 attorney fees.

Careless Patron Hurt By Fan Fails to Collect

MODERN HIGHER courts consistently hold that a theatre proprietor is only required to maintain his premises in a reasonably safe condition, and the devices used in connection with his business for the convenience of his patrons need not be foolproof. Still another illustration of this may be found in Pittman v. Gulotta (25 So. [2d] 343), reported in May, 1946. Here it was shown that a patron suffered severe injuries when his hand accidentally entered a large electric fan.

The patron sued to recover damages, claiming that the injury was caused as a consequence of the proprietor's negligence in that he failed to provide a proper guard around the revolving blades of the electric fan; and that he failed to maintain suffi-

cient lighting so that patrons could see the danger to which they became subjected. He asked for damages in the sum of $5,500 to compensate him for his injury.

The lower court refused to allow the patron any damages, and the higher court approved the verdict, saying:

"Plaintiff's (patron) position seems to be that it was defendant's (proprietor's) duty to have provided guards covering the fan of such character as to make it impossible for any patron to injure himself either intentionally or negligently. We cannot concur in this postulation."

You Aren't Liable for Normally Hidden Defects

MANY A DOLLAR has doubtless been paid out by theatre operators for damages based on charges of negligence, when actually a court, if the issue were pursued, ultimately would have judged that no negligence existed. Superficially it might well seem to many people a proprietor in placing a fan where the public had access to it, should provide guards. And scores of units for damages have been brought against the owners of buildings by persons injured as the result of defects of the buildings which the owners knew nothing about.

Such a suit was Century Indemnity Company v. Arnold (153 Fed. 2d 531), the decision in which, reported last April, affords one of the latest examples of higher court interpretation of negligence.

The testimony proved that a contractor was injured in falling from a stepladder on which he was standing to repair cracks in the ceiling preparatory to painting. One of the legs of the ladder broke through a floor board, tipping the ladder so that he was thrown off. He sued to cover damages. Carried to a higher court, however, the case ended in a decision denying damages, the court stating that the owner of a building need not discover and repair hidden damages in order to be free of negligence.

Lease Can Give Prior Right to Buy Property

THE OWNER of a building can be compelled to sell it in strict compliance with a written contract made with the lessee. For example, in Hudson Amusement Company v. Smith, (17 Ohio Supp. 123), reported May, 1946, the testimony showed that Smith, owner of a theatre building, had leased the building to a theatre operator, with the lease contract containing a clause which provided that if Smith "decides to sell said theatre and the building of which said theatre is a part, or receives an offer to sell said premises," he shall notify the operator in writing, who shall have the *first right* to purchase the premises at the price fixed by Smith.

Sometime later Smith *verbally* notified the theatre operator that he intended to sell the building at a stipulated price. After expiration of 30 days Smith sold the theatre building to a man named Hofh.

The theatre operator filed suit and asked the court to cancel the sale of the theatre building to Hofh and compel Smith to sell it to him, the theatre operator, at the price specified in the contract with Hofh. It was argued that the theatre operator had forfeited his rights under the original lease contract to purchase the theatre building because he had failed to offer to purchase it within 30 days after notification. The higher court said the notification should have been written, per the lease contract, and ordered sale to lessee at same price.



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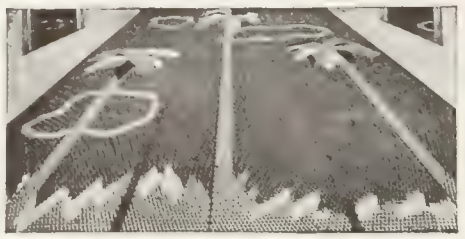
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Installing an M-G Set to Get Good Service, Prevent Noise

1. Noise-Proofing

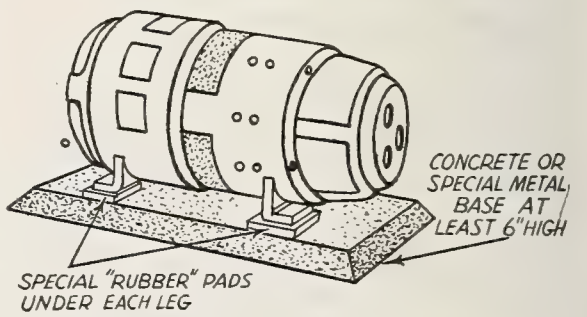
EVER SO often an inquiry is received as to the best place to locate the motor-generator set, and just how it should be installed for the most efficient operation. Before anyone can determine these matters accurately, a thorough checkup must be made of the physical conditions in and about the projection room and even the rest of the theatre. To a large extent the problem depends on how the building was originally designed and what provisions were made properly to accommodate the equipment. Its true that the architect and engineers are handicapped in many cases in that they have only a certain amount of space in which to make their layouts; but too often architects don't know enough about theatre equipment provisions, while the main fault in many jobs is that it is never known until the building is completed just what type and size of motor-generator will be installed.

In such instance the motor-generator is located and installed according to the judgment of the installation men, and if time is short, with the opening date not far away, the set is placed rather haphazardly, with no regard to the strength of the floor, or whether there is any structural beam underneath, ventilating ductwork, open archway, conduit trench, etc., that could give a sounding board effect to mechanical vibration and hum. In fact it is surprising that so many such jobs done mostly by mere guesswork do turn out fairly well. When they do not, then troubles arise that can be remedied only by an expert, and often at considerable expense.

One thing that does contribute greatly to trouble-free generator operation is that motor-generators are designed and manufactured with the express purposes in mind of reducing the overall weight per set, cutting down vibration and hum to the absolute minimum, and using materials and insulation of the best quality. However, in spite of the ideal manufacturing and design methods, there must be a certain amount of vibration and hum present in a motor-generator set as is the case with all rotating machinery and even in rectifiers. And sometimes when the motor-generator is located and installed improperly, by some coincidence the vibration and hums of the set become "tuned" with the floor, wall, beams, etc.; this condition can be remedied only by the installation of special vibration dampening. The trick then is to know exactly just what kind of dampening to use for each specific case in order to solve the problem quickly. Whenever disturbing hums or vibrations continue in the generator and all ordinary means fail to correct the trouble, the best thing to do is to contact the generator manufacturer, or a reliable concern specializing in correcting vibration troubles.

TYPES OF DAMPENING

There are three types of vibration dampening in use today, with each particular type having its own special application. One type is a simple rectangular shaped rubber pad that is placed under each foot of the motor-generator, which should be installed on a small concrete base. In such an installation, the generator rests freely on the pads and is not bolted down in any way.



Applying rubber pad dampeners to small M. G. set.

Another type has bell-shaped rubber



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formed together with a flat metal disc, which serves as a fastening plate to a metal piece having holes cut out to allow the rubber cone to move freely. Four such rubber cones are used, with each having a hole through the center into which a fastening bolt is inserted and then tightened to the foot of the generator. In this case, the generator feet are fastened solidly to the cones, which help dissipate the vibrations from the generator and there is no direct metal-to-metal connection between the feet and the channel sub-base.

These two types of vibration dampening are used only on M-G sets weighing up to about 750 pounds. The third type has a metal channel at the top with the sides sloping at about 45° which on "rubber" (neoprene) is attached. On the other sides of this rubber, metal angles are installed with the sides set solid into the rubber and also sloping about 45°. Then a flat metal plate is welded to the bottom of these side angles, holding the entire dampening together as a complete unit. Each unit is about 10-inches long, and four such units are required to be installed at each corner of the structural base of the M-G set. Each is fastened solidly to the structural base by means of two bolts inserted through holes in the top channel of the unit, and holes in the generator base I-beam. The vibration dampening is not fastened to the floor, but they could be, if necessary, by drilling holes in the bottom plates.

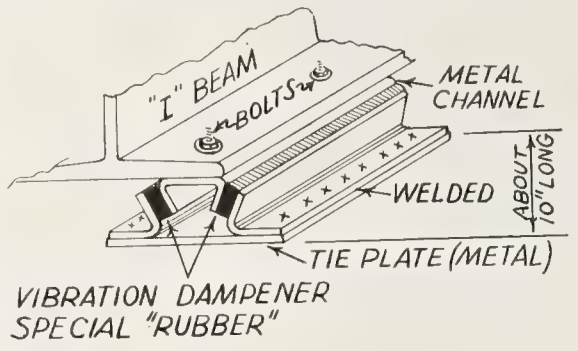
In this setup, the generator and structural base "float" on the rubber strips, which tend to absorb the vibration and prevent any transmission to the floor. Such dampening, is used on M-G sets weighing around 1600 pounds.

It should be kept in mind that when vibration trouble develops, a complete study should be made of the particular condition to be met, rather than just simply to install vibration dampening of a type used to eliminate trouble at some other job. In most cases, there are no two dampening jobs alike, even though the generators are of the same type and capacity, for the floor, walls, beams, etc., of each theatre make a difference.

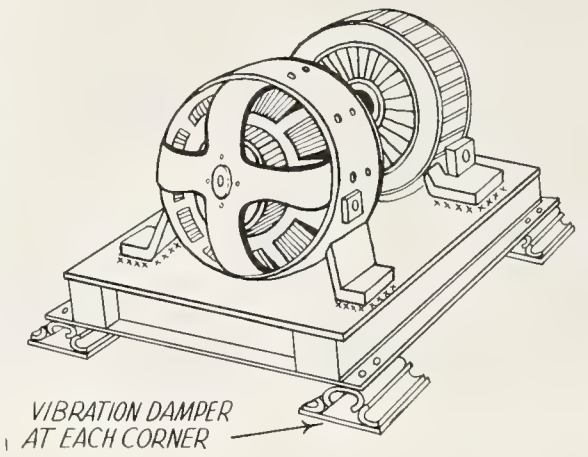
HOW REQUIREMENTS VARY

To illustrate, some time ago a request was made by a theatre for an engineer to check objectionable vibrations at the generator. The owner said that the disturbing noises seemed to develop soon after finishing a remodeling job, in which the generator was placed in a new and more spacious room alongside the projection room. When he was told that there might be something wrong with the new installation he replied that they did the reinstalling exactly like the old, using the same rubber pads. Checking showed that the generator was located over a ventilation duct running directly underneath the generator room floor. After some experimenting with different rubber pads, it was found that a pad somewhat smaller than the old one did the trick.

In another case, a large generator was installed over an archway leading to the mezzanine. The vibration and hum of the set were clearly audible to a person standing underneath at the foot of the stairs. A checkup of the floor and concrete base under the set showed that they were



A type of dampener for large M. G. set, and (below) how it is applied.



strongly erected and rigidly tied in with I-beams supported by the framing steel of the building. After changing the size of the dampening with one having a larger cross-section of rubber, the noises were cut down to a point where they were hardly heard at the archway.

One question that most theatre owners ask where vibration trouble develops is why are generators sent out from the factory without vibration "dampening" except where they are installed over floors that are of a peculiar make-up and where the surrounding physical conditions tend to amplify the vibrations of the set. If the manufacturer knew just where each M-G set was to be installed in a theatre, and on what type of floor, the proper type of vibration dampening could be installed at the factory.

2. Trouble-Proofing

In the past few months inquiries have been received regarding the d.c. wiring requirements for a motor-generator for theatres of around 600 seats. The data were wanted in most cases for new theatres in the planning stage or under construction. It is quite hard to give an exact layout unless it is definitely known just what the conditions are in any particular theatre; then too, there are different types and makes of M-G sets on the market, and each has its own requirements, especially for the conduit location. Usually, in and around the d.c. panel, and at the projectors, the conduit and wiring are the same for all sets, except for differences in code regulations. But so as to make such specifications available generally for guidance in planning for motor-generators in new theatres and in remodeling of existing houses, we present here instructions based on one well-known make of motor-generator. Provisions for other makes would require only minor modification.

No M-G set should be located very far away from the projectors, not only to save the cost of long runs of conduit and wiring, but also to prevent any disturbing voltage drop in the feed wires from the generator arcs. Accordingly, whenever a generator feeding low-voltage arcs must be located farther than about 20 feet from the projectors, the feed wires from the set to the d.c. panel should be paralleled, or "doubled-up," to reduce the possibility of having voltage-drop cause a disturbance at these sensitive arcs.

GOOD BASIC PRACTICE

The generator should be installed on a base, be it of concrete or special metal construction, at least 6 inches high for convenience in hooking up the wires and conduits, and also, to prevent any dust or grit from being sucked in off the floor. In all cases, a generator of this type need not be bolted down directly to the base unless some sort of dampening is used to absorb the vibrations. Only flexible Greenfield conduits should be used at the motor-generator to assure a good electrical connection job, as in most cases the rigid conduits in the floor are not located exactly in relation to the boxes on the set. The d.c. panel should be located in the most accessible space within the projection room to make it convenient for the projectionist to control the feeding of the current to the arcs. Before deciding on the type of d.c. panel to be installed it should be definitely decided if a future "stand-by" generator will be purchased.

Where the intention is to install only one generator, and later on to buy another one, this d.c. panel should have two 2-pole double throw "fused" knife switches installed with necessary buss-bars. Also, in such a case, an extra conduit should be buried in the floor to run from the d.c. panel to the generator location. In this way there will be very little expense in installing the second generator later on.

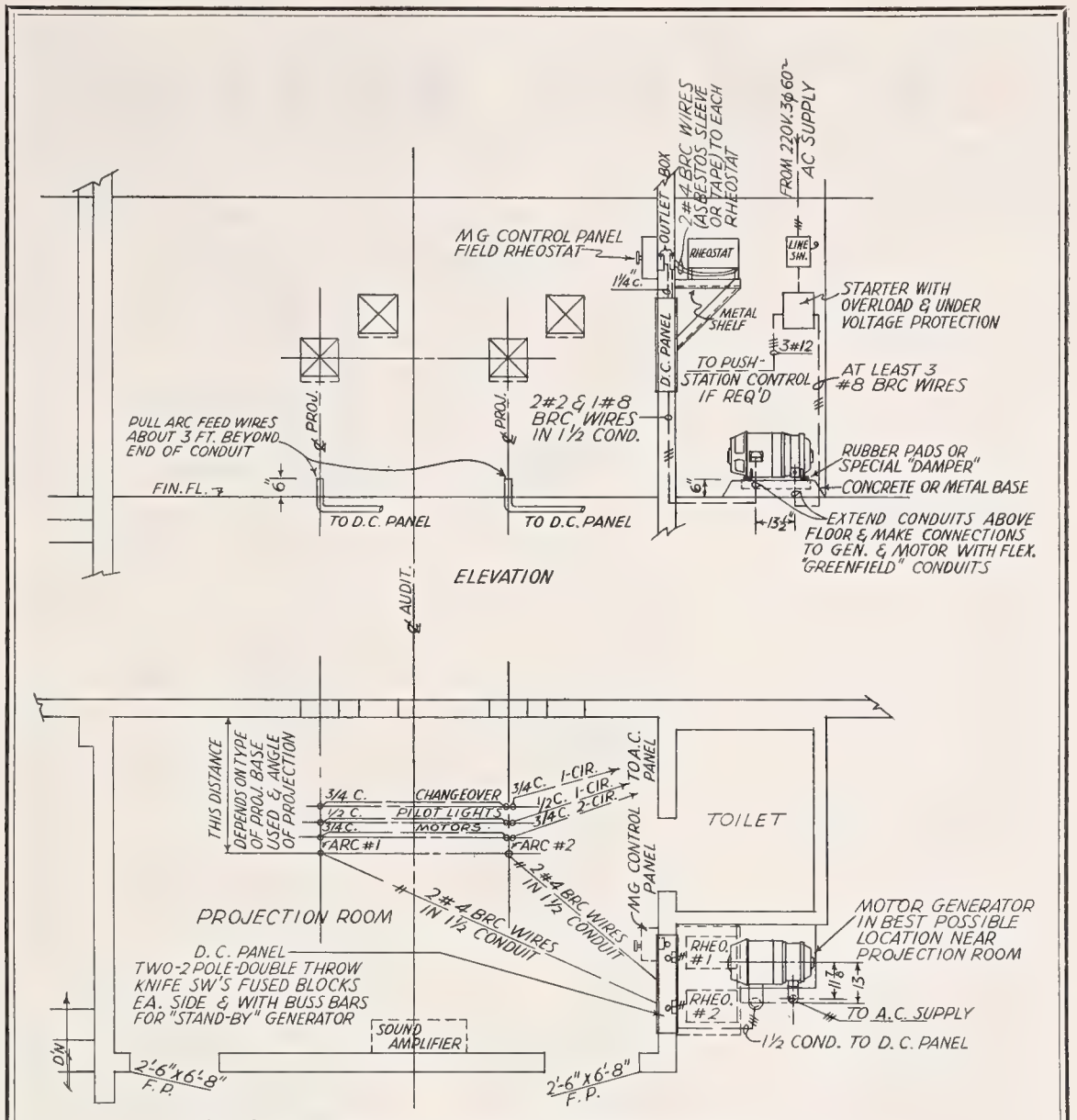
The M-G control panel, with field rheostat, ammeter and voltmeter, should be installed near the d.c. panel for con-

venience in correct reading of the instruments recording the generator output. This control panel should not be buried in the wall, as there must be a free movement of air around it in order to carry off the heat from the field control rheostat. The ballast rheostats should also be located and installed near the d.c. panel but on the outside of the projection room itself, as they get very hot when the projectors are running. A rigid metal shelf should be installed to hold these rheostats, and it should be made certain that there is plenty of air movement in and around them to dissipate readily the accumulation of heat.

The wiring to these rheostats should only be done with asbestos-covered wires or approved braided rubber-covered wires having asbestos taping put on over a layer of rubber tape, or asbestos sleeving can be used over the wiring to offer protection against the heat. The conduits from the d.c. panel to the projectors should turn up at least 6 inches above the floor at the point where they will feed the arcs.

The locations where these conduits turn up from the floor should be determined very accurately so as to avoid any interference with the base of the projectors. Usually they are located on the floor about 42 inches from the front wall of the projection room, and on the center lines of the projection posts. However, the type of projector base to be installed, and the angle of projection, should be known before any final dimensions or locations are used in the layout. When the wires are pulled through these conduits, at least 3 feet of wire should extend beyond the end of the turned-up conduits so that there will be plenty of slack to make the connection to the switch on the projector base. In a lot of cases, where this amount of slack wire was not allowed, splices had to be made, which was very bad; or entirely new wiring had to be pulled through again from the d.c. panel to the projection arc switches.

In all cases, the d.c. wiring should be color-coded—each circuit should have one "black" wire and one "white" wire. This not only will make it easier to tell, in hooking up the generator d.c. panel rheostats and the projector arcs properly, which "leg" is negative or positive, but also make it very convenient for tracing future troubles.



Plan for projection room showing DC wiring requirements for 42 volt arc with motor-generator installed near the DC control panel.

CONDUITS AND WIRING

As to the size or current-carrying capacities of the wires to be used, for the better job nothing smaller than a No. 4 braided rubber-covered approved wire should be used in the arc feed circuits. This size of wire will amply take care of currents up to about 65 amperes. However, it should always be kept in mind for sake of safety, that it is better to make the wires, switches, studs and lugs a little larger rather than smaller than what is actually required to take care of the current going to the arcs. This is especially important when low voltage arcs are used, as the least bit of voltage drop will cause the light to dip.

In the a.c. supply line feeding the motor of the generator, a properly fused line cutout switch should be installed of a type approved by the fire underwriters. Also, an approved type of starter should be installed, having overload and under-voltage protection. This starter can be of the automatic type if so desired, and the starting and stopping of the generator can be controlled by installing a push-station in the projection room. In general, whenever any electrical equipment is to be installed in the theatre, every bit of information regarding that piece of equipment should be on hand so that there will be no guesswork and a lot of extra work and ripping out of conduits and wiring after the installation is completed.

Fire Escape Reconditioning

SUMMER IS the time for thorough checking of all outside conditions, and before cold weather sets in you'll be making sure that your fire escapes are in perfect condition. Will you do it in just a routine fashion? We hope not, for that's certainly inviting trouble. We've seen some conditions of fire escapes—come upon accidentally—that set our imagination to work on what could happen, and the picture made us shudder. A fire escape doesn't look as though it needed any more than a glance here and there. But it does.

It requires close examination and testing to make sure that all hand rails, stair rungs and supporting framework metal members are really solid and free of rust and corrosion. If any such part appears to be in a weakened condition, it should be replaced immediately, for if neglected it can in time become rusted through and be broken if an emergency arises.

When any heavy rust spots or accumulation of scale appear on the metal, and complete deterioration has not yet set in, it should be scraped off with a stiff-wire brush—or with a hammer and chisel if it adheres closely. Then these spots should be

CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING
1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

BETTER THEATRES CATALOG BUREAU COUPON

Mail to Better Theatres, Rockefeller Center, New York. Write in numbers.

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Name ..... Theatre .. ..

Address ....

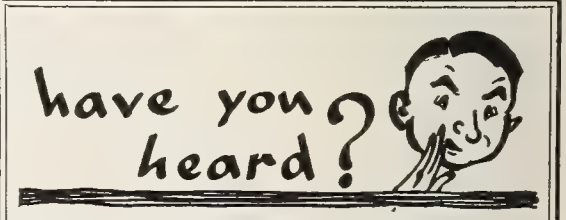
covered with a good grade of red lead steel, or other rust-resisting paint, and after thorougly dry, be painted over with a generous coating of black metal paint. A final coating of black paint should never be applied over the escape until all mud and dirt is removed and it is definitely known that the entire iron framework is in a first-class condition. To be certain of this, a reliable structural man or contractor may well be called in.

Any hinges or revolving rods should be tested to make certain that the stair will swing loosely and completely down to the ground. When the "swinging-elevator" works tight and uneven, the tight-fitting parts should be completely cleaned of rust or scale and then greased. The counterweights should also be tested to make sure that they properly balance the swinging elevator.

Painting a fire escape doesn't require the skill of an interior decorator, and doesn't take much time, so many an exhibitor may want to tackle this with someone on his staff (and we've known an exhibitor or two who could swing an able brush himself).

Paint for metal should be tough and elastic, and somewhat waterproof. It should be applied in at least three coats. In the painting of steel the paint always seems to run thin on the edges of members, especially at angles, bolts and rivet-heads; so it is a good idea, after putting on the first coat, to give the edges, bolts and rivet-heads an extra dose of their own before applying the second general coat. Every coat should be dry before another is put on, of course, and usually at least a week should elapse before a third coat is applied. Be sure that any depressions are thoroughly dry of any rain and clean.

Painting a fire escape without these precautions is only a half-measure and a waste of time and money.



that a mixture of three tablespoons of linseed oil and one tablespoon of turpentine to one quart of lukewarm water will brighten woodwork and wood furniture?

that peroxide and ammonia will remove paint or other stains from tile or terrazzo floors? Moisten a thick pad of cotton or cloth with ordinary hydrogen of peroxide and lay it on the stain, then place a second cloth or cotton pad moistened with ammonia over the first pad. In a few hours removal of the pads should show the stain gone; if not, a second application probably will get rid of it.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Conquest of Cheyenne

***Republic*—Western**

Wild Bill Elliott, who is being groomed by Republic for starring roles in top-budget pictures, stays in the background during the greater part of his latest adventure as "Red Ryder," allowing pretty Peggy Stewart and young Tom Dean to take top acting honors.

Miss Stewart, who for reasons best known to writers Earle Snell, Bert Horswell and Joseph Poland has been christened "Cheyenne," owns a ranch in West Texas on which Dean, in the role of a mining engineer, is certain there is oil. Unfortunately, the town banker, who holds the mortgage on the ranch, also knows of the existence of subterranean oil. He allows the heiress to get head over heels into debt, and when she appeals to neighbors for help, does everything in his power to stop erection of an oil well.

His efforts are in vain, however, once "Red Ryder" takes a hand. In a trice the cowboy proves that the banker shot and killed one of his own henchmen, and wounded the sheriff as well. As a fitting climax, the oil well turns out to be a gusher, and the heiress and the engineer fall into each other's arms while the banker is led off to jail.

Sidney Picker functioned as associate producer, and R. G. Springsteen directed.

Seen at the Hitching Post theatre, Hollywood. Reviewer's Rating: Good.—THALIA BELL.

Release date, July 22, 1946. Running time, 55 min.
PCA No. 11278. General audience classification.
Red Ryder.....Bill Elliott
Little Beaver.....Bobby Blake
Alice Fleming, Peggy Stewart, Jay Kirby, Milton Kibbee, Tom London, Emmett Lynn, Kenne Duncan, George Sherwood.

The Man Who Dared

***Columbia*—Idea Melodrama**

For programming such as given it by the Pantages theatre on Hollywood Boulevard, where it counter-weighted the top-billed "Without Reservations," this melodrama with emphasis upon idea has a special usefulness. It makes no demands upon the audience for laughter, as so many minor melodramas do, and by this circumstance affords contrast with any straight comedy billed above it.

The idea on which the picture depends for interest derives from the widely held doubt that court convictions based on circumstantial evidence are dependable. To prove his point, George Macready, a newspaper man, places himself under suspicion of murder, arranging in advance to be able to produce evidence proving his innocence at a proper time. His plans miscarry, putting him in dire jeopardy, but his girl friend, played by Leslie Brooks, manages to rescue his project before it destroys him.

As produced by Leonard S. Picker and directed by John Sturges, from a script by Edward Bock, the picture follows a straight course in demonstrating the idea on which it is based.

Seen at the Pantages theatre, Hollywood, where it played off satisfactorily under "Without Reservations." Reviewer's Rating: Average.—WILLIAM R. WEAVER.

Release date, May 30, 1946. Running time, 65 min.
PCA No. 11467. General audience classification.
George Macready, Leslie Brooks, Forrest Tucker, Charles D. Brown, Warren Mills, Richard Hale, Charles Evans.

Alias Billy The Kid

***Republic*—Western Melodrama**

In another of his series of Westerns for Republic, Sunset Carson returns to the screen in "Alias Billy the Kid," a story of the early west based on an original story by Norman Sheldon and directed by Thomas Carr. The picture has the usual plot of the Texas Rangers who overcome the obstacles in the path of justice to clear the name of an innocent girl and place the blame on the culprits.

Briefly the plot concerns Sunset Carson, who journeys into a territory where peace-officers live only a short life at best. His mission is to track down and capture the notorious "Marshall" gang. Uncovering the hideout, he finds a girl and her accomplices comprise the gang, and are the innocent victims of a ring of swindlers and cattle rustlers. Carson, aided by the girl and her friends, effect a capture of the real gang, but only after the usual gun fights and a knockdown and dragout battle between the ranger and the outlaw chief.

With Peggy Stewart and Tom London in supporting roles the picture never quite attains a swift flow of action. Bennett Cohen was associate producer, and the story was adapted to the screen by Earle Snell and Betty Burbridge.

Seen at the New York theatre on Broadway, where a mid-afternoon audience displayed but little interest. Reviewer's Rating: Fair.—GEORGE H. SPIRES.

Release date, April 17, 1946. Running time, 56 min.
PCA No. 11412. General audience classification.
Sunset Carson.....Sunset Carson
Ann Marshall.....Peggy Stewart
Dakota.....Tom London
Matt Conroy.....Roy Barcroft
Russ Whiteman, Tom Chatterton, Tex Terry, Pierce Lyden, James R. Linn, Stanley Price, Edward Cassidy.

A Boy, a Girl and a Dog

***Film Classics*—Two Kids and a Mutt**

The struggles of a couple of apartment house kids to bring up a mongrel puppy under the discouraging conditions of a metropolitan city, is here told in an easy, rambling story, lightly sprinkled with sentimentality. The W. R. Frank production makes an agreeable film which will appeal to the youngsters and dog-lovers, and for marquee usage, has the names of Lionel Stander and Harry Davenport.

When the kids finally have to part with the dog it is offered to Dogs-for-Defense. In the K-9 Corps, Stander, a wry-witted corporal and friend of the kids, becomes trainer of the animal, teaches it all the ropes, which later, in the heat of battle, serve all in good stead.

Jerry Hunter and Sharyn Moffett, the precocious moppets, turn in endearing performances under the direction of Herbert Kline. Fred W. Kane is associate producer, with the screenplay handled by Maurice Clark and Irving Fineman.

Seen at the Brooklyn Paramount theatre, where an afternoon audience appeared absorbed. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, July, 1946. Running time, 77 min.
PCA No. 10603. General audience classification.
Kip.....Jerry Hunter
Buttons.....Sharyn Moffett
Lionel Stander, Harry Davenport, Charles Williams, Charlotte Treadway, Howard Johnson, John Vosper, Nancy Evans.

Her Adventurous Night

***Universal*—Teen-Age Pranks**

The basis of this film is the current problem of teen-age pranks but the treatment is unusual and makes for enjoyable entertainment. There is a good quantity of comedy and pleasing performances by the principal players. Dennis O'Keefe and Helen Walker are the bewildered parents of Junior, played by Scotty Beckett. Junior, a 14-year-old, with a yen for detective work, lets his powerful imagination run away with him.

Junior, always in trouble, has a serious problem when the school authorities find him with a gun. The police ask him to tell all he knows about the weapon. Junior is delighted to have the opportunity to use his imagination. His yarn implicate both his parents, the school principal and a prominent business man. Junior eventually clears up the confusion and leads to the capture of the real murderer.

The original screenplay by Jerry Warner is carefully worked out and the story including Junior's fabricated tale, is presented with ease and smoothness. Marshall Grant was the executive producer and Charles F. Hass the associate producer. John Rawlings directed.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, July 5, 1946. Running time, 75 min.
PCA No. 11739. General audience classification.
Bill.....Dennis O'Keefe
Constance.....Helen Walker
Tom Powers, Fuzzy Knight, Charles Judels, Scotty Beckett, Bennis Bartlett, Milburn Stone, Betty Compson

THE THREE TROUBLEDOERS (Col.)

All-Star Comedy (7406)

If nothing else, the Three Stooges prove they are brave in this reel. When they walk into town and discover there is dire need for a sheriff—the last six having been killed by local desperadoes—Curly applies for the job, with Moe and Larry set for deputy positions. What follows could happen only to the Stooges.

Release date, April 25, 1946 17 *minutes*

[*Additional Short Reviews on following page*]

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

SCREEN SNAPSHOTS (Col.)
No. 10—*Series* 25 (7860)

The subject goes on an informal visit of Hollywood's famous fathers and their sons. Among the father-and-son teams seen are: Bing Crosby, Glenn Ford, Pat O'Brien, George Burns, Douglas Fairbanks, Sr., Douglas Fairbanks, Jr., Jack Haley, Alan Mowbray, Noah Beery, Sr., Noah Beery, Jr., Bob Burns, Charles Starrett, Jack Holt, Tim Holt, Phil Regan, Hoagy Carmichael, Jerry Colonna, Johnny Mack Brown, Bill Goodwin and Ken Murray.

Release date, June 10, 1946 — 9½ *minutes*

GET ALONG LITTLE ZOMBIE (Col.)
All Star Comedy (7426)

Hugh Herbert, as a real estate agent, finds himself in a lot of trouble. Not only does he find himself in a compromising situation with the wife of a prospective client, but the house he is trying to sell seems haunted. It all constitutes a hilarious episode in Hugh's life.

Release date, May 9, 1946 — 17 *minutes*

DIVING ACES (Col.)
Sports Reel (7808)

Bill Stern takes the audience on a visit to the South to see some aquatic sports. Some of the world swimming and diving champions seen in action are Patricia Fairbrother, Pete Desjardins, Earl Clark and Sam Howard.

Release date, May 30, 1946 — 9 *minutes*

COMMUNITY SING (Col.)
Series 10—*No.* 10 (7660)

Dick Leibert at the organ, with the vocal assistance of the Song Spinners, renders such tunes as "Lily Belle," "Full Moon and Empty Arms," "Gee, It's Good to Hold You," "Lover," and "Let It Snow."

Release date, June 13, 1946 — 9 *minutes*

JIGGERS, MY WIFE (Col.)
All-Star Comedy (7438)

There are many ways to get in trouble with the wife ,and Shemp Howard in this subject shows he apparently knows them all. Just because he was out late one night playing poker with the boys, Shemp thought he would tell the little woman that he was working. And that's the beginning of his troubles.

Release date, April 11, 1946 — 18 *minutes*

SNAP HAPPY TRAPS (Col.)
Phantasies Cartoons (7703)

Beset with mice in his cave, Friend Bear hires a cat to catch the invaders. Matters really worsen when the cat turns on his employer and aids the mice in making life miserable for poor bear.

Release date, June 6, 1946 — 6½ *minutes*

PICNIC PANIC (Col.)
Color Rhapsody (7503)

The subject has a boy, a girl and a mule meet a temperamental volcano. With such ingredients, almost anything can happen, and does, in Technicolor.

Release date, June 20, 1946 — 6 *minutes*

SCREEN SNAPSHOTS (Col.)
No. 9—*Series* 25 (7859)

The reel brings to the screen Judy Canova in her regular NBC radio program. Judy lives up to all the expectations of her fans, laughing and joking her way through the subject.

Release date, May 23, 1946 — 11 *minutes*

FILM-VODVIL (Col.)
No 6, *Series* 3 (7956)

The subject highlights the music of Dick Stabile and his orchestra and features the singing of Del Casino and the dancing of Miriam La Velle. "Let Me Love You Tonight" is rendered by Del Casino.

Release date, June 16, 1946 — 9 *minutes*

POPULAR SCIENCE (Para.)
(J5-5)

On display is the popular science kitchen in which arduous kitchen duties are greatly simplified. Also shown are the wonders of electric power heating and America's fastest plane, the jet-propelled P-80.

Release date, June 21, 1946 — 10 *minutes*

UNSURE RUNTS (Col.)
Fox and Crow (7753)

The Crow in this subject is an insurance agent. While we all know how persistent these pests can be, none has ever been as bad as the Crow, who finally succeeds in putting the Fox into a hospital in his eagerness.

Release date, May 16, 1946 — 7½ *minutes*

KONGO ROO (Col.)
Phantasies Cartoon (7702)

Fuzzy-Wuzzy finds out in this reel that getting mixed up with cannibals is no sport for any man. Hunting the cannibal on his pet ostrich, the Fuzzy-Wuzzy meets him, to his regret.

Release date, April 18, 1946 — 6 *minutes*

ROCKET TO MARS (Para.)
Popeye the Sailor (E5-5)

When Popeye is whirled on to Mars on a rocket ship, he finds the inhabitants, led by his arch-enemy Bluto, are about to attack and destroy the earth. However, even on Mars, spinach does things to Popeye, and he soon nips the impending assault in the bud.

Release date, August 9, 1946 — 6 *minutes*

AIN'T LOVE CUCKOO? (Col.)
All-Star Comedy (7410)

When Gus Shilling and Dick Lane, two G.I.'s are informed their wives, one a nurse, and the other a WAC, are missing in action, both boys get panicky. To compound the confusion and release the hilarity, both wives are informed the husbands are missing. The slapstick pops when the four meet at a hotel.

Release date, June 6, 1946 — 19 *minutes*

ADVANCE SYNOPSES

SHADOWS ON THE RANGE
(Monogram)

SUPERVISOR: Charles J. Bigelow. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Jan Bryant, Marshall Reed, John Merton, Steve Clark, Terry Frost.

WESTERN. A cowboy comes to the aid of a girl whose father has been murdered. She is unable to cope with a band of cattle rustlers, and is advised by her ranch foreman to sell out. The cowboy, however, discovers that the foreman heads the rustlers, and eventually brings him and his followers to justice.

RED RIVER RENEGADES
(Republic)

ASSOCIATE PRODUCER: Bennett Cohen. DIRECTOR: Thomas Carr. PLAYERS: Sunset Carson, Peggy Stewart, Tom London, Ted Adams, LeRoy Mason, Kenne Duncan, Bruce Langley.

WESTERN. Two postal inspectors are assigned to stop robberies which have been taking place in the Red River district. One of them is murdered, but the other succeeds in tracking down the thieves, and bringing his companion's murderer to justice.

ABIE'S IRISH ROSE
(UA - Crosby Producers)

PRODUCER-DIRECTOR: Eddie Sutherland. PLAYERS: Michael Chekhov, Joanna Dru, Richard Norris, Vera Gordon, George E. Stone, J. M. Kerrigan, Art Baker, Emory Parnell.

COMEDY-DRAMA. Based on the well-known play by Anne Nichols, this is the story of a Jewish boy who meets and marries an Irish Catholic girl. Bitterness arises between the parents of the young couple, which is only resolved by the fortuitous arrival of twins.

CUBAN PETE
(Universal)

ASSOCIATE PRODUCER: Will Cowan. DIRECTOR: Jean Yarbrough. PLAYERS: Desi Arnaz, Ethel Smith, Joan Fulton, Don Porter, Jacqueline de Wit, Beverly Simmons, The King Sisters, Igor and Yvette.

MUSICAL DRAMA. A woman who manufactures perfume seeks Desi Arnaz and his Cuban band for her forthcoming radio show. After much persupasion, he comes to New York with his band and the King Sisters. The perfume manufacturer, who thinks she can sing, schemes to get rid of the King Sisters. Her trick backfires, and she lands in jail. Eventually she agrees to forget her vocal aspirations, and the opening broadcast goes over.

THE MIGHTY McGURK
(MGM)

PRODUCER: Nat Perrin. DIRECTOR: John Waters. PLAYERS: Wallace Berry, Edward Arnold, Aline McMahon, Dean Stockwell, Cameron Mitchell, Dorothy Patrick.

PERIOD DRAMA. A bouncer in a Bowery cafe in the early 1900s is sent to meet his employer's daughter, returning from England. There he encounters a young English orphan, and undertakes to deliver the boy to his uncle. The boy takes a fancy to the bouncer, and pretends he does not remember where his uncle lives. The bouncer takes the boy home, hoping to get a reward from the uncle if he can find him. He is disappointed when the uncle, a loan shark, refuses to take the boy. The boy runs away, but eventually all is straightened out, and the bouncer adopts the lad.

YOU'RE FOR ME
(20th Century-Fox)

PRODUCER: Bryan Foy. DIRECTOR: Lewis Seiler. PLAYERS: Vivian Blaine, Harry James, Carmen Miranda, Perry Como, Phil Silvers, Edgar Buchanan, Reed Hadley.

MUSICAL COMEDY. A bandleader cannot get a good radio job because he is comparatively unknown. In order to get publicity, he enters into a political campaign. When the candidate discovers that he is merely a tool for a political machine, he disappears. The machine substitutes the band's vocalist, who wins the gubernatorial race, and also the hand of the bandleader's girl.

LITTLE IODINE
(UA-Comet)

PRODUCERS: Buddy Rogers and Ralph Cohn. DIRECTOR: Reginald LeBorg. PLAYERS: Jo Ann Marlowe, Marc Cramer, Eve Whitney, Lanny Rees, Irene Ryan, Hobart Cavanaugh, Leon Belasco, Emory Parnell, Sarah Selby, Jean Tatriquin.

COMEDY-DRAMA. A meddlesome child comes close to breaking up her parents' marriage by trying to make it appear that her father is having an affair with another woman. Only after the father has been thrown into jail does he find courage to assert himself and straighten matters out.

[Additional synopses on page 3076]

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor. For complete 1944-45 short releases, see pages 2614-2615.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
	(1945-46)		
7401	If a Body Meets a Body (18) (Stooges)	8-30-45	2954
7409	Vine Women and Song (22½) (Billy Vine)	9-6-45	2807
7403	Beer Barrel Polecats (17) (Stooges	1-10-46	3019
7404	A Bird in the Head (17) (Stooges)	2-28-46	2940
7405	Uncivil War Birds (17) (Stooges)	3-29-46	3019
7406	The Three Troubledoers (17) (Stooges)	4-25-46	3065
7421	The Mayor's Husband (16) (H. Herbert)	9-20-45	2735
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	2735
7422	Dance, Dance, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (19) (Andy Clyde)	11-1-45	2710
7402	Micro Phonies (17) (Stooges)	11-15-45	2746
7423	Calling All Fibbers (16½) (V Vague)	11-29-45	2735
7424	When the Wife's Away (17) (H. Herbert)	2-1-46	2940
7425	Hiss and Yell (18) (V. Vague)	2-14-46	2940
7426	Get Along Little Zombie (17) (H. Herbert)	5-9-46	3066
7433	High Blood Pressure (19) (Shilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Me (17) (A. Clyde)	12-27-45	2850
7436	The Blonde Stayed On (16½) (A. Clyde)	1-24-46	2940
7437	Mr. Noisy (16½) (S. Howard)	3-22-46	2940
7438	Jiggers, My Wife! (18) (S. Howard)	4-11-46	3066
7407	Monkey Businessmen (18) (Stooges)	6-20-46	....
7408	Three Loan Wolves (16½) (Stooges)	7-4-46	....
7410	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	3066
7411	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	....
7412	Hot Water (Schilling and Lane)	7-25-46	....
	COLOR RHAPSODIES		
6504	Hot Footlights (7)	8-2-45	2807
6505	Carnival Courage (7)	9-6-45	2735
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7501	River Ribber (6)	4-5-46	2806
7502	Polar Playmates (6½)	4-25-46	....
7503	Picnic Panic (6)	6-20-46	3066
	PHANTASIES CARTOONS		
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7701	Simple Siren (6½)	10-25-45	2737
7702	Kongo Roo (6)	4-18-46	3066
7703	Snap Happy Traps (6½)	6-6-46	3066
7704	The Schooner the Better	7-4-46	....
	FOX & CROW (Color)		
6753	Kukunuts (6½)	7-26-46	2579
6754	Treasu e Jest (6½)	8-30-45	2807
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7751	Phone Baloney (7)	11-1-45	2807
7752	Foxey Flatfoots (6)	4-11-46	....
7753	Unsure Runts (7½)	5-16-46	3066
	PANORAMICS		
	(1945-46)		
7901	The Magic Stone (10)	11-8-45	2940
	FILM VODVIL		
	(1945-1946)		
7951	Milt Britton & Band (11)	8-30-45	2807
7952	Randy Brooks & Orchestra (10½)	10-30-45	2737
7953	Morales' Copacabana Orchestra (11)	12-13-45	2850
7954	Three Sets of Twins (10)	2-28-46	2940
7955	Art Mooney & Orchestra (11)	4-4-46	3019
7956	Dick Stabile and Orchestra	6-16-46	3066
7957	Saxie Dowell and Orchestra	7-18-46	....
	COMMUNITY SING (Series 10)		
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7651	No. 1 Cowboy Hit Tunes (9½) (Leibert)	9-20-45	2694
7652	No. 2 You Belong to My Heart (10) (Baker)	10-18-45	2737
7653	No. 3 Dream (10) (Baker)	11-29-45	2822
7654	No. 4 Good, Good, Good (11) (Baker)	12-20-45	2882
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	2940
7656	No. 6 That Feeling in the Moonlight (9) (Baker)	2-21-46	2940
7657	No. 7 Chickery Chick (10) (Leibert)	3-7-46	2940
7658	No. 8 Symphony (8½) (Baker)	4-11-46	3019
7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	....
7660	No. 10 Let It Snow	6-13-46	3066
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (Leibert)	7-11-46	....
	SCREEN SNAPSHOTS (Series 25)		
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7851	No. 1 (25th Anniversary Special (9)	9-27-45	2807
7852	No. 2 (Harlew Wilcox & H. Von Zell) (10)	10-11-45	2750
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	2850
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	2850
7855	No. 5 (Movie Stuntmen & Doubles) (9)	1-17-46	3055
7856	No. 6 (Wendell Niles and Prindle) (9½)	2-15-46	2940
7857	No. 7 (Victory Show) (9½)	3-15-46	....
7858	No. 8 (Looking Back) (10)	4-25-46	....
7859	No. 9 (Judy Canova Radio Show) (11)	5-23-46	3066
7860	No. 10 Famous Fathers and Sons (9½)	6-10-46	3066
	SPORT REELS		
6810	Salmon Fishing (9)	9-2-45	2807
	(1945-1946)		
7801	Champion of the Cue (7½)	9-27-45	2750
7802	Puck Chasers (10) (Hockey)	10-25-45	2807
7803	Cadet Cagers (Basketball) (8½)	11-22-45	2807
7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	2850
7805	Rasslin' Romeos (9½) (Wrestling)	1-24-46	2940
7806	Canine Champion (9½)	3-14-46	2940
7807	Timberland Athletes (8) (Lumberjacks)	4-18-46	....
7808	Diving Aces (9)	5-30-46	3066
7809	Flying Hoofs (Horse Racing)	6-27-46	....
7810	Deep Sea Fishing	7-25-46	....
	FLIPPY (Color)		
	(1945-46)		
7601	Catnipped (7½)	2-14-46	2882
7602	Cagey Bird (6½)	7-18-46	....

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
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A-701	A Gun in His Hand (19)	9-15-45	2746
A-702	Purity Squad (20)	11-3-45	2750
	FITZPATRICK TRAVELTALKS (Color)		
T-613	Modern Guatemala City (9)	8-25-45	2735
	(1945-46)		
T-711	Where Time Stands Still (9)	9-22-45	2746
T-712	Merida and Campeche (8)	11-24-45	2737
T-713	Land of the Mayas (9)	1-26-46	3007
T-714	Glimpses of Guatemala (8)	2-9-46	2908
T-715	Visiting Vera Cruz (9)	3-16-46	2927
T-716	The Mission Trail (9)	4-13-46	2987
T-717	Looking at London (10)	6-1-46	....
	PETE SMITH SPECIALTIES		
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S-751	Football Thrills of 1944 (8)	9-8-45	2737
S-752	Guest Pests (9)	10-20-45	2735
S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (9)	1-5-46	2778
S-755	Gettin' Glamor (10)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park (11)	1-19-46	2850
S-758	Studio Visit (9)	5-11-46	....
S-759	Equestrian Quiz (10)	5-18-46	....
S-760	Treasures from Trash (10)	6-8-46	....
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	(1945-46)		
K-771	Great American Mug (10)	10-6-45	2746
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper (10)	11-17-45	3007
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (10)	1-19-46	2768
K-776	Our Old Car (10)	5-11-46	2927
	MINIATURES		
	(1945-46)		
M-781	Strange Destiny (10)	9-29-45	2710
M-782	Spreadin' the Jam (10)	10-27-45	2737
M-783	Musical Masterpieces (10)	4-20-46	2927
M-784	Bikini—The Atom Island	6-15-46	....
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W-634	Swingshift Cinderella (8)	8-25-45	2750
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W-731	Flirty Birdy (7)	9-22-45	2737
W-732	Wild and Woolfy (8)	11-3-45	2710
W-733	Quiet Please (7)	12-22-45	2908
W-734	Lonesome Lenny (8)	3-9-46	2940
W-735	Springtime for Thomas (9)	3-30-46	2927
W-736	The Milky Waif (7)	5-18-46	....
W-737	The Hick Chicks (7)	6-15-46	....
W-738	Trap Happy (7)	6-29-46	....

PARAMOUNT

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L5-1	No. 1 (10)	10-26-45	2735
L5-2	No. 2 (10)	12-21-45	2908
L5-3	No. 3 (10)	2-22-46	2908
L5-4	No. 4 (10)	5-24-46	3019
L5-5	No. 5 (10)	7-12-46	....
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U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	2578
	(1945-46)		
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	My Man Jasper (8)	10-19-45	2908
U5-3	Olio for Jasper (7)	4-19-46	2987
U5-4	Together in the Weather (7)	5-24-46	3043
U5-5	Jasper's Derby (8)	8-9-46	3055
	POPEYE THE SAILOR (Color)		
E4-5	For Better or Nurse (7½)	6-8-45	2695
E4-6	Mess Production (7½)	8-24-45	2750
	(1945-46)		
E5-1	House Tricks (8)	3-15-46	2908
E5-2	Service With a Guile (6)	4-19-46	2987
E5-3	Klondike Casanova (8)	5-31-46	3055
E5-4	Peep in the Deep (7)	6-7-46	....
E5-5	Rocket to Mars	8-9-46	3066
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	POPULAR SCIENCE (Color)		
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J4-6	No. 6 (10)	8-10-45	2578
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J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	11-23-45	2850
J5-3	No. 3 (10)	2-8-46	2908
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J5-5	No. 5	6-21-46	3066
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Y4-6	From A to Zoo (9)	9-7-45	2631
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Y5-1	Animal-ology (9)	11-2-45	2735
Y5-2	Hill Billies (9)	12-28-45	2882
Y5-3	In the Post War Era (9)	2-8-46	2908
Y5-4	In the Wilds (9)	5-10-46	3019
Y5-5	Lonesome Stranger (10)	6-14-46	....
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R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaids (9)	9-7-45	2631
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R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Owon (9)	10-19-45	2735
R5-3	Running the Team (9)	11-30-45	2895
R5-4	Good Dog (10)	12-21-45	2908
R5-5	Dixie Pointers (10)	2-8-46	3019
R5-6	Rhythm on Blades (9)	3-1-46	2908
R5-7	Testing the Experts (9)	3-29-46	3019
R5-8	Riding the Hickories (9)	5-17-46	3018
R5-9	Birds Make Sport (9)	6-21-46	....
R5-10	Feminine Class	7-19-46	....
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FF4-5	Boogie Woogie (20)	6-15-45	2511
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FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	3-15-46	2758
FF5-3	College Queen (19)	5-17-46	3017
FF5-4	Tale of Two Cafes (18)	7-5-46	3018
FF5-5	Double Rhythm	8-23-46	....
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D4-5	Daffydilly Daddy (8)	5-25-45	2695
D4-6	Snap Happy (8)	6-22-45	2786
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D5-1	Man's Pest Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack (7)	5-3-46	3019
D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick	8-16-46	....
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P5-2	Cheese Burglar (7)	5-17-46	3019
P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
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RKO

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54,117	Hockey Homicide (8)	9-21-45	2522
54,118	Cured Duck (7)	10-26-45	2807
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64,102	Old Sequoia (7)	12-21-45	2822
64,103	A Knight for a Day (7)	3-8-46	3019
64,104	Pluto's Kid Brother (7)	4-12-46	2954
64,105	In Dutch (7)	5-10-46	....
64,106	Squatter's Rights (7)	6-7-46	3043
64,107	Donald's Double Trouble (7)	6-28-46	....
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54,312	Mexican Playland (8)	7-13-45	2579
54,313	Colorado Rainbows (8)	8-10-45	2611
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64,301	Athletic Items (8)	9-7-45	2735
64,302	Battling Bass (8)	10-5-45	2807
64,303	Ten Pin Titans (8)	11-2-45	2735
64,304	Arsaro Up (8)	11-30-45	2807
64,305	Ski Master (8)	12-28-45	2840
64,306	Winning Basketball (8)	1-25-46	2927
64,307	Quarter Horses (8)	2-22-46	2908
64,308	Black Ducks and Broadbills (8)	3-22-46	2954
64,309	Tenderfoot Trail (8)	4-19-46	3019
64,310	Aqua Queens (8)	5-17-46	3043
64,311	Ben Hogan (8)	6-14-46	....
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63,202	Russian Dressing (18)	11-23-45	2746
63,203	Twenty Girls and a Band (18)	1-18-46	2850
63,204	Sea Melody (19)	3-15-46	2927
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53,404	What, No Cigarettes? (8)	7-13-45	2522
53,405	It's Your Move (17)	8-10-45	2611
53,406	You Drive Me Crazy(17)	9-7-45	2807
	(1945-46)		
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-in-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (18)	1-25-46	2908
	LEON ERROL		
53,706	Double Honeymoon (17)	8-3-45	2598
	(1945-46)		
63,701	Beware of Redheads (17)	9-14-45	2735
63,702	Maid Trouble (18)	2-2-46	2908
63,703	Oh, Professor, Behave (18)	3-1-46	2927
63,704	Twin Husbands (18)	5-10-46	3018
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64,201	No. 1 (7)	9-14-45	2694
64,202	No. 2 (7)	10-19-45	2807
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	2927
64,206	No. 6 (9)	3-8-46	2954
64,207	No. 7 (7)	4-12-46	3007
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53,111	Annapolis (16)	8-24-45	2694
53,112	California Boom-Town (16)	9-21-45	2694
53,113	Americans in Paris(16)	10-19-45	2726
	(1945-46)		
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	2908
63,104	Report on Japan (19)	2-8-46	2882
63,105	Street of Shadows (16)	3-8-46	2940
63,106	Two Million Rooms (16)	4-5-46	2954
63,107	No Place Like Home (16)	5-3-46	2997
63,108	Panama (16)	5-31-46	....
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63,502	Sagebrush Serenade(19)	10-26-45	2807
63,503	Ranch House Romeo(17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	2895
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671	The House I Live In(10)	11-9-45	2679

20TH CENTURY-FOX

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	(Black and White)		
6201	What It Takes to Make a Star (8)	7-6-45	2579
	(1945-1946)		
6251	Memories of Columbus (8)	8-17-45	2694
6252	Magic of Youth (8)	8-31-45	2694
6253	China Carries On (8)	10-12-45	2840
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	Lost Lake (8)	1-11-46	2653
6258	Along the Rainbow Trail (8)	2-15-46	2987
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	....
	SPORTS REVIEWS		
	(Color)		
	(1945-1946)		
6351	Ski Aces (8)	9-21-45	2840
6352	Time Out for Play (8)	11-16-45	2908
6301	Pins and Cushions (8)	2-1-46	2927
6353	Diving Dandies (8)	3-15-46	3043
6354	Sea Sirens (8)	5-10-46	3043
6355	Golden Horses (8)	4-26-46	....
	TERRYTOONS (Color)		
5520	Mighty Mouse and the Wolf (7)	7-20-45	2840
	(1945-1946)		
6501	Mighty Mouse in Gypsy Life (7)	8-3-45	2579
6502	The Fox and the Duck(7)	8-24-45	2694
6503	Swooning the Swooners(7)	9-14-45	2653
6504	The Watch Dog (7)	9-28-45	2640
6505	Who's Who in the Jungle (7)	10-19-45	2840
6506	Mighty Mouse Meets Bad Bill Bunion (7)	11-9-45	2840
6507	The Exterminator (7)	11-23-45	2927
6508	Mighty Mouse in Krakatoa (7)	12-14-45	2918
6509	The Talking Maggies (7)	1-4-46	2918
6510	Svengall's Cat (7)	1-18-46	2918
6511	The Fortune Hunters (7)	2-8-46	3055
6512	The Wicked Wolf (7)	3-8-46	2954
6513	My Old Kentucky Home (7)	3-29-46	2954
6514	It's All in the Stars (7)	4-12-46	2954
6515	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	....
6518	The Johnstown Flood (7)	6-28-46	....
6519	Peace Time Football (7)	7-19-46	....
6520	The Golden Hen (7)	5-24-46	2954
	MARCH OF TIME		
V11-12	Where's the Meat?(17)	7-13-45	2542
V11-13	The New U. S. Frontier (17)	8-10-45	2578
	(1945-1946)		
V12-1	The Palestine Problem (17)	9-7-45	2638
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (18)	11-2-45	2703
V12-4	Justice Comes to Germany (18)	11-30-45	2726
V12-5	Challenge to Hollywood (18)	12-28-45	2768
V12-6	Life With Baby (20)	1-25-46	2830
V12-7	Report on Greece (19)	2-22-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895
V12-9	Wanted—More Homes (20)	4-19-46	2954
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	3043
V12-12	The New France	7-12-46	....
	DRIBBLE PUSS PARADE		
	(1945-46)		
6901	Here Comes the Circus(8)	3-1-46	3019
6902	Muscle Maulers	5-31-46	....
	FEMININE WORLD SERIES		
6201	Behind the Footlights (8)	4-5-46	2974
	THE WORLD TODAY		
6401	Man From Missouri (9)	1-25-46	2987

UNITED ARTISTS

(1945-46)

DAFFY DITTIES (Color)

....	The Flying Jeep (9)	8-20-45	2611
....	The Lady Said No (8)	4-26-46	2987
....	Pepito's Serenade (8)		....
....	Choo Choo Amigo		....

UNIVERSAL

LANTZ COLOR CARTUNES

9240	Dippy Diplomat (7)	8-27-45	2737
	(1945-1946)		
1321	The Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home	4-15-46	....
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	....
	PERSON — ODDITIES		
9877	School for Mermaids (9)	8-13-45	2598
9878	Kanine Aristocrats (9)	8-27-45	2750
	(1945-1946)		
1361	Gabriel Heatter Reporting (9)	9-10-45	2710
1362	Hill Billy Artist (9)	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	2918
1367	Wings of Courage (9)	8-25-46	2927
1368	Cartune Crusader (9)	4-1-46	2927
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre	6-17-46	....
1371	Artists's Antics	6-24-46	....
1372	Picture Pioneer	7-1-46	....
	VARIETY VIEWS		
9357	Victory Bound (9)	8-6-45	2598
9358	Village of the Past (9)	8-20-45	2598
	(1945-46)		
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas (9)	3-25-46	2954
1347	Dog Tale (9)	3-25-46	2954
1348	Chimp on the Loose (10)	4-1-46	2927
1349	Dog of the Seven Seas	6-17-46	....
1350	Magic Mineral	7-1-46	....
	NAME-BAND MUSICALS		
9128	Artistry in Rhythm (15)	7-18-45	2579
9129	Waikiki Melody (15)	8-29-45	2611
	(1945-46)		
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Hectic (15)	11-28-45	2850
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos(15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Takin' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-46	3018
1310	Swinging Down the Scales (15)	6-26-46	3043
	SING AND BE HAPPY SERIES		
	(1945-46)		
1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing (10)	5-27-46	3018
	SPECIAL FEATURETTES		
	(1945-46)		
1201	Tiny Terrors of the Timberlands	6-26-46	2940
1203	Roosevelt—Man of Destiny (18)	4-10-46	2927

WARNER—VITAPHONE

(1945-46)

TECHNICOLOR ADVENTURES

2801	Fashions for Tomorrow (10)	11-17-45	2908
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	2940
2805	Girls and Flowers (10)	5-25-46	3019
	TECHNICOLOR SPECIALS		
1005	America the Beautiful (20)	8-4-45	2579
1006	Orders from Tokyo (20)	8-18-45	2940
	(1945-46)		
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean (20)	4-13-46	2954
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
	SPECIALS		
2901	The 900 (9)	9-15-45	2611
	FEATURETTES		
1112	Learn and Live (20)	7-7-45	2579
	(1945-46)		
2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778
	SPORTS PARADE (Color)		
1511	Arabians in Rockies (10)	8-25-45	2611
1512	Days of '76 (10)	12-22-45	2908
1513	Cavalcade of Archery (10)	1-12-46	2882
	(1945-46)		
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-46	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2940
2508	Under Water Spear Fishing (10)	5-18-46	3019
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
	MELODY MASTER BANDS		
	(1945-46)		
2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2602	Here Comes the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas(10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt & His Band(10)	3-16-46	2918
2607	Rhythm on Ice (10)	4-20-46	2940
2608	Dixieland Jamboree (10)	5-11-46	3019
	BLUE RIBBON HIT PARADE (Color)		
1312	Old Glory (7)	8-25-45	2598
1313	Busy Bakers (7)	10-20-45	2695
	(1945-46)		
2301	Sunbonnet Blue, A (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	2394
2303	The Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf	2-9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2897
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-20-46	2954
2308	Katnip Kollege (7)	5-4-46	3019
2309	The Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat	6-8-46	....
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
	MERRIE MELODIES CARTOONS (Color)		
1707	Tale of Two Mice (7)	6-30-45	2485
1708	Wagon Heels (7)	7-28-45	2533
1709	Fresh Airdale (7)	8-25-45	2611
1710	Bashful Buzzard (7)	9-15-45	2695
1711	Peck Up Your Troubles (7)	10-20-45	2653
1712	Nasty Quacks (7)	12-1-45	2735
1713	Book Revue (7)	1-5-46	2622
1714	Holiday for Shoestrings (7)	2-23-46	2908
1715	Quentin Quail (7)	3-2-46	2895
1716	Baby Bottleneck (7)	3-16-46	2895
1717	Elmer's Hare Remover (7)	3-23-46	2895
1718	Daffy Doodles (7)	4-6-46	2954
1719	Hollywood Canine Canteen (7)	4-20-46	2954
1720	Hush My Mouse (7)	5-4-46	2954
	(1945-46)		
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3055
	"BUGS BUNNY" SPECIALS (Color)		
1724	Hare Conditioned (7)	8-11-45	2598
1725	Hare Tonic (7)	11-10-45	2694
1726	Baseball Bugs (7)	2-2-46	2850
	(1945-46)		
2721	The Hair Raising Hare (7)	5-25-46	3019
2722	Acrobatty Bunny	6-29-46	3055
	VITAPHONE VARIETIES		
	(1945-46)		
2401	Alice in Jungleland (10)	9-22-45	2611
2402	Miracle Makers (10)	9-1-45	2735
2403	Story of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	2908
2405	Peeks at Hoolywood (10)	1-26-46	2822
2406	Smart as a Fox (10)	4-27-46	2940

MISCELLANEOUS

Stars of Tomorrow (Artkino) (9)		2351
Cap'n Cub (Film Classics) (10)		2415
Peace Builders (Brandon Films) (10)		2446
Marshal Stalin's Report (Artkino) (18)		2446
Maidanek (Artkino) (10)		2522
Caledonia (Astor) (18)		2653
Story of D.D.T. (Brit. Inf. Service) (23)		2710
The Great Circle (Brit. Inf. Service) (13)		2718
Heir to the Throne (Brit. Inf. Service) (9)		2710
Hands Across the Sea (British Lion) (37)	4-8-46	2830
Food and Famine (WAC)	1-27-46	....
UNRRA Reports to the U. S. (WAC)	1-3-46	....

SERIALS

COLUMBIA

(1945-46)

7120	Jungle Raiders (15 episodes)	9-14-45	....
7140	Who's Guilty (15 episodes)	12-13-45	....
7160	Hop Harrigan (15 episodes)	3-28-46	....
7180	Chick Carter Detective (15 episodes)	7-11-46	....

REPUBLIC

(1945-46)

....	Daughter of Don Q (12 episodes)		2927
581	The Phantom Rider (12 episodes)	1-26-46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
....	The Crimson Ghost (12 episodes)		3043

UNIVERSAL

(1945-1946)

1581-1593	Secret Agent X-9 (13 episodes)	7-24-45	2638
1781-1793	The Scarlet Horesman. (13 episodes)	1-22-46	2954
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	3019
....	Mysterious Mr. M (13 episodes)	7-23-46	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3067 and 3068, issue of June 29, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 3056 and 3057, issue of June 22, 1946.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Not Set	....	.....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3018
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	2975
Adventure for Two (Br.)	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
•Agitator, The (British)	Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	...
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Not Set	....	.....	....	2859	....
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	July,'46	....	.....	....	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
Badman's Territory	RKO	..622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	.....	....	2655	....
Bamboo Blonde	RKO	630	Frances Langford-Russell Wade	Block 6	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The (French)	Famous Intl.	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam	RKO	628	Boris Karloff-Anna Lee	Block 6	80m	Apr. 27,'46	2962	2951	3018
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
Bella Donna	UW	....	Merle Oberon-Geogre Brent	Not Set	....	.....	....	3076	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
Beginning or the End	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	.....	....	3076	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Big Sleep, The	WB		Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	....	.....	....	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Not Set	....	.....	....	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 22,'46	....	.....	....	3030	....
Blondie Knows Best	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	.....	....	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	3018
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	....	.....	....	2884	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	Aug. 1,'45	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Par.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Brief Encounter (Brit.)	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
Brute Man	Univ.	547	Rondo Hatton-Jane Adams	Aug. 23,'46	....	.....	....	2764	...
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	...
But Not Goodbye	MGM	....	Frank Morgan-Keenan Wynn	Not Set	....	.....	....	2883	....
CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug.,'46	136m	Dec. 22,'45	2766	...	...
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	...
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	...
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	...	2818	...
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	...	.....	....	2883	..
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	
Captive Heart, The (British)	Ealing-Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	...
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	..
Centennial Summer (color)	20th-Fox	633	Jeann Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce	RKO	....	Sharyn Moffett-Regis Toomey	Not Set	....	.....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	....	Dorothy McGuire-Robert Young	Not Set	....	.....	....	2939	....
Cloak and Dagger	WB	....	Gary Cooper-Lilli Palmer	Not Set	....	.....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	.....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	.. .
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 22,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17) (formerly Blue Sierra)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	....
Cowboy Blues	Col.	....	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up	RKO	627	Pat O'Brien-Claire Trevor	Block 6	93m	June 22,'46	3054	2951	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court	RKO	....	Tom Conway-Martha O'Driscoll	Not Set	....	.....	....	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	...	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	3055	....
Cuban Pete	Univ.	542	Desni Arnaz-Ethel Smith	July 26,'46	....	.....	....	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	.. .
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	....	.....	....	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	...
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	...
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	...
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	....	.....	....	3030	...
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	UW	....	Olivia de Havilland-Lew Ayres	Not Set	...	.....	....	2883	...
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	.
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	...	
Decoy	Mono.	....	Jean Gillie-Edward Norris	Not Set	....	.....	....	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	....	.....	....	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	.. .
Devil Bat's Daughter	PRC		Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	...	...
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3018
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	2975
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2975
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	.....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don't Gamble With Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 1,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	...
Down Missouri Way (formerly Missouri Hayride)	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	....	.....	....	3007	....

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† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	....
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	....
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	....	Constance Moore-William Marshall	Not Set	....	.....	....	2939	....
Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3014
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	55m	.....	....	2972	...
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	...
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The	RKO	629	Tom Conway-Rita Corday	Block 6	63m	Apr. 20,'46	2950	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	.
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	...
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	..
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
Flight to Nowhere	Screen Guild	....	Alan Curtis-Evelyn Ankers	July 15,'46	....	.....	....	....	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts (Russian)	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 8,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3018
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	...
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	...
Gallant Bess (formerly Star from Heaven)	MGM	....	Marshall Thompson-George Tobias	Not Set	....	.....	....	2778	....
Gallant Journey (formerly The Great Highway)	Col.	....	Glenn Ford-Janet Blair	Not Set	....	.....	....	2939	....
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	...
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	.. .	.....	....	2963	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	.....	....	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Elison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3018
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl No. 217 (Russian)	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	516	Paul Kelly-Anne Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	...
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3018
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2565	2353	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	.....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	.....	....	2764	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	....	Lynn Bari-Randolph Scott	Not Set	....	.....	....	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	...
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....

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I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3018
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	.....	....	2628	....
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	....
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	66m	Mar. 23,'46	2905	2764	..
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	.....	....	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881		
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	....	.....	....	3055	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	103m	Oct. 6,'45	2669	2093	....
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	.....	....	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	.....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	2975
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Not Set	....	.....	....	3066	....
Little Miss Big	Univ.	....	Fay Holden-Beverly Simmons	Not Set	....	.....	....	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
Lonely Hearts Club	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
Lonesome Trail	Mono.	561	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	..
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	74m	Apr. 27,'46	2662	....	3018
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	..	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	....	Jeanne Crain-Alan Young	Not Set	....	.....	....	2884	....
Marie Louise (French)	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	...	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....

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Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
Mighty McGurk, The	MGM	....	Wallace Berry-Edward Arnold	Not Set	....	.....	....	3066	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The	Mono.	....	Kane Richmond-Barbara Reed	Not Set	....	.....	....	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug.,'46	....	.....	....	2926	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	...
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Who Talked to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	.....	....	3031	....
My Name Is Julia Ross	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	....	Roy Rogers-George "Gabby" Hayes	Not Set	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	.....	....	2838	...
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	90m	.....	....	2838	...
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	...	..
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3018
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	.
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	....	.....	....	2748	..
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2830	....
Nocturne	RKO	....	George Raft-Lynn Bari	Not Set	....	.....	....	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	.....	....	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Special	....	.....	....	2870	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	.....	....	3031	....
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14, 46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris-Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	.....	....	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	...	.....	....	2883	...
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	.....	.....	....	2939	....
Personality Kid	Col.	....	Anita Louise-Michael Duane	Not Set	....	.....	....	3031	....
Phantom of the Plains	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Bad Men	PRC	....	Buster Crabbe-Al St. John	July 17,'46	....	.....	....	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	....	.....	....	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	65m	May 11,'46	2986	2883	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	....	.....	....	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....

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Rendezvous With Annie	Rep.	....	Eddie Albert-Faye Marlowe	Not Set	....	.....	....	3031	...
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	...
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	2975
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Roll on Texas Moon (formerly Shine On Texas Moon)	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	.....	....	2764	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	118m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Not Set	....	.....	....	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadow of a Woman	WB	...	Andrea King-Helmut Dantine	Not Set	....	.....	....	2543	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	..	...
Shadows on the Range	Mono.	567	Johnny Mack Brown	July 20,'46	....	.....	....	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	Not Set	....	.....	....	2963	....
Shadrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	...
† ● She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2898
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	....
Short Happy Life of Francis Macomber, The	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	....	3076	....
Show-Off, The	MGM	....	Red-Skelton-Marilyn Maxwell	Not Set	....	.....	....	2951	....
Sinbad, the Sailor (color)	RKO	....	Douglas Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	....	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	.....	....	2870	....
Sister Kenny	RKO	....	Rosalind Russell-Alexander Knox	Not Set	....	.....	....	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P. M. (Russian)	Artkino	....	Marina Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous (formerly Oh Say Can You Sing)	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	....	.....	....	3031	....
Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Not Set	59m	Mar. 23,'46	2906	2850	...
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
● Song of Arizona	Rep.	447	Roy Rogers-Dale Evans	Mar. 9,'46	68m	Mar. 16,'46	2894	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct 6,'45	2669	2259	2862
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	...
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	...	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	....
Step By Step	RKO	....	Lawrence Tierney-Anne Jeffreys	Not Set	....	.....	....	3076	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	....
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday (British)	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	...
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO	683	Edw. G. Robinson-Loretta Young	Special	85m	May 25,'46	3005	2756	....
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	June 22,'46	80m	Mar. 2,'46	2870	....	....

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Strange Woman, The	UA	...	Hedy Lamarr-George Sanders	Aug.,'46	....	.....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	...
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	...
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept.29,'45	2661	....	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	...
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	...
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	...
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
Three Little Girls in Blue (color)	20th-Fox	....	June Haver-Vivian Blaine	Not Set	....	.....	....	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	....
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	...
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 12,'46	57m	Apr. 6,'46	2926	....	...
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	.....	....	2963	..
Till the End of Time	RKO	626	Dorothy McGuire-Guy Madison	Block 6	105m	June 15,'46	3041	2784	....
Time of Their Lives (formerly The Ghost Steps Out)	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	....	.....	....	2939	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	....	.....	....	3031	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	...
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	.....	....	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	...	2628	
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3018
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Not Set	93m	June 8,'46	3029	2748	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	3055	....
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	.....	....	2748	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Not Set	....	.....	....	3007	....
Unknown, The	Col.	....	Karen Morley-Jim Bannon	July 4,'46	....	.....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	2975
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (color) (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	2975
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	....
Waltz Time (British)	Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	....	....

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Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	....
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	2930
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757		
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	....	.....	....	3076	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	....
Woman Chases Man (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	.....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	.....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1'46	98m	Feb. 23,'46	2857	2454	....
You're for Me	20th-Fox	....	Vivian Blaine-Harry James	Not Set	....	.....	....	3066	....
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	2975

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 3056 and 3057.

ADVANCE SYNOPSES

THE SHORT HAPPY LIFE OF FRANCIS MACOMBER
(UA - Award Productions)

PRODUCERS: Benedict Bogeaus and Casey Robinson. DIRECTOR: Zoltan Korda, PLAYERS: Gregory Peck, Joan Bennett, Robert Preston, Reginald Denny, Jean Gillie, Carl Harbord.

TRIANGLE DRAMA. On a safari in Africa, the wife of a millionaire becomes infatuated with a guide. She scorns her husband, who proves himself a coward when confronted by a lion. Later, however, on a buffalo hunt, the husband displays courage. During the course of the hunt, his wife shoots and kills him. The guide files a police report, claiming that the death was an accident. The wife, spurred by her conscience, confesses that she does not know whether she killed her husband accidentally, or on purpose, and goes off to stand trial.

STEP BY STEP
(RKO Radio)

PRODUCER: Sid Rogell. DIRECTOR: Phil Rosen. PLAYERS: Lawrence Tierney, Anne Jeffreys, Lowell Gilmore, Myrna Dell, Jason Robards.

MELODRAMA. A group of Nazi refugees, having murdered an F.B.I. man, are about to escape from this country in a submarine when they are thwarted by an ex-marine, who uncovers the Nazi ring and brings its members to justice.

THE BLACK ANGEL
(Universal)

PRODUCERS: Roy William Neill and Tom McKnight. DIRECTOR: Roy William Neill. PLAYERS: Dan Duryea, June Vincent, Peter Lorre, Broderick Crawford, Constance Dowling and Wallace Ford.

MURDER MYSTERY. A woman is murdered shortly after she and her husband have separated. Another man is accused. His wife stands by him despite his philandering. The murdered woman's husband meets this woman and he agrees to assist her in clearing her husband. During the process they meet a night club owner who appears to be mixed up in it. While drunk, the murdered woman's husband recalls that he himself had committed the crime while drunk. He gets to the prison in time to save the other man.

WILD BEAUTY
(Universal)

PRODUCER - DIRECTOR: Wallace Fox. PLAYERS: Don Porter, Lois Collier, Robert Wilcox, Robert "Buzz" Henry, George Cleveland, Eva Puig, Dick Curtis.

HORSE STORY. A school-teacher, employed on an Arizona Indian reservation, compels a young Indian orphan to stop riding his pinto. He runs away to the desert to join a wild colt, and is rescued by a veterinarian, who is in love with the school-teacher. A former sweetheart of the teacher comes on the scene with a plan to slaughter the wild horses on the reservation and ship their hides to his shoe factory. The scheme boomerangs, and he returns East, leaving the veterinarian and the school-teacher to face the future together.

(Additional synopses on page 3066)

BELLA DONNA
(International-United World)

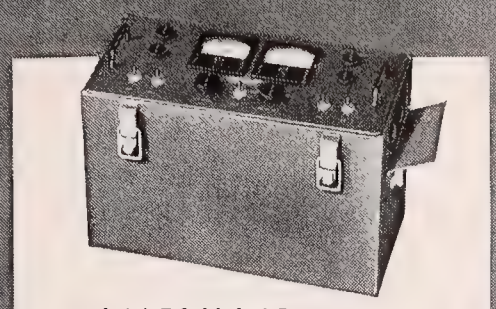
PRODUCER: Edward Small. DIRECTOR: Irving Pichel. PLAYERS: Merle Oberon, George Brent, Charles Korvin, Paul Lukas, Lenore Ulric, Robert Capa, Arnold Moss.

MELODRAMA. A woman of uncertain virtue meets and marries an archaeologist several years her senior. She accompanies him to Egypt, where she soon becomes bored with her life and her companions. She meets and becomes infatuated with a bogus prince. When the latter threatens to marry an American girl for her money, the archaeologist's wife agrees to help poison her husband, in order that she and the bogus prince can obtain money. When she discovers, however, that her husband has known all along about her shady past, she has a change of heart and poisons the bogus prince instead. She accompanies her husband to England. A year later the pair return to Egypt, where she is promptly arrested by the police and accused of the murder of the bogus prince. She kills herself.

THE BEGINNING OR THE END
(MGM)

PRODUCER: Sam Marx. DIRECTOR: Norman Taurog. PLAYERS: Brian Donlevy, Robert Walker, Tom Drake, Audrey Totter, Beverly Tyler, Hurd Hatfield, Hume Cronyn, Agnes Moorhead.

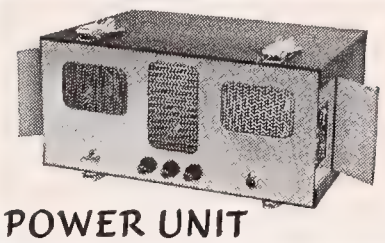
DOCUMENTARY DRAMA. This is a more or less factual account of the development of the atom bomb, with romance provided by scenes between one of the young scientists and a general's secretary. The scientist, however, is killed by exposure to rays from the radioactive material, and the girl is left alone with her memories.



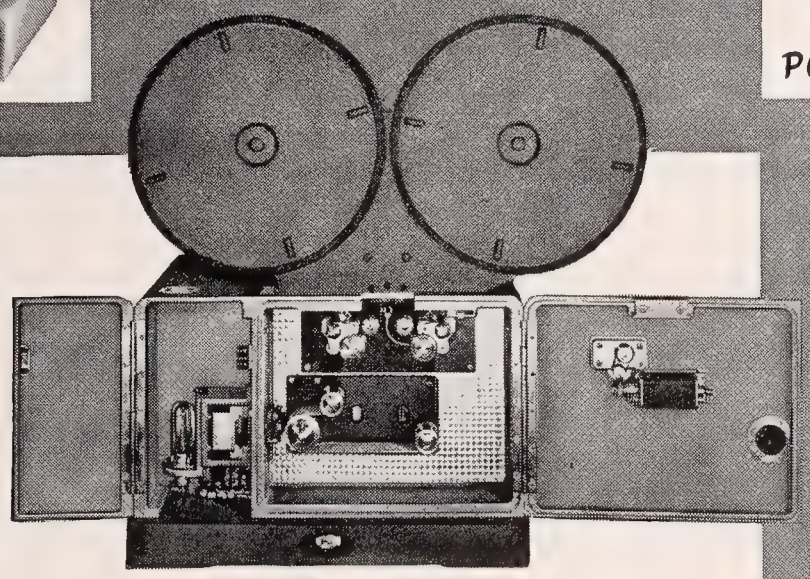
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Present production schedules should make this equipment available within a few months.

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